

**72d ANNIVERSARY EDITION**

# VARIETY

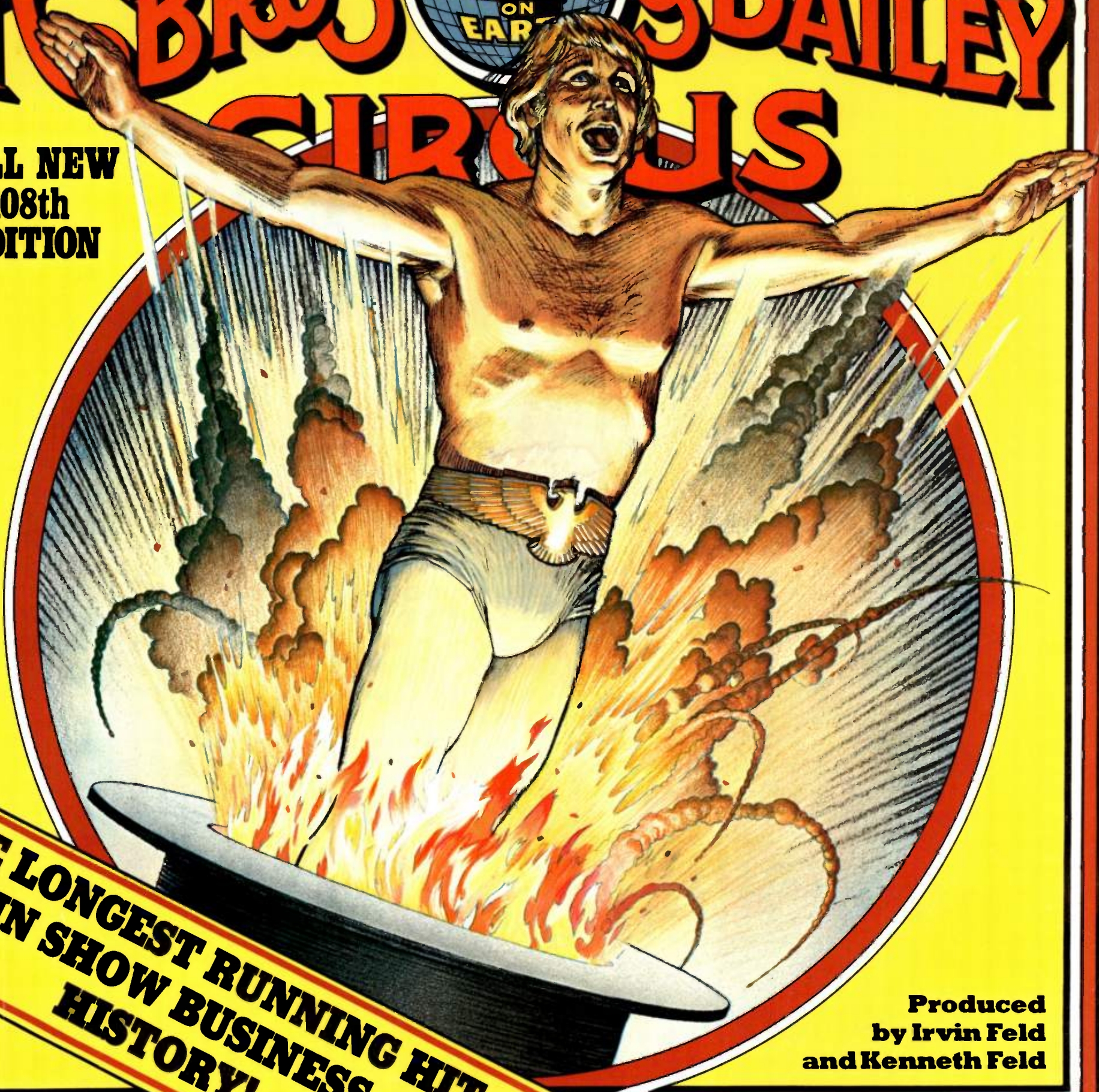
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**\$1<sup>50</sup>**

## RINGLING AND BARNUM BROS. & BAILEY CIRCUS



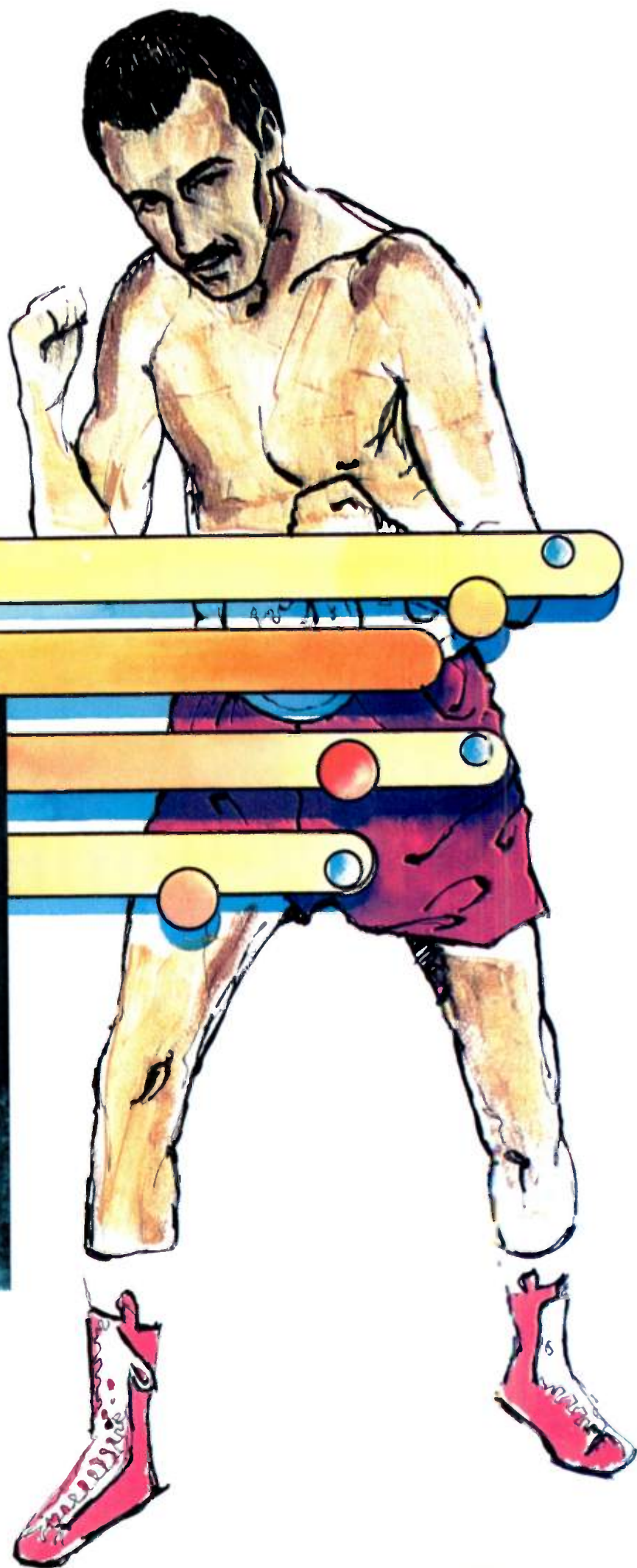
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108th  
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**Produced  
by Irvin Feld  
and Kenneth Feld**



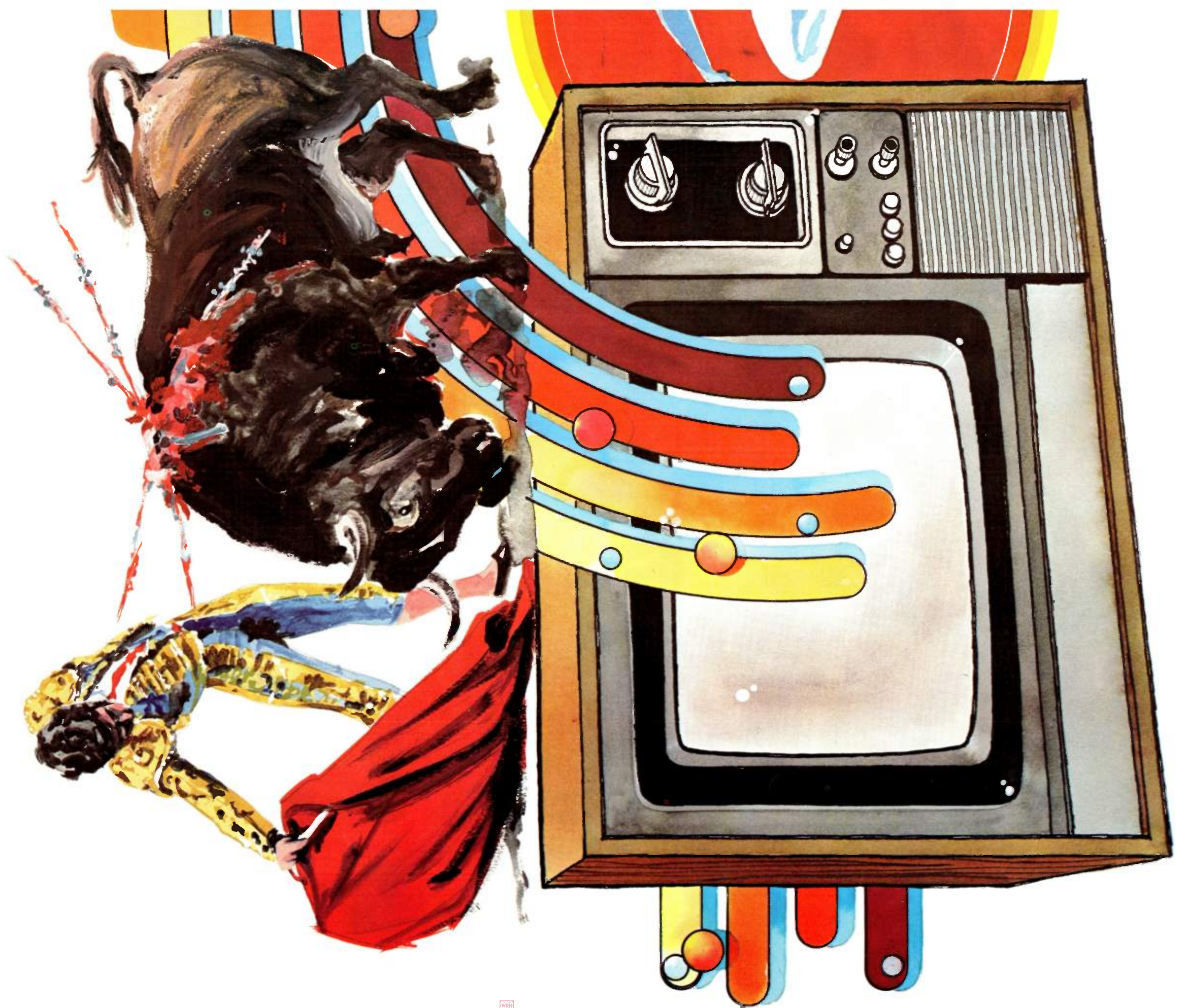


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We tip our hats to RINGLING BROS. AND BARNUM & BAILEY CIRCUS. When it comes to showmanship, staging pizzazz and all over sparkling appeal, The Greatest Show on Earth has it all, hands down!



**PRESIDENT  
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.



**RICHARD RODGERS**

Take a grandchild to RINGLING BROS. AND BARNUM & BAILEY CIRCUS and stay young. I know I do.



**DAVID CASSIDY**

I've seen shows and concerts the world over—and there is no question about it—RINGLING BROS. AND BARNUM & BAILEY CIRCUS is The Greatest Show on Earth—and possibly the only show that over the years has provided the best entertainment for people of all ages!



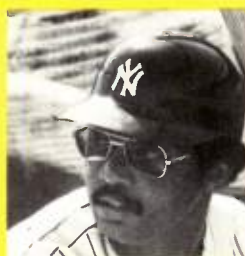
**FLORENCE HENDERSON**

My career keeps me constantly on the go, but wherever I am, if RINGLING BROS. AND BARNUM & BAILEY CIRCUS is in town, that's a must on my list! The acts are superlative, the costumes and productions are breathtaking. As far as I'm concerned, The Greatest Show on Earth is unbeatable!



**DIAHANN CARROLL**

RINGLING BROS. AND BARNUM & BAILEY CIRCUS is an institution in my family. My daughter and I have enjoyed the show every season, and each performance always holds the same wonderful thrill for us. The Greatest Show on Earth is a lasting delight, one you never outgrow.



**REGGIE JACKSON**

RINGLING BROS. AND BARNUM & BAILEY CIRCUS is just like New York City to me. It's big, spectacular, a lot of fun and filled with excitement and love. And after 107 years, The Greatest Show on Earth is still on some winning streak!

New York Yankees



**CAROL CHANNING**

RINGLING BROS. AND BARNUM & BAILEY CIRCUS is three rings full of dazzling entertainment. It is a jewel of a show, filled with marvelous superhumans that just make me gasp, and splendid productions that are hard to match. I take off my hat to The Greatest Show on Earth, it's a spectacular hit!



**SAM LOWE**

The acts at RINGLING BROS. AND BARNUM & BAILEY CIRCUS range from fabulously exciting to outstanding. The gymnastic troupes excel in their abilities and the animal trainer is superb. The Mardi Gras and Disco production spectacles are marvelous fun. The Greatest Show on Earth certainly lives up to its billing!

Phoenix Gazette



**JOHN DAVIDSON**

RINGLING BROS. AND BARNUM & BAILEY CIRCUS is a very special event for me and my family. It's spectacular thrills, deeds of daring, wild animals and clowns galore all rolled up in three rings of lively entertainment. We enjoy the magic of The Greatest Show on Earth every season.



**BOB GRIESE**

Every time I take my family to see RINGLING BROS. AND BARNUM & BAILEY CIRCUS I equate the production with a perfectly executed football play. The teamwork is precision. Every performer does his job to perfection and the end result is a thing of beauty to behold. And it's a lot more fun than four tough quarters!

Miami Dolphins



**JOYCE PRICE**

The 107th Edition of RINGLING BROS. AND BARNUM & BAILEY CIRCUS is bigger and better than ever. No superlative can adequately describe the splendor of The Greatest Show on Earth. For those who don't want to miss anything, second and third visits are in order!

Baltimore News American



**WILLIAM A. RAIDY**

"The Greatest Show on Earth" is still the best description one can come up with for RINGLING BROS. AND BARNUM & BAILEY CIRCUS, and the 107th Edition continues to justify this superlative. It's the happiest show this side of the angels. The Mardi Gras production is stunning. It's a heavenly show and don't you miss it!

Newhouse Newspapers



**STILLER AND MEARA**

Nothing can compare to the super-spectacular that goes on in the three rings of RINGLING BROS. AND BARNUM & BAILEY CIRCUS! It's a place where magic is a reality—wild animals leap through flaming hoops, trapeze artists fly through the air, elephants waltz on their hind legs, and dozens of clowns bombard your fun-nybone. We enjoy every minute of it.



**NORTON MOCKRIDGE**

Every new Edition of RINGLING BROS. AND BARNUM & BAILEY CIRCUS turns out to be more exciting, satisfying and rejuvenating than the ones before. This one—the 107th Edition—is the most colorful yet, spangled with millions of sequins, glittering and glowing with light, and filled with laughter and breath-grabbing escapades!

Scripps Howard Newspapers  
United Feature Syndicate



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

Every year it seems impossible that The Greatest Show on Earth can top itself, yet every season RINGLING BROS. AND BARNUM & BAILEY CIRCUS does exactly that! The show features the most notable animal trainer in show business, and he puts on an all-new display of leopards, panthers and pumas. The production numbers are exquisite, and hold the audience spellbound.

Frank Barron  
Hollywood Reporter



**DARREN MCGAVIN**

The special magic of RINGLING BROS. AND BARNUM & BAILEY CIRCUS is our last direct connection to our exciting exuberant theatrical past. It is a place where adults can return to their childhood, and like the children, can truly be dazzled and entranced. My wife Kathie Browne and I always look forward to every Circus season.



**CHITA RIVERA**

The dazzling magical spell of RINGLING BROS. AND BARNUM & BAILEY CIRCUS always sets my heart dancing to its three-ring rhythm. From the opening production full of sparkle and splendor to the last graceful somersault on the flying trapeze, I am completely captivated.



**DAVID STERRITT**

The 107th Edition of RINGLING BROS. AND BARNUM & BAILEY CIRCUS is as splashy and colorful as ever. It is interesting and exciting enough for a second visit. It's a show with the proverbial something for everyone—and enough of that something to keep going back for more and more.

Christian Science Monitor



**JEANNE MILLER**

This year's edition of RINGLING BROS. AND BARNUM & BAILEY CIRCUS is the most exciting in years and features possibly the world's most charismatic animal trainer. There are gifted tumblers, jugglers and gymnasts as well as a number of beguiling animal acts. The show is dazzling on every count, with a liberal quotient of comedy, music and dangerous feats that will enthrall and entertain the entire family.

San Francisco Examiner



**DIXIE REID**

RINGLING BROS. AND BARNUM & BAILEY CIRCUS has more than enough pizzazz and razz-ma-tazz to verify the production's billing as "The Greatest Show on Earth!" Five hundred performers and animals in spangles, sequins and grease-paint pace themselves in a dizzying display of Circus repertoire. There are dozens of clowns, and each one is a show by himself.

Houston Chronicle

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190 PAGES

## SHOW BIZ HITS GRAND SLAM IN 1977

### Live Show Biz Perks In Paris; New Cafes Bow

By GENE MOSKOWITZ

Paris.

Despite inflation, unemployment and the uncertainty about elections in the spring, night life goes on with two important cabarets added to the scene. Circuses still remain potent and vaude manages to keep alive here.

Maurice Bataille has come up with another big scale eatery-nitery revue spot, Le Jardin Des Champs-Elysees, using the classic pattern of production numbers and acts and registering as a roadshow Lido.

The Lido itself moved up the Champs-Elysees a few doors to more spacious quarters and a bigger stage. The show emerged better than ever and it is still the top boite here.

The show at the Moulin Rouge is (Continued on page 58)

### Black Box Blues, Or How To Score TV's Rating Game

By ART BUCHWALD

The new sport in the U.S. is television ratings. Every week the newspapers print the box scores concerning what network had the biggest share of the viewing audience. Since there are only three networks the game gets pretty boring. The only reason people keep watching it is that so many executives' lives are at stake.

In football there are enough teams so that if you come in first, second, or third it is not the end of the world. But in television being first is everything, coming in second

(Continued on page 64)

### Young German Directors Find U.S. A Magnet For Locale, Themes, Technique

By RONALD HOLLOWAY

Berlin.

New German Cinema directors Wim Wenders, Werner Herzog, Wolfgang Petersen, Hans-Christof Stenzel, and Rudolf Thome all have something in common: they have made feature pix, or are planning to do so, in the U.S.

This summer on the fest circuit (Continued on page 66)

### RECORD GROSSES FOR ALL SECTORS

By SYD SILVERMAN

"Booming," was the only term to describe show business in 1977. Almost every branch of the entertainment industry posted record grosses and earnings and in real growth terms, too, not just inflationary price hikes.

The film industry, paced by "Star Wars" reached an estimated \$2.3-billion to soar past 1975, the previous record holder. For the third time since 1972, a film ("Star Wars") entered the distribution cycle, and went to the top of the All Time Top Grossers list in a year or less. The other two record setters were "The Godfather" and "Jaws."

At the end of the third quarter, profits for the major film companies were up 27% over '76.

The television networks posted record performances and the 1976 totals, the latest available statistics, showed the webs up 23.1% to \$2.9 billion. "Roots" was indisputably the hit program of the year, posting a 31 rating or better over its eight nights, and at year's end, television became a diplomatic medium figuring prominently in the negotiations between Egyptian President Anwar Sadat and Israeli Prime Minister Menachem Begin.

Disk and tape sales soared to re-

cord heights in '77, even surpassing the \$2.74 billion, the Record Industry Assn. of America reported for the industry in '76. The National Assn. of Record Manufacturers reported tape sales were taking 26% of the market, with cassettes increasing market share and 8-track declining.

New York City suffered its second major blackout in a decade and the town received a general lambasting for the looting and violence following the power failure. Nevertheless, by the fall, New York hotels were jammed as tourism in the Big

(Continued on page 70)

### Valenti Values Film-TV Coin In Oseas Mart.

By JACK VALENTI

(President, Motion Picture Assn. of America)

In the 72d Anniversary edition of *Variety*, I want to do a wrapup of the international market both for theatrical motion pictures and for the television product of U.S. companies.

This global market provides half the gross rentals of U.S. theatrical films and a quarter of the gross revenues from television sales. The foreign revenue is indispensable to the continuing production of films for (Continued on page 64)



### The Strange Way The Ball Bounces In Conn. Jai Alai

 By ROBERT H. ECHELSON  
 Hartford.

"Gambling in Connecticut" is the title of a study funded by the state gaming commission. It was released near year end and gives the results of the variegated investigative activities into legalized gambling by that panel the past nine months.

The nine member regulatory body has been the state's biggest and most continuous newsmaker of the past six months as it struggled to stay informed of what was going on within its domain, more specifically (Continued on page 80)

### The Irony Of Equality: Both Poor And Rich Can Buy Time On Radio & TV

By ERIK BARNOW

(The remarks below are excerpted from a talk of Prof. Barnow at Western Washington State College at Bellingham last September. —Ed.)

It seems likely that many Americans have never seen a politician in the flesh — I don't mean "live-on-tape," but "live." If they have, it may well have been at a shopping center, where politicians go hand- (Continued on page 94)

**September 1979**

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**HAPPY DAYS**  
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# Desert Blooms With High-Rises; There's No Panic In Vegas About Advent Of Gambling In The East

**By ARNOLD SHAW**

Despite the gusty winds sweeping across country from the Atlantic seaboard, the departure of Caesars Palace's top exec for a top spot with an up-and-coming Atlantic City "casinotel" and the rumbles of interest in gambling casinos from points north, east and south (Ocean Shores, Washington; Hull, Mass.; and Miami, Fla.), the song that Las Vegas hotel execs and the city solons are still singing, loud and clear, is "Everything Is Comin' Up Roses."

Much is, indeed, coming up — like a new 28-story tower at the Flamingo Hilton, the first of three 500-room towers. The other Hilton in town, having added 600 rooms recently, has just begun construction of another 600-room tower to bring its complement of rooms to 2,739, firmly grounding the Las Vegas Hiltons present claim as the world's largest resort and convention complex in the world.

"High-Rise" is the order of the day in the last of disappearing sagebrush and salt cedars. The Riviera has just completed its Lanai Tower, adding 300 rooms to the 18-story (Continued on page 60)

## JONAS ROSENFELD ON UNIVERSAL LOT

**Hollywood.**

Jonas Rosenfield Jr., who left 20th Century-Fox eight months ago after 15 years as the studio's veepee for worldwide advertising publicity and promotion, has been retained by Universal Pictures as a special marketing consultant.

Rosenfield will have an office on the Universal lot and begin his affiliation with the studio Jan. 16.

Veep Charles Powell stressed that Rosenfield will be working on a non-exclusive basis, meaning that under the agreement with Universal he will be permitted to take on projects from other studios and producers. When Rosenfield left Fox in late April, he opened his own motion picture marketing office.

Rosenfield's first project will be "The Greek Tycoon." During 1978 he'll be responsible for the marketing on at least one additional Universal release.

## Mel Brooks, Volunteer

**Hollywood.**

'Tis the season for Academy Award screenings, with only a scant seven weeks of nomination shopping left — and at least one fearless aspirant chooses not to leave the making of his case to friendly surrogates and hired minions.

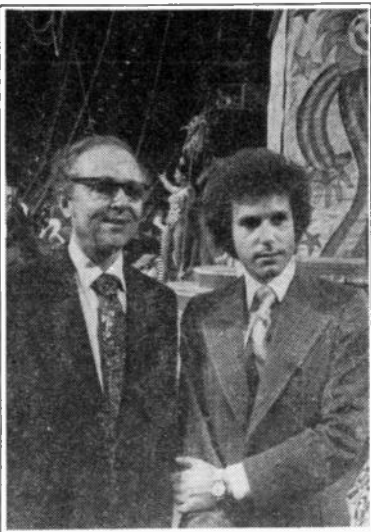
Never mind the fact that almost without exception the Directors Guild Award has been the open sesame to a matching Oscar. Mel Brooks, his director of the year NATO award resting proudly on his mother's Miami Beach television set, thinks it is high time Academy voters took comedy directing more seriously — and he wouldn't be terribly put out, or consumed with the nagging guilt of the undeserving, were he to become the symbol of that belated recognition for what he feels too long has been an unsung art.

## The Management Cannot Take Responsibility For Loss Of Your Marbles

**By JACK DOUGLAS**  
**New Milford, Conn.**

My experiences in show business during the past year of 1977 have been varied and mostly frustrating. I tried to interest Exxon and Texaco in staging little two minute shows at each and every one of their filling stations to help people forget the energy crises, but they weren't interested. They told me that people forgot the energy crisis a long time ago.

So rather than to have these little two minute musical comedies go to waste I tried to sell them — I had thousands of them — to coal mines around the country. These little (Continued on page 64)



## RINGLING BROS. AND BARNUM & BAILEY CIRCUS

begins its 108th year as America's most beloved entertainment attraction, and marks my tenth anniversary as President and Producer. This season Kenneth and I bring to Children of All Ages a fabulous new Edition, unprecedented in scope and diversity, featuring dozens of spectacular acts we have gathered from around the globe, including 16 thrilling new presentations in their U.S. debuts. We are proud to continue the tradition of presenting the finest in sensational feats of daring, athletic skills and animal training expertise which have made The Greatest Show on Earth the longest-running hit in show business.

**IRVIN FELD AND KENNETH FELD PRODUCERS**

## SHOW BOAT ERA STILL AFLOAT ON 'OL' MISS'

**By COL. BARNEY OLDFIELD**  
**New Orleans.**

Nearly every Saturday evening, with allowances for off-season charter cruises, the 379-foot long, seven-decked, 218-stateroomed Mississippi Queen with paddlewheels churning the muddy water that is her working habitat, sets off (Continued on page 80)

# Low Quality Of U.S. Education Looms As Threat To Art Media

By EDWARD L. BERNAYS

## Baltake's Bests Of '77

**Philadelphia.**

Joe Baltake, film critic of the Philadelphia Daily News, selected the following as the 10 best films of 1977: "Annie Hall," "Saturday Night Fever," "Cria," "Star Wars," "Pardon Mon Affaire," "Looking for Mr. Goodbar," "Rollercoaster," "I Never Promised You A Rose Garden," "Julia," "Close Encounters Of The Third Kind."

Best actresses: Diane Keaton in "Looking For Mr. Goodbar" and Kathleen Quinlan in "Rose Garden."

Best Actors: John Travolta in "Saturday Night Fever" and Jean Rochefort in "Pardon Mon Affaire."

Supporting actress: Karen Lynn Gorney in "Saturday Night Fever" and Ana Torrent in "Cria."

Supporting actors: Timothy Bottoms in "Rollercoaster" and Jerry Reed in "Smokey And The Bandit."



In 1914 I was publicity man for Ruth Chatterton in Jean Webster's "Daddy Longlegs" at the Gayety Theatre on Broadway. Every Wednesday and Saturday I went to matinees. I sat on a chair inside the entrance enclosure and sized up the individual playgoers as they stopped a moment at the ticket taker. This was my way of appraising the audience, to help me decide what publics our promotional efforts should be aimed at.

No Gallups, Ropers, Harrises or Nielsens were functioning then to measure public attitudes as a basis for action. My method was a primitive forerunner of scientific polling. That came later. Today an essential activity, it is applied by most large enterprises, dependent on public approval and support for their viability. In the entertainment field, radio, television, motion pictures, the theatre, scientific polls are made before any commitments of money and effort are made. Even after activities are initiated the scientific pollster, accurate within 2%, plays a dominant role in the action, like the Nielsen ratings in television. These activities all test public reaction to an enterprise for the short span, the immediate future.

Last month I developed a method to determine attitudes and conduct of the people of the U.S. not for the immediate future but for the next half century. My findings apply to (Continued on page 92)

## Between The Book Ends: Rigors, Rewards, Risks Of A Freelance Critic

**By ALDEN WHITMAN**  
**(Member of National Book Critics Circle)**

My enterprise in 1977 — and what a marvelously vivifying word "enterprise" is! — has been freelance book reviewing, with a dash of magazine writing thrown in. It's a far different sort of enterprise than writing obituaries for a living, which I did for The New York Times for 10 pleasant years until I hung up the tombstone in the spring of 1976.

Without being nostalgic or backward-looking, I find myself working harder than I ever toiled for the boss. And liking it more, although I can't say that I'm wild about the (Continued on page 92)

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# MALCO THEATRE WISDOM: BUY, DON'T RENT

## Wall St. Mystic Queried On Conglomerate Rites

By GERALD NACHMAN

(Herewith, from the Sept. 13, 1977 issue of the N.Y. Daily News, Columnist Nachman's fanciful interview with the Dalai Conglomerate, the Bottom-Line Prophet. Copyright 1977 New York News Inc. Reprinted by permission.)

Upon reading that Gulf & Western Industries had just bought Madison Square Garden — whose lesser holdings include the New York Knicks, Rangers and Ice Follies — I was inspired to make a pilgrimage to the Adlai Conglomerate, a Wall Street mystic.

The high-finance lama, who is the source of all acquisitive wisdom, welcomed me in his flowery robe, beads and bedroom slippers, then bade me sit down in his temple, boardroom. Dalai himself perched regally atop a growing pile of old Fortunes and Barrons.

Only he is able to tell a humble stockholder such as me who owns what in the world, and even the old Dalai has trouble keeping it all straight. Every hour, a messenger rushes in to inform him if any of the globe's last six conglomerates have been snapped up.

"Tell me, / great economic power," I asked him, "Who owns Gulf & Western?" Dalai smiled inscrutably and said, "Ah — that is for me to know and you and the SEC to find out." He put his fingers to his lips and gently bowed his head.

"How about RCA?" he suggested, but I only shrugged. "Maybe you could try me on something easier first, like the purpose of life," he said. "But be quick about it. I have a board meeting in 20 minutes."

"Tell, me, O corporate fund of knowledge," I said, "who owns the Sphinx, the Hanging Gardens of Babylon, the Colossus of Rhodes and the other four ancient wonders of the world?"

"A piece of cake," he said. "Transamerica, my son. They acquired the Indian Ocean only yesterday from Sony."

"What I now must know, O wondrous fount of business acumen, is the ultimate economic truth: Is there a conglomerate that watches over us all, a universal enterprise that sees all, knows all and runs all?"

His brow knit, his lips pursed and he pondered deeply. "You are trespassing, my child, in the realm of the unknowable," he frowned. I explained my reason for asking is that I no longer know where to write when I want to complain to a company that its widgets don't work.

"I must discover who is the president of presidents, and his office address," I said, "even if I can't ever hope to grasp the concept of infinite ownership."

"Come closer," he whispered, and bent toward me. Dalai gestured with his hand, a gong sounded, curtains parted, smoke billowed and there, revealed for me, was the chairman of the cosmic board Himself.

"You mean to say He owns Gulf & Western, Sony, RCA and Time Inc.?"

"Among others, yes," whispered the high-finance lama. "He picked

them up in a merger last week with General Foods."

"Gosh, He's not at all what I expected," I gasped. "No long, flowing white beard, no majestic countenance, no rumbling voice. Those bifocals, the black pinstripe suit, the jowls and that paunch — why, He looks more like Henry Ford 2d!"

"Promise you won't tell a soul," said the Dalai Conglomerate.

"I wouldn't dare, but tell me this: Can He be trusted not to meddle in all of these firms' internal corporate affairs?"

"That depends," said Dalai. "He's pretty tough on first-quarter profit margins. If Exxon, or Procter & Gamble, or GAF is sluggish, He won't hesitate to sell."

"But who can He sell to? There's nobody left."

"Ah, you have put your finger on the very problem. If any of these monoliths falter, for even a day, that's it, kiddo — economic Armageddon."

"He wouldn't ever — well, liquidate entirely, would He? Or retire?"

"My son, that is a question not even I can answer. All that is known is: He hopes to consolidate everything on earth not nailed down, and form a single parent enterprise, Intergalactic Tool & Dye."

A second gong sounded in the Temple of Tycoons, the curtains closed and the Dalai Conglomerate said my time was up. "You have been given the key to the Kingdom of Merger and now you must go."

"Before I leave, O wise multinational one," I said, "tell me one last thing: What is the purpose of all this earthly empire building?"

He smiled benignly and said, "It is so written in the Book of Profits."

## Politically Rap Glorified Sports At Oberhausen

Oberhausen.

Unlike the typical Sports Festival Oberhausen tends to be critical and this year, for its meeting (Oct. 24-28), leaned more towards politics than sports in its prime-time programming.

Topper Wolfgang Ruf felt that not enough criticism was being exercised as to the glorification of sports, and that seemed to be the opinion too of the International Jury under critic Heinz Klunker. Sport enthusiasts, on the other hand, had little interest in such political portraits as Michel Kopiloff's "Apartheid, Sports and Politics" (France), which looked more to South Africa's racial problems than difficulties in participating in the international sports arena.

The result is a festival split in two. Sports enthusiasts and instructors concentrated on such winners as Francois Reichenbach's "Pele" (France) and an hilarious feature pic on a Georgian soccer team, Nina Mchedlidze's "The First Swallows" (Soviet Union).

Others that drew crowds to the Oberhausen fest were Rainer Boldt's feature pic, "Misfire" (West German-Austrian coproduction), the British spoof on races, James Hill's "The Great Pram Race," and

(Continued on page 90)

## CITE CREDO OF RIDGEWAY FOUR

By M.A. LIGHTMAN  
(President, Malco Theatres Inc.)

Memphis, Tenn.

Our company has built approximately 50 auditoriums recently. We feel that we have developed a few sound concepts.

A theatre is generally highly speculative and therefore it is our belief that high leverage is extremely dangerous.

Whenever possible we will own our land and building in fee.

The typical landlord's 10% to 15% overage clause is catastrophic on today's 90/10 deals. Also a fee owner can commercialize his holdings at a later date if necessary as opposed to being "hung" with a long lease liability.

We "overbuild" a theatre enormously. We seek the opulence and palatial image of the past for two reasons:

- (1) To attract the public.
- (2) In competitive situations to insure the best track record.

For example our Ridgeway Four was opened in Memphis this summer. This 1,200-plus seater cost over \$1,500,000, and may be one of the world's finest film theatres. There is no way to predict return on this investment. It is a gamble. But we own it in fee, and since it was paid for out of our general funds there will be no rent or overage factor to affect our cash flow or bidding capability. And because it is so plush, beautiful and well equipped, the public is attracted from the entire region rather than from just the immediate area. Seating was engineered for perfect viewing regardless of who is in front.

The theatre is located in someone's else's shopping center. It literally took seven years to negotiate an agreement whereby we could buy a piece of land in their center. We are adjacent to office buildings with common parking rights. We therefore have 1,000 parking spaces at night when the offices are closed. In other words, we have gone overboard in expense and planning to give ourselves every survival advantage.

Our theatre-operating opinion: Don't be a pig. Buy, don't rent. Avoid leverage. Don't skimp. The storms might get very rough, and you might need a super-dreadnought to survive!

## Austrians Rise As Filmmakers

Vienna.

The small Austrian town of Velden near the Yugoslav border was the scene last autumn (Sept. 29-Oct. 2) of the "First Austrian Film Days," a showcase of the country's complete film production over the past year. Topper Horst Dieter Sihler, Vienna critic who's a familiar face in German-speaking film circles, took his cue from the successful showcases of Swiss cinema in Solothurn and New German Cinema at Duisburg, Hof and Berlin.

Sihler unspooled 50 films at Velden, among them 12 new feature

(Continued on page 86)

## Rank Leisure Re-Activates Feature Film Financing; Proposed Titles All-British

By EDMOND CHILTON

(Author is major domo of the Rank Organization's leisure division which encompasses films and which is plotting a revival for Rank as a feature financier after many years of virtual apathy. Fact that Rank has a film sales operation to keep stocked, not to mention a big circuit in the U.K., puts the new strategy into proper focus.)

London.

We are living in fast-changing times. Had this article been written a year ago, there would have been very little to report. Today, the news from Rank Leisure is both good and very exciting. We are on the threshold of developments which are important not only to our own company, but to the British industry as a whole.

There was a time when the name of Rank, the symbol of that man with the gong, held significance for everyone and Rank films had considerable impact worldwide. Then, for a variety of reasons, our production activity lapsed almost to the zero point.

Revive Entertainment Div.

During this past year, the decision was taken to revive the Rank production arm. Rank Film Productions was created and Tony Williams was put in charge. We allocated 8,000,000 pounds — a not inconsiderable sum — for investment in our own production and participation in films to be made by independents over the next two years.

The pictures we are planning are important and they are international in character and range from new versions of "The 39 Steps" and "The Lady Vanishes" to three original screenplays to be made entirely on location in Yugoslavia, India and Mexico.

We have investments in "Wild Geese," "The Golden Rendezvous," "The Silent Flute" and three pictures made in Canada — "Coup d'Etat," "Blood Relatives" and "Tomorrow Never Comes." More projects are under discussion and will materialize.

Unlike others, we are not shifting our base. We are a British company and we are going to make British films. Of course, we are open to co-productions, and we are particularly eager to work with the Americans.

"The Lady Vanishes," in which we are partners with an American major, sets a good precedent. We share the costs and we split the distribution areas. If we can make this kind of arrangement six times a year, and others duplicate our efforts, the British industry would find itself in a much healthier state.

But where production may dominate the "news" about Rank, other areas of our organization are also making their significant contribution to restoring Rank Leisure to its pre-eminent place in the British industry.

Our overall business in 1977 was very satisfactory, and cinema admissions were 5% ahead of 1976, an impressive showing during a period of general decline.

Looking ahead, 1978 appears full of bright prospects. This after all, is the year when our new distribution arrangement for the 20th-Fox product will bear fruit and we will offer the public such outstanding attractions as "The Other Side of Midnight," "Star Wars" and "Salon Kitty."

Rank Leisure Services will be exposing a tremendous line-up apart from those mentioned above, such as, "The Deep," "Close Encounters of a Third Kind," "Golden Rendezvous," "The Shout," "Wild Geese," "Blood Relatives," "Tomorrow Never Comes," etc.

Pinewood, one of the brightest jewels in the Rank Leisure crown, has had a very busy and productive time, and its 1978 bookings indicate that this great modern studio will be another factor contributing to improved volume and earnings this year.

For me, personally, 1977 has been a period of great satisfaction. We have begun to streamline the operation; we have introduced new personnel and we have made major executive changes, such as the appointment of Morris Young as head of Rank Film Distributors.

Inevitably, much time has been spent in the planning and the revitalization of production. I am convinced that, within a short time, we will be a major supplier of outstanding British-based films. This is what we are aiming for, both for ourselves and for the industry we serve. That man with the gong is going to be heard loud and clear throughout the world during 1978.

## Boom In Posters: Fawcett-Majors' Goal 12,000,000

By SANFORD BROKAW

The phenomenal success of the Farrah Fawcett-Majors poster of 1976 and 1977 has underscored the fact that posters can be important as media tools and as a direct form of communication, for television, motion pictures and record albums.

Pro Arts Inc. of Medina, Ohio produces and distributes the Farrah posters along with approximately 150 active lithographed or velvet posters of other popular personalities, animals and various themes. Pro Arts' representatives expect the Farrah poster, which was released in September 1976, to move over 12,000,000 pieces in the first year of production. In addition to enhancing the company's ability to distribute its products, the success of this poster has substantially increased Pro Arts' reputation among entertainment personalities.

For the fiscal year ending June 1977, Pro Arts Inc. earned in excess of \$1,000,000 net after taxes on sales of approximately \$6,000,000. Approximately 40% of sales and earnings for fiscal year 1977 are attributable to Farrah Fawcett-Majors posters and related products.

It has been a most "satisfying" year for T.N. Trikalis, vice-president of Pro Arts, who started the company in 1967 with his brother Michael and \$500.



## Trinacra Topper Sez French Must Seek Export Coin

By YVES ROUSSET-ROUARD  
(President of Trinacra Films;  
President of the Union of Pro-  
ducers, AFPP; Vice-President of  
the French Film Office)  
Paris.

French producers are currently facing two basic problems: financing and recouping film costs on a market which has considerably changed in the last 15 years. In my opinion, there are three main reasons.

(1) Television: TV is of course responsible for the drop of admissions in recent years. This drop is in inverse ratio to the number of tv sets. This situation is not specific to France, but the situation here is disastrous because of the increasing number of films being programmed every year by the three networks (over 500 a year). Either the television authority is programming too many films or it does not buy them at the right price. Most likely both.

(2) Box Office Split: The sharing of earnings is determined by an old regulation issued after World War Two completely opposed to the very principles of liberalism. It cannot be acceptable that an exhibitor, who takes no risk, keep more than 50% of the b.o., whereas the producer is put on short allowance. The consequence is immediate: without enough funds of their own, producers are completely dependent, financially speaking, on major circuits for both distribution and exhibition. This is a dangerous situation.

(3) Foreign Markets: The film business is no exception to the general rule. French businessmen do not seem to show enough interest in exports. French production is not competitive enough; sometimes, there is just no attempts at all. Exporting is a must since the domestic market is no longer sufficient to make a film profitable because of increasing production costs, the competition of television programs and because of falling b.o.

These reasons have led Trinacra Films to select its productions. This year, we produced the last part of the triptych "Emmanuelle," "Goodbye Emmanuelle," starring Sylvia Kristel and Umberto Orsini. The picture was shot in the Seychelles Islands. We have been coproducing with the S.F.P. "The Roads of the South," directed by Joseph Losey, based on a script by Jorge Semprun, starring Yves Montand, Miou-Miou and a young unknown actor, whose name should be kept in mind: Laurent Malet.

I hope this film will be ready for Cannes, '78.

In January and February, 1978, Trinacra Films will produce "The Sun Tanned" in a tropical location, a comedy on the Club Mediterranee that does reflect a new feature of our modern society: collective holidays in clubs (incidentally, the producer hopes to get sun tanned).

Next July comes another project which I am keenly interested in for two reasons: first because it is a love story, second because we arranged a deal with a major U.S. studio and an American director.

In preparation for end '78 are "The Island" from the novel by Robert Merle and "The Great Game," based on the memoirs by the conductor of the Red Orchestra intelligence network.

Our program will keep us busy for the forthcoming 15 months, probably somewhat ambitious, but I expect it to open up relations with new markets and new talents.



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## Escapism-Prone Swiss Doted On 'Spy Who Loved'

By GEORGE MEZOFI  
Zurich.

The first few months of the 1977-78 Swiss film season, since last August, are marked by a small, but commercially significant series of unusually sturdy grossers. Some of them have gone sky-high up the boxoffice chart, injecting some needed optimism into Swiss exhibitors' thinking.

Topping not only all its competitors, but even its own predecessors, the 10th James Bond caper, "The Spy Who Loved Me" (UA), is the talk of the trade here this season. At this writing (and, in some cities, there is no end in sight as yet), the latest Agent 007 pic has already racked up a combined playing time of over 60 weeks in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne alone. Even in middle towns, almost unheard-of four to six weeks' runs have been registered.

Grosses in most situations are described as being at least 50% higher (in some cases much more) than the highest-grossing previous James Bonders. There are house

records aplenty, of course.

Net receipts of "Spy" in the first two-and-a-half months of release, since Aug. 14, are over \$1,600,000, comprising 24 theatres in 21 cities. This is tremendous for Switzerland and may well end up, by the time the first batch of release is completed, as an alltime record. At this point, it looks certain that "Spy" will eventually beat United Artists' own Swiss record-holder so far, "One Flew Over the Cuckoo's Nest."

Since escapism seems to be the key word in audience tastes at the moment, it's no wonder that pure hokum such as the latest Bud Spencer-Terence Hill action comedy, "The Crimebusters" (20th), has won the Swiss ticketbuying public's favor to a high degree. Though obviously not in the peak class of "Spy," its total of 38 rounds in the five keys wound up with results which would probably have catapulted it to the top spot in a Bond-less season.

### 'Airport' Sequel Big

Who said that sequels rarely live up to the original article? An exception to the rule is "Airport '77" (CIC), which equalled or, in some situations, surpassed its two predecessors, both very healthy moneymakers in Switzerland.

United Artists seems to be the winner in the Swiss market this year. After the very successful "Rocky" earlier in 1977 (37 rounds in the five key areas), plus the Bond phenomenon, its release of Joseph E. Levine's "A Bridge Too Far" did above par, if not sensational business, especially in the German-speaking region, whereas the French section was a bit below expectations.

On the other hand, "Annie Hall," also from UA, grossed \$68,000 in its first seven weeks at a Zurich small-seater, the Apollo-Studio. This makes it the most successful Woody Allen film in Switzerland to date. Up to now, no Allen picture had really caught on here. Average boxoffice results, in spite of favorable press reaction, have been more or less the rule in the past.

"The Lacemaker," that Swiss-French co-production by Swiss director, Claude Goretta, probably comes closer to an international hit than most films emanating from this country in recent years. This

(Continued on page 86)



## TONY BENNETT SINGS

AT THE DIPLOMAT HOTEL, HOLLYWOOD, FLORIDA

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Thanks to all my good friends who made 1977 my most successful year yet!

Tony Bennett

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## Now 49, Allied Sanguine On 1978 Product Lineup

By EMANUEL L. WOLF

(President and Chairman of the Board, Allied Artists Industries.)

Allied Artists is really looking forward to 1978. Opening nationwide in February will be "The Betsy," Harold Robbins' explosive epic of the motorcar industry. With Dan Petrie at the helm, and an exceptional cast headed by Lord Laurence Olivier, Robert Duvall, Katharine Ross, Jane Alexander and Tommy Lee Jones, we are hopeful this combination designed for maximum audience appeal will bring us back to the broad audience potential of our "Cabaret" and "Papillon" successes.

Going before the cameras in March will be "The Senator" produced by Martin Bregman from a screenplay by Alan Alda, who will also star. This promises to be an entertaining film on a theme both topical and timely. "Such Men Are Dangerous" is now being readied for a summer start with a cast array of major proportions.

The beginning of the year will also herald the general release in English of "Black and White in Color," our Oscar-winner for Best Foreign Language film from the Ivory Coast.

Allied, entering its 49th year of business, is concentrating on the new and innovative. Finding this quality outside of the films we generate continues to be elusive. I am referring specifically to films which appeal to a general audience.

Movie making costs are escalating constantly, but industry growth potential has also substantially increased. I am optimistic about the future, and our ability to evolve successful formulae in the ever-changing climate of the film business.

## Agatha Christie, Mystery Queen: Herself A Mystery

By JACK PITMAN  
London.

The late Dame Agatha Christie, who had a lucrative knack for plotting ingenious mysteries via more than 80 novels (sometimes under the alias of Mary Westmacott), several plays and numerous screen adaptations, is the subject of her own never-solved mystery in "Agatha," a just-completed Warner Bros. release with Vanessa Redgrave and Dustin Hoffman.

Among other highlights, this covers the author's celebrated vanishing act in the 1920s when she dropped out of sight for 11 days in a reported state of "amnesia," presumably related to her discovery of husbandly infidelity, as Mrs. Archibald Christie.

Posthumously, her recently-published "Agatha Christie: an Autobiography" gives nothing away on this early episode. Not a word. But then, she always was uncommonly shy and self-protective, and thus rated an "enigma" by the nosy but frustrated media. Over the years the press developed an obsession about fancied Christie "puzzles," including how she concocted her stories.

One way and another, anyhow, a posthumous Christie bandwagon seems certain — learned treatises, Sunday supplement inquests, play revivals, reprints of the Christie literary oeuvre, and more films.

Nearing completion via EMI, which produced "Murder on the Orient Express," is another name-laden Christie melodrama, "Death on the Nile." Same company is also preparing "Evil Under the Sun" from a Christie novel.

More than 30 years ago she adapted "Nile" for the stage as "Hidden Horizon." She also adapted her short radic play, "Three Blind Mice," calling it "The Mousetrap," legit's alltime longrun champ after 25 consecutive years and still going in London. It's made two people rich — producer Peter Saunders, and Christie grandson Matthew Pritchard, to whom she bequeathed ownership even before it was produced.

For his part in gratitude, Saunders laid out for a recent 25th anniversary party with 1,000 guests at London's Savoy Hotel.

"Mousetrap" is one of three Christie dramas (by or adapted from) concurrent in the West End, but not for the first time. There were three Christies on the London boards in the 1940s, one of which was "Witness for the Prosecution," later a film released by United Artists and long since a tv "late show" staple.

England produced the earliest films (in the '30s) based on Christie mellers, several of which had Austin Trevor playing her most famous sleuth, Hercule Poirot. Often neglected by filmmakers, she was back in vogue in the '60s with the late Margaret Rutherford as snoopery Miss Marple in an MGM series of low-budget "Murder" features.

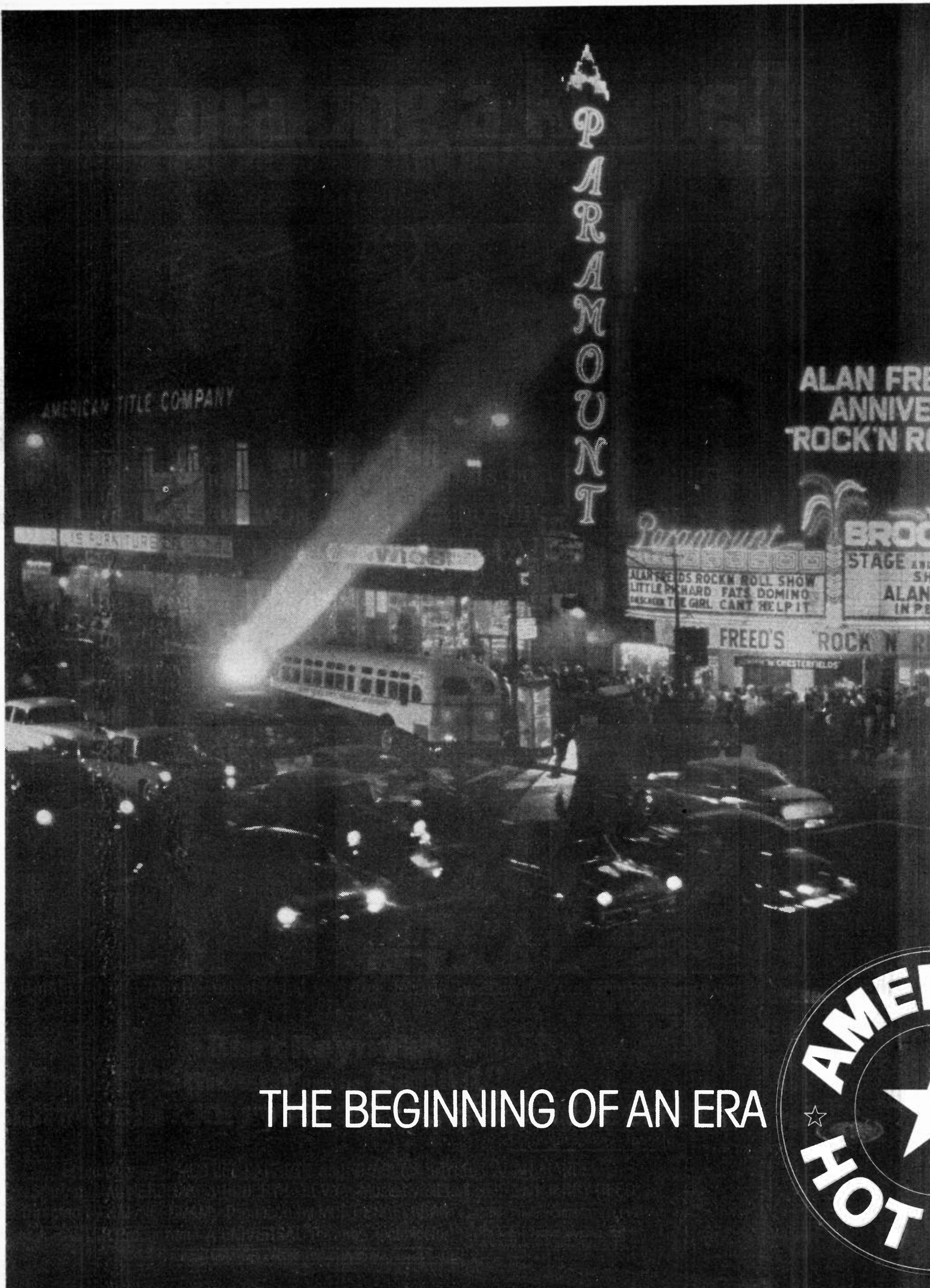
A big Christie hit both as book and play was "Ten Little Niggers," which later stereotype-sensitive film editions softened to "Ten Little Indians."

Christie, who died in January 1976, was made a Dame of the British Empire (or what was left of it) in 1971. Her second marriage was to archaeologist Max Mallowan (since knighted), who survives. She shared his passion for digging, and together they pursued it in exotic places like Tasmania and Shiraz.



NEW YORK CITY  
...1959  
THE BATTLEGROUND WAS  
ROCK 'N ROLL

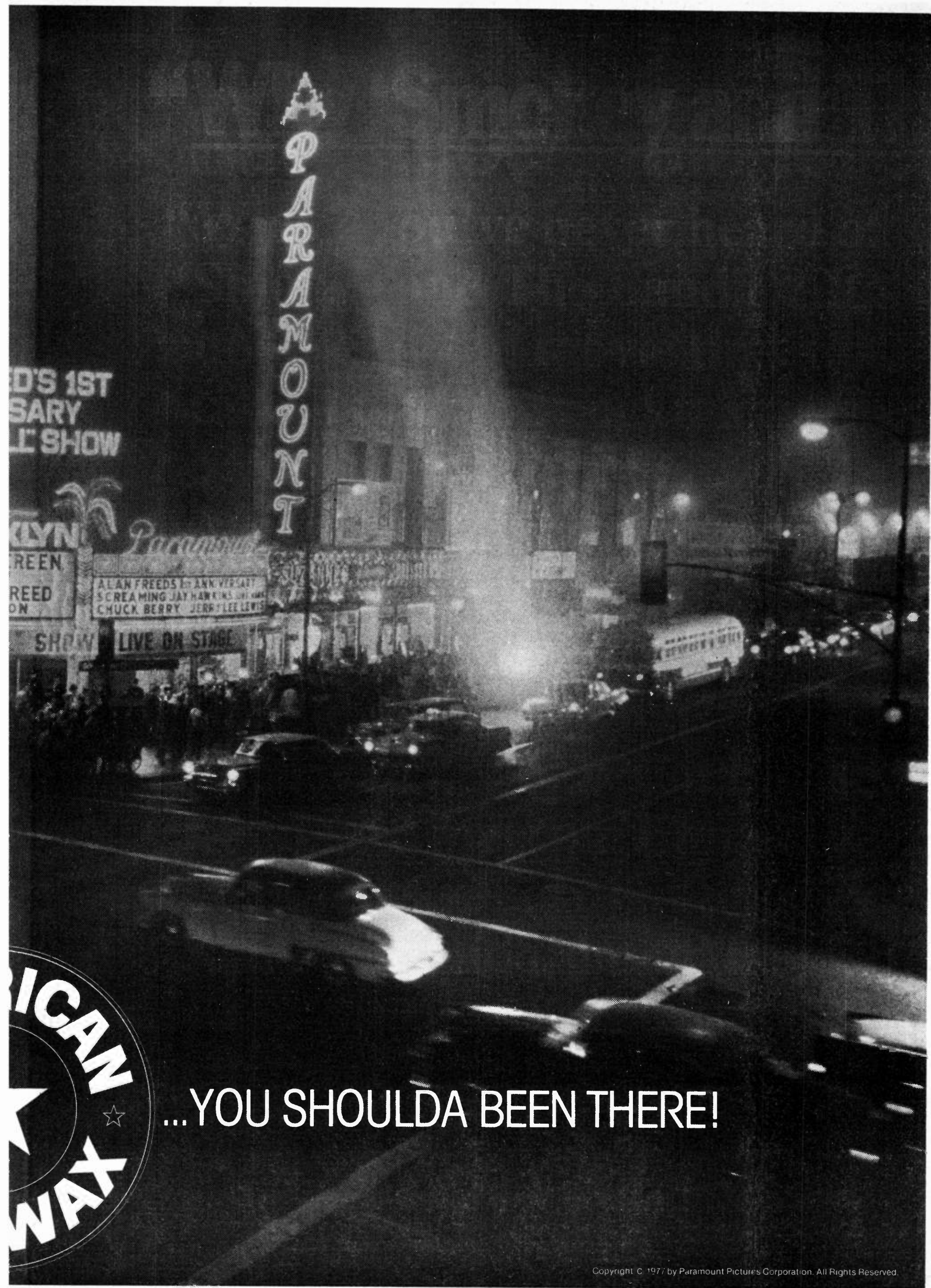




THE BEGINNING OF AN ERA







...YOU SHOULDA BEEN THERE!

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# COMING FROM PARAMOUNT



# CRITICS FAIL TO SPOT FUTURE TALENT

## Saroyan Sums Up 1977

Fresno, Calif.

Editor, *Variety*:

Here follows in full my piece for the year end issue of *Variety*:  
1977 was one hell of a year. I didn't die.

William Saroyan

## British Paradox: Bit Of A Boom Midst Gloom Of Cinema Trade Spells Grade, Delfont, & Rank

By JACK PITMAN

London.

A paradox to ponder is that at a time when the British cinema is at low ebb, British capital probably has never been more lavishly deployed behind feature production.

If Lord Lew Grade's ITC is the flashy spearhead of the moment, his brother Lord Bernard Delfont's EMI Films is proving no slouch either. And even long-quiescent Rank is getting back into the act as an important financial participant.

All of which is cause for irony but scant cheer among stalwart cinematic patriots, since the millions those outfits are marshalling is for pix angled first and foremost for the world markets. Neglected in their respective strategies is the film of distinct British identity — a "Darling," "Billy Liar," "L-Shaped Room," "Taste of Honey," "Sunday, Bloody Sunday," or anything remotely like the old Ealing comedies.

As signalled first by Grade's grandiose strategy, followed by EMI's decision to "go Hollywood" both on the feature front and via Roger Gimbel's telefilm operation there, attribute the sorry neglect of the home screen to hard-headed capitalist pragmatism.

Very simply, gone is the day when a home market of sufficient scale existed to support indulgent purely domestic pictures. Inflation hasn't helped. Equally cogent, the foreign market for such features appears to have coincidentally vanished. Or at least conventional wisdom now decrees parochial English subjects to be a boxoffice drug.

United Artists, for one, remembers the b.o. heartburn from "Sunday, Bloody Sunday" some years back, notwithstanding critical approval for then "hot" John Schlesinger as director and Peter Finch as star. Even the British masses ho-hummed that one.

An old story now is how other major companies likewise got burned sponsoring insular Anglo themes in the '60s, and how ever since such ventures have been anathema.

Left to fend for themselves, the British found it a rough haul — inflation, the accelerated tailspin of exhibition, economic hard times, shifting taste, all converged to foil and frustrate creative aspiration.

Diehard independent producers in time found themselves forced to abdicate or adopt new horizons and new methods. New imperatives quickly separated man from boy.

### Anglo-Canadianism

Getting the package together became paramount, and more often in foreign partnership. More recently, the Anglo-Canadian treaty gave early promise and proved singularly productive for a time, though it now appears to be foundering on the tricky shoals of assertive Canadian nationalism.

Significantly, it remained for such old concerns as Rank and EMI

to adapt to the times on a consequential scale. Grade, on the other hand, represents something far more like "new blood" in this context.

But all that still leaves a definably British cinema in limbo, or at least commercial limbo. A noteworthy point on this is that punchy, relevant, specifically British drama, once a staple of the British screen before it phased out, has long since been preempted by television. In this market, at least, the box is where it's at.

## Best-By-Guess British Playoff

London.

A survey of the active distributors hereabouts indicates that the following features did best here in 1977, though, as ever in this small but self-conscious film market, they are unwilling to come through with actual figures:

- "The Spy Who Loved Me" (UA).
- "A Star Is Born" (WB).
- "When The North Wind Blows" (Sunn).
- "The Pink Panther Strikes Again" (UA).
- "A Bridge Too Far" (UA).
- "Sinbad And The Eye Of The Tiger" (Col).
- "The Omen" (20th).
- "King Kong" (EMI).
- "Airport 77" (CIC).
- "Adventures of the Wilderness Family" (Pacific).

## ARCHIVAL DATA DISCOUNTS 'VISION'

By PAUL MYERS

(Curator, Theatre Collection, N.Y. Public Library at Lincoln Center)

Among the on-going discussions at gatherings of theatre film and other entertainment media folk is the power of the critics and, secondly, how discerning are the critics in spotting new talents. Confining this for convenience to legitimate, it seemed an interesting experiment to see what the first Broadway reviews of this season's stars were.



The investigation also provided an interesting examination of the route to Broadway taken by these actors. Some of them struggled unnoticed through several productions before their talents were recognized; others arrived as full-blown stars from Hollywood or television or the theatre of London. Let's have a look at several of the instances.

Estelle Parsons starring in "Miss Margarida's Way," for example. Parsons was in the cast of "Happy Hunting" as a girl reporter. This musical based upon the Grace Kelly-Prince Rainier of Monaco romance starred Ethel Merman and opened Dec. 6, 1956. Parsons was not mentioned in any of the reviews. Following some summer musicals and Off-Broadway appearances, she played Ollie in "Beg, Borrow or Steal," a musical which lived for five performances at the Martin Beck Theatre, beginning Feb. 10, 1960. Whitney Bolton, the critic for the Morning Telegraph wrote: "To the Misses Estelle Parsons, Betty Rhodes and Karen Sargent — girls, you were wonderful."

Jessica Tandy, co-star with Hume Cronyn of "The Gin Game," made her first New York appearance (Continued on page 90)

## Though Media Time-and-Line Rates An 'Ouch,' Big Films Now Go For Heavy Ballyhoo

By MORT HOCK

(Executive Vice-President, Charles Schlaifer & Co., Inc.)

The motion picture business in 1977 was nothing short of remarkable. It was the year in which the fabulous "Star Wars" became the new all-time box office champion. It was the year in which Columbia Pictures had a "Close Encounter Of The Third Kind" and came away a big winner.

And it was the year in which film marketing moguls discovered again the value of intensive selling. Both of the two blockbuster films mentioned above were launched with large, comprehensive, multi-media campaigns. Management did not lie back and hope for a miracle. They put their ad-pub dollars where their negative costs were and helped make a miracle.

### Barnumesque

This never was and never will be a business for the timid. "Pete's Dragon," which was Disney's Thanksgiving-Christmas combination with "The Nativity" and the Rockettes at Radio City Music Hall, opened with a traffic-stopping, mind-boggling street event, right in the heart of Rockefeller Center, complete with floats, a 400-piece marching band, and a 40-foot, fire-breathing dragon. So-called blasé New Yorkers oohed and aahed and subsequently stood in line for hours to see this fine film. Showmanship — you bet!

From out of nowhere came a zany, irreverent concoction called "Kentucky Fried Movie." Target audience: 18-34; primary selling tool: radio, and lots of it. From morning drive time to bed time, the wacky commercials hammered away. Result: big grosses for theatre owners, instant success for some very creative young filmmakers, and a solid profit for the distributor who listened carefully to his marketing mavins and then said, "Okay — go get 'em!"

And who would have thought that the tenth James Bond 007 entry would wind up being just maybe the biggest Bond box office bonanza of them all.

As stated before — a remarkable year.

How about the so-called "return" of the eastside picture — launched with tasteful and imaginative print campaigns i.e. "A Special Day," "Pardon Mon Affaire," "The Man Who Loved Women," "That Obscure Object Of Desire," "Lacemaker," and so many others which demonstrated the availability of a theatrical market for the lower budgeted "class" movies.

Let's not forget the compelling "I Never Promised You A Rose Garden" which, like the great "One Flew Over The Cuckoo's Nest" before it had to struggle for many years to get from printed page to answer print and yet proved to be a picture with a wide and appreciative audience. Remarkable!

### Rising Ad Costs

The year was not, of course, without its annoyances and aggravations. The relentless upward spiral of media and related advertising costs continued to present perplexing problems to media planners and others who design marketing budgets. Television prices particularly reached new peaks per spot on a local and national basis and many movie ad budget managers had to search for new ways and means of stretching precious campaign dollars. There are some indications that while media costs will continue to rise during the coming year, the curve will not be as dramatic as in 1977.

Which more or less leads to a general word here about advertising and other methods of putting a film's best foot forward in the battle for a piece of the entertainment dollar.

Movie marketing isn't a science and it isn't an art — it's a business.

While it certainly takes inspiration and talent to concoct exciting advertising ideas, it takes dedication, knowledge and experience to create consistently effective advertising for motion pictures. A major index of success must be found on the bottom line. Critics' reviews, word of mouth and other intangibles have a great impact on the financial success or failure of the films we sell. All the greater and more stimulating challenge for those of us marketing the most ephemeral of all products — entertainment.

### SET VINTAGE PRODUCT

Minneapolis.

University of Minnesota will offer a winter film series showcasing Latin American documentaries, D.W. Griffith vintage items and animated short subjects. Series will open Jan. 9 with several south of the border docus including "Mexico: The Frozen Revolution" and "The Double Day."

Griffith shorts produced between 1908 and 1913 will be shown Feb. 6. "Animated Festival" on March 6 will feature works of American and European filmmakers.



PAGE 16

DAILY MIRROR, Friday, October

# Britain i

From PETER STEPHENS

In Athens

**STRONG** backing for the Government's pay policy has been given by top economist Professor Kenneth Galbraith.

The 69-year-old sage from America's Harvard University talked about Labour's economic policy while attending a conference in Athens.

He said port has any even Switz ing inro Galbra

# On

er

# STAR

## DOWN GOES IN

**INFLATION** really is falling, Price Commission. It says that its index, based on the prices of 100,000 goods and services, has fallen for the sixth month.

Eng- ley to all the their should



**RICHARD BURTON  
ROGER MOORE  
RICHARD HARRIS  
HARDY KRUGER**

are

# THE WILD GEESE

# EACH

By ALAN LAW, Chief

**AILING** British Leyland got a massive boost last night.

Union leaders meeting at Brighton approved a £50 million peace deal that would put the car giant back on the road to recovery.

It took Leyland bosses and the unions four hours to hammer out the five-point package.

The deal will now go to a special meeting of the Confederation of Shipbuilding

**THE ULTIMATE  
HIGH ADVENTURE  
FOR 1978**

A Euan Lloyd Production  
An Andrew V. McLaglen Film

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REPRODUCED BY PERMISSION OF LONDON'S 'DAILY MIRROR'  
THE WORLD'S LARGEST DAILY READERSHIP, 13 MILLION

# WAR

On parade... the  
12 million dollar  
mercenaries

DAILY MIRROR, Friday, October 7, 1977 PAGE 17



## DEAL JOY FOR LEYLAND

Industrial Correspondent  
and Engineering Unions next  
Thursday.  
If it gets their approval, it  
will then be put to mass  
meetings of shop stewards  
from individual unions.

### Crucial

Confederation chairman  
Hugh Scanlon said: "The  
Confederation executive feel  
that the plan is the best way  
of overcoming a very difficult  
situation.  
"It represents a basis for  
agreement."

The breakthrough came  
earlier in the day when the  
Transport Union shop  
stewards lifted their total  
opposition to a company plan  
for central pay bargaining.  
The stewards, representing  
75,000 of Leyland's 120,000  
production workers, took their  
crucial decision at a special  
delegate conference in East-  
bourne.  
It came after Moss Evans,  
the union's general secretary

elect, said that if there was  
no peace deal there would  
definitely be no more Govern-  
ment cash for the car giant.  
Acceptance of the deal  
would mean an end to more  
than 100 pay bargaining units  
in the company... and  
should mean far fewer strikes.  
So far the Government has  
pumped £350 million into the  
firm. Another £350 million  
is promised over the next ten  
years.

THEY may look a mercenary  
bunch. But no camouflage can  
disguise the fact that these are  
no ordinary dogs of war.

Anyone who has ever fought  
for a cinema seat will recognise  
them right away... Richard  
Harris, Roger Moore, Richard  
Burton and Hardy Kruger.

The four have become com-  
rades in arms for a film called  
"The Wild Geese" — the name  
given to 18th-century Irish  
mercenaries who sought their  
fortunes in foreign armies.

There's nothing olde worlde  
about this project, though. It's  
"as topical as today's headlines,"  
the movie makers proclaim.

The cost of the film also has  
a contemporary touch — 12

million dollars, no less, or £7  
million.

That kind of money could keep  
a whole army on the march. But  
the four-man squad of movieland  
big-shots command hefty pay  
packets.

Still, soldiers Harris, Moore,  
Burton and Kruger reckon that  
they are earning every penny of  
their fees as they brave swelter-  
ing South African locations in the  
Northern Transvaal.

Their mission in the film is to  
rescue a deposed central African  
president from prison.

Sounds dangerous. But to  
battle-scarred veterans who have  
hacked their way through the  
movie industry's jungle of intrigue,  
it's just another job. And another  
financial killing.





 **United Artists**  
A Transamerica Company



# HOW TO START (AND RUN) A FILM FEST

## When Hollywood 'Cooperated' With L.A. Filmex, Came Gladness

By ERIC MYERS

Hollywood. The Los Angeles International Film Exposition (Filmex) is now entering its seventh year. It may be one of the most widely attended public film events in the world. The 1978 session comes March 2-19, again at the ABC Entertainment Center.

Under the guidance of Filmex director Gary Essert and associate director Gary Abrahams, Filmex has tripled its yearly operating budget from \$150,000 in 1971 to \$500,000 in 1977/78. Its total 1977 revenues were \$582,000, up from \$68,000 in 1971. And the number of admissions has soared from 30,000 to 111,000 in the past seven years.

### Fundraising Successful

No less dramatic have been the increases in grants and contributions to Filmex. With \$19,000 in grants originally, the annual figure has now climbed to \$172,000. Further indication of Filmex's growing influence is provided by the Filmex Society, an auxiliary organization which offers memberships and participation in Filmex activities to those interested in supporting the festival and other Filmex activities throughout the year. "We originally began in 1972 with 20 memberships," says Filmex Society president, Wendy (Mrs. Leonard) Goldberg. "Now we're up to 1,200 and still growing. We're particularly pleased with the reactions to our special film screening program which provides monthly showings of major unreleased films and classic films for members. A special screening for The Filmex Society has become the thing to do in Hollywood if you want good word of mouth, fast."

The Filmex advertising budget has grown to \$45,000 for 1978. This figure is exclusive of advertising conception and campaign planning costs, as these services are being contributed free of charge by Batton, Barton, Durstine, & Osborn and Chiat/Day. The overall master image for Filmex 78 is being designed by Sullivan and Marks.

### Upcoming 1978 Season

One of the major factors contributing to Filmex's success has been the continued support extended by the motion picture industry. "Representatives of the key film producing organizations can be found on our Board of Trustees and in all of our major committees," says Filmex director Gary Essert. "At our recent annual Trustees reception, for example, we welcomed five new Trustees to the board: Max Palevsky of Bart-Palevsky Productions; Sidney J. Sheinberg, president of MCA; Howard W. Koch, president of the Academy of Motion Picture Arts and Sciences; Alan Ladd Jr., president of Twentieth Century-Fox; and Michael D. Eisner, president of Paramount Pictures."

Other members of the Filmex Board include Mike Medavoy (corporate president), Arthur Knight (vice-president), Jeremy Kagan, Gloria Katz, Walter Mirisch, Jack Nicholson, Daniel Selznick, and Steve Spielberg.

"We've benefited immeasurably from the participation and support of the American film industry here in Hollywood," Essert says. "The business community, in general, has also been most helpful, particularly Atlantic Richfield Co. The

special free film showings held each year at the Exposition have all been made possible through the support of Atlantic Richfield, the City of Los Angeles, and the major studios in the film industry.

From its very inception Filmex received the strong support of such industry notables as Rosalind Russell, King Vidor, George Cukor and Gregory Peck. These individuals were extremely helpful in winning industry support of Filmex during the crucial first year. Since that time Filmex has earned the support and active participation of such notables as Jack Nicholson, Alfred Hitchcock, Irene Dunn, Mervyn LeRoy, Luis Bunuel, William Wyler, Kirk Douglas and the late Henri Langlois of Paris.

### Creed

When first staged in 1971, Filmex's original purpose was to create "a special environment for people to see, talk about and above all appreciate movies." By presenting a full range of new international films as well as retrospectives of little-seen and rare classics, Filmex has consistently provided a stimulating and comprehensive survey of the interests and problems of the world's people.

Filmex 77 offered an eclectic sampling of the motion picture art form. More than 120 separate programs were presented, along with several auxiliary events. Half of the programs scheduled were new features, representing the participation of some thirty nations. Among these were such films as Claude Chabrol's "Alice, ou la dernière

(Continued on page 88)

## TRICK IS FINDING PROPER PRODUCT

By JOANNE KOCH  
(Executive Director, Film Society of Lincoln Center)

Every year a dozen or so people come to the Film Society from all parts of the world and ask us how to mount a film festival — last month

our visitors were from Reykjavik, Iceland and from Cleveland! After we talk about all the obvious things such as, you need a hall, you need to advertise, you need to print tickets, you need lots of money and even more valium — it all boils down to — you need to learn how to find the films. Which is, after all, the crucial problem.

The New York Film Festival has no pre-conceived criteria for selecting films except perhaps that there should be no cut-and-dried criteria. Our purpose — if it can be stated at all — is to show the best group of movies that can be assembled for presentation in a sixteen-day period each fall.

Within this group of movies we hope there will be discoveries — that new talent will emerge along with new concepts and approaches to filmmaking.

Much has been written over the years about our selection process. It is generally known that we have a rotating committee which votes democratically on which films shall be shown. But little has been said about where we find the films that

(Continued on page 98)



## A Film Fest Director Would Not Refuse Occasional Compliment To Offset His Quota Of Abuse

By J. HUNTER TODD  
(President, Director & Founder, Virgin Islands Film Festival)

St. Thomas.

In response to *Variety's* invitation to comment on what I have "learned" from running film festivals for seven years at Atlanta and now three here on St. Thomas, I should perhaps begin by reporting that as a regional producer of films I had accumulated some 100 prizes of my own from various festivals and I thereby developed an interest in organizing a festival based on my point of view that "personal attention" and "care" are the two essentials of a film fest — and these often enough deficient.

It was also my conviction that exciting graphics and beautiful awards plus a strong sympathy for the young independent filmmaker were crucial considerations. In any event, from the outset 10 years ago I was an advocate of "prize-giving" as the necessary judicial aspect. There are festivals that give none. There may be some which bestow too many. At Atlanta and in the Virgin Islands we have had gold, silver and bronze medallions and "best of festival" superprizes. I argue that mostly these make sense.

### 'Recognition'

In our first year (1968) at Atlanta the festival had 253 entries, but only six were theatrical features. That hints at one problem in getting a festival launched — namely, "recognition." But by our third year we could point to the presence of Columbia's "Fools Paradise."

We've had a good association with this company and also have had films from Fox, Paramount, Warners, MGM, Universal, United Artists, Avemb and New World.

In 1968 I did think that running a festival was a "fun thing." Little did I foresee my adventures, perils, promotional hurdles. Pleasures, yes. But the financial and organizational problems were to be heavy and always ongoing battles.

One impression stands forth after 10 years. Nothing is constant, presumable or predictable as to a festival. As regards stars — and festivals eagerly court them — I know now they can be either charming or disgusting. In dealing with celebrities you must learn to be prepared for anything.

### Finding The Audience

Films for a festival are always a difficult choice. It follows that the major studios themselves are often victims of poor judgment, ditto the selection committees of festivals. I think my saddest reaction over the years is this:

*Too many fine films totally disappear, fail to find an audience, cannot seem to have their merits recognized. Against which I believe it is a merit of festivals, as such, that they mitigate the mischances.*

At Atlanta and at St. Thomas we have provided special accommodation for many different kinds of films. We invite, and we laurel, industrial, business, educational, experimental, television blurb and special purpose films. I'm fond of mentioning some of the totally unknown talents that obtained first, tentative "discovery" at our fest — of which Steven Spielberg, now famous for "Jaws" and "Close Encounters Of The Third Kind" was one accoladed by us when a mere neophyte. (Ditto John Hancock, Michael Cimino — we knew them when nobody else did).

Maybe the J. Hunter Todd Law about film success is valid: there is no law. You keep an open mind. You do what you can. And festivals emphatically have their utility in the whole art that is a business.

### Gotta Keep Calm

A festival teaches its administrators that it is possible to "stumble onto" gems. Which is surely compensation for some of the demanding, spoiled, arrogant, pushy and or obnoxious individuals who surface at a festival accompanied by his/her equally unattractive film.

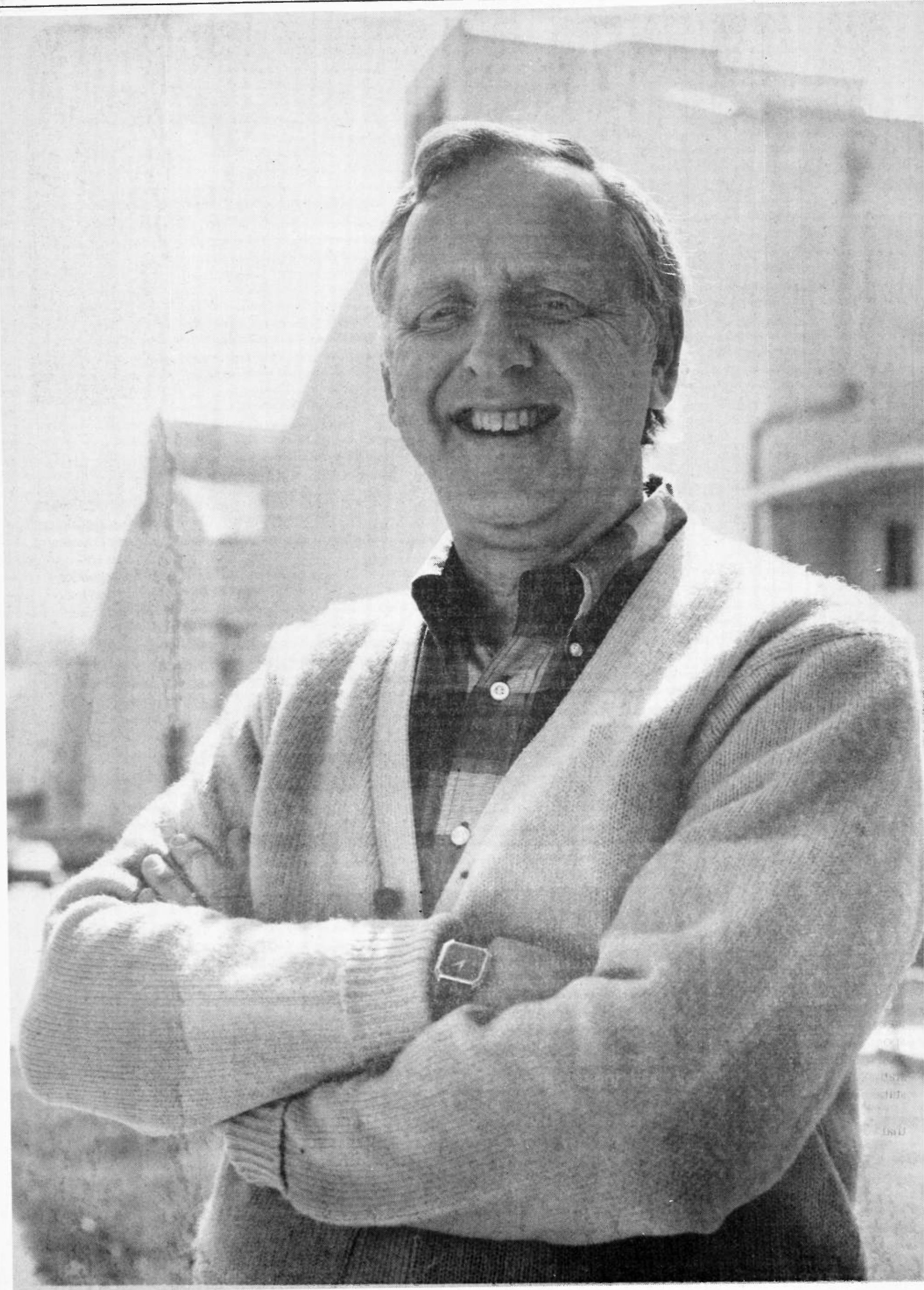
Our festival with its various categories — say we're five or six festivals under one roof at the same time — confront us with gigantic logistics (2,000 items), the shipping in and out of prints, the structuring of programs, the building of the indispensable catalog of documentation.

I will make a confession after 10 years of managing festivals and taking "care" and rendering "personal attention" to other people's egos. I think a festival director can himself use a little massaging of his own vanity. He'll have to survive a due share of criticism and abuse.



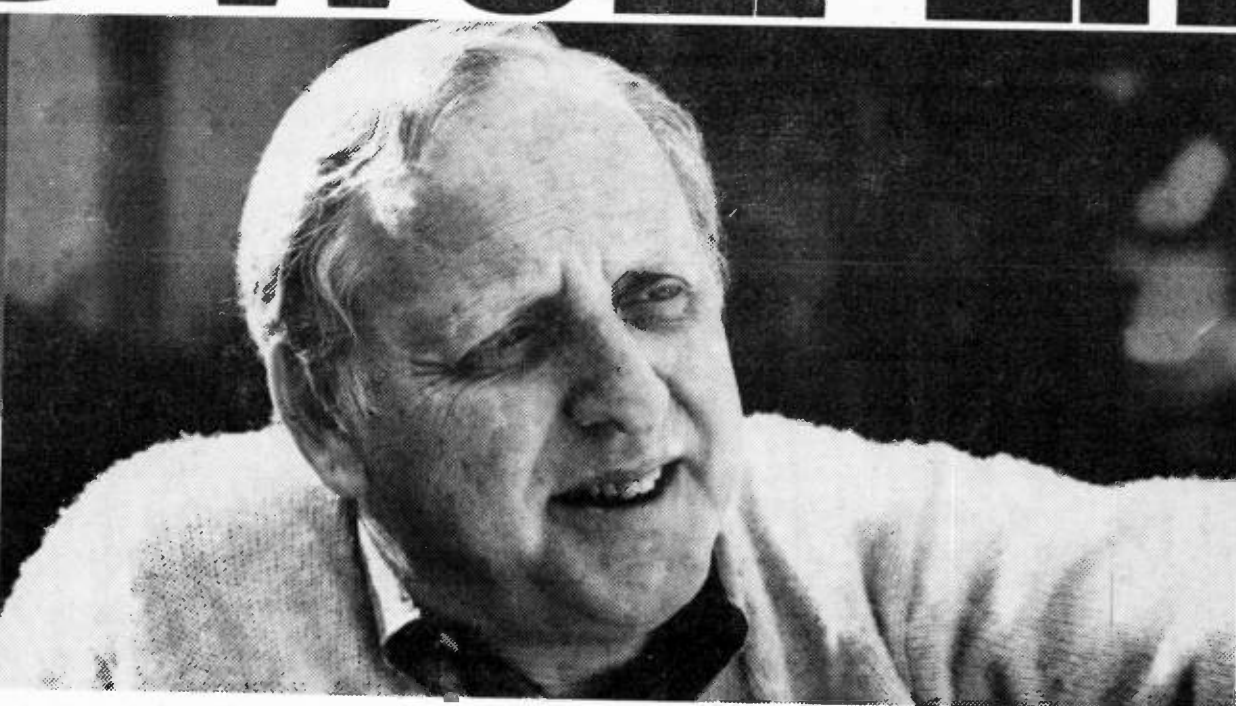
SHIRLEY MacLAINE







# DAVID WOLPER



"It's kind of strange how things go. After 27 years, 450 films and 125 awards, the last thing I did, 'Roots,' seems to be what I'll be best known for. They used to call me Mr. Documentary. Now they call me Mr. Roots.

"I think Roots is an important work. It was the highest rated show in the history of television. But I think it is the high point of an important change in my work—really a new way of thinking for me. I always focused on the documentary. But Roots is something else again. Roots is non-fiction drama and that's where my concerns and energies are going right now.

"There's a number of good reasons for the switch from documentaries to non-fiction drama. First of all, documentaries are really tough to get on the air. Most TV networks like to use their own news staffs to produce documentaries and rarely buy from an outside source.

"Come to think of it, I got my start as a producer because the networks wouldn't buy from me. I made a documentary called 'Race for Space.' I used a lot of stock footage. It was a good film. Timely and exciting. A sponsor bought it but no network would air it, so I went around to 150 stations booking the film myself, one station at a time. And I got it on the air.

"But now it's the non-fiction drama that I'm interested in. I've always

believed that films should entertain and inform. Every film I've made was made on that idea. But I also believe that Americans root for the underdog. That's what Roots is all about.

"Everybody said ABC had guts to put Roots on, but I think that everyone has been missing a bet by not going to material that entertains, has an educational base and also combines an element of the underdog.

"I felt that the integrity of Alex Haley's book had to be protected so I followed his intent all the way. An important ingredient of Roots is the idea of someone's trying to overcome adversity. And it makes no difference if that person is Irish, German or Black. And you don't have to be of the same nationality or race to feel for the underdog. I think Roots proves that and may well have changed the way film and TV people think from now on. There had been some criticism that there were no good Whites in Roots. Well, when you are a slave, there are no good masters. There are just very bad and less bad masters. That's the reality of it. And that's an important part of what happened.

"Through the years, I have always worked to get at the heart of any problem. And one secret is having good people to work with. I'm sort of proud of all the Wolper alumni who have done so well in the industry. And, of course, Kodak has been very helpful all the way along.

"When I have problems, Kodak has worked right along as part of our team, solving technical difficulties and often making a better final product possible. I think the industry is lucky to have so much Kodak expertise so readily available.

"I prefer film over tape for any really creative effort where artistry is important. I can do more with film.

"For the future, I'm giving up the heavy pace of the past and will be just doing one or two projects a year. And life will be very nice that way."

*If you have any questions about Kodak products, or have a special project in which a local Kodak Sales and Engineering Representative might be helpful, just call your regional Kodak office.*

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The *Moving* Picture Company

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# 'STAR WARS'; WHAT ELSE WAS NEWS IN 1977

## AVERAGE-&-BETTER CLICKS; TREND TO WHOPPER COSTS; PIX AVOIDING GOTHAM BOW

By ROBERT B. FREDERICK

Probably not since David O. Selznick's Metro sensation "Gone With The Wind," has the American public taken a film to its heart as it did 20th Century-Fox's "Star Wars" in 1977. One of those rare films that not only appealed to every age and type of filmgoer, it proved to be one of the greatest "repeat trade items" in screen history, some viewers going back for the third and fourth time. It is little wonder, then, that "Star Wars" zoomed astronomically into the lead, not only for 1977, but for the history of films as it has been chronicled in the pages of *Variety* — \$127,000,000 in domestic rentals and with plenty of boxoffice power still to be exploited.

It also figures that, because of the virtual monopoly of the market by George Lucas' fantasy, no other 1977 release came within light years of this figure. Not that all the others were flops — there were, indeed, a lengthy list of winners with Sylvester Stallone's "Rocky" somewhat ahead of the others with \$54,000,000.

Another truism emerged — one that some film companies found out a long time ago but have stubbornly refused to admit, even to themselves — you don't have to make it big in New York City to make it big at the boxoffice. "Smokey and the Bandit," after a dismal turn at Radio City Music Hall, went on to become the darling of the hinterlands and Universal's pride and joy for the year, with \$39,744,000 before the year-end.

Also ignoring the Gotham kickoff policy have been all the "wilderness" films which have done all right in their little way — "In Search of Noah's Ark" with \$23,000,000; "Across The Great Divide" with \$3,189,950; "Day of the Animals" with \$2,858,000 and a few belated ones of earlier years that suddenly remembered they belonged on this list.

Many of the top-business feature films this year were out-and-out commercial efforts which laid little claim to improving film as an art but finding plenty of customers. These included "A Star Is Born" with \$37,100,000; "King Kong" with \$35,841,283; "The Deep" with \$31,000,000; "Silver Streak" with \$27,100,000; "The Enforcer" with \$24,000,000 and "The Spy Who Loved Me" with \$22,000,000. One little item that fooled everybody (except George Burns) was "Oh, God" with its unassuming little \$21,200,000 and a nice screen bow for John Denver.

The animated feature held up well in 1977, led, as usual, by a Walt Disney effort. "The Rescuers," which is one of the best-ever from the Disney studios — racked up \$17,000,000 in its initial bow and should, via reissues, make it up to the upper strata in a few years. "Wizards," despite pans, hit a nice \$3,300,000. "Fantasia" in reissue is now a real champion, adding \$2,500,000 this time out. "Alice In Wonderland," also in reissue, notched up another \$1,500,000 and 20th's "Raggedy Ann and Raggedy Andy" hit the bell with \$1,350,000 (this one, incidentally, had the best score of the year). "Snow White" never ages, just adds dough to the total, with \$1,250,000 this round.

With the exception of 20th's runaway smash, Disney was probably the happiest studio in 1977, everything it put on the market — new or reissue — banging away at the cash register — from "Herbie Goes to Monte Carlo" through "Freaky Friday," "Shaggy D.A.," "Fantasia," "Boatniks," "The Gnome-Mobile," "Littlest Horse Thieves," "Never A Dull Moment," "Alice in Wonderland," "Snow White," "Cinderella," to "Darby O'Gill."

There were some very expensive properties which made an initial dent in the market but will have to last for a long, long time to really be profitable operations. These included "A Bridge Too Far," "Exorcist II: The Heretic," "Rollercoaster," "MacArthur," "Bobby Deerfield," "New York, New York" (with three expensive flops in the last three years, this must make Liza Minnelli the number one choice for boxoffice poison), "Nickelodeon," "Sorcerer," "Cassandra Crossing," "Twilight's Last Gleaming," "Islands in the Stream," "Audrey Rose," "Demon Seed," "Voyage of the Damned," "Domino Principle," "Cross of Iron," "The White Buffalo" (which turned out to be UA's bete noire), "Valentino," "Mr. Billion," "The Next Man," and "The Last Tycoon." (It will be interesting to see if any of the above titles increase their all-time figures at the end of 1978.)

The black film, per se, is now closer to being the black-and-white film, meaning that the successful ones appeal to all-color markets. Sidney Poitier hit the jackpot when he started making "Uptown Saturday Night" and has rung the bell with each successive followup. The winners include "Greased Lightning," "A Piece of the Action," and "The Greatest."

The sleepers of 1977, in addition to the ongoing success of "Rocky," included "The Other Side of Midnight" (sexy soap opera), "Fun With Dick and Jane" (crime does pay, when it has a sense of humor), and "One-On-One" (basketball and young love).

"Looking For Mr. Goodbar," which got so many rave reviews that everyone expected it to run away with the critics polls and the boxoffice, with its tale of cruising, boozing and losing, came in at a comparatively tame \$9,087,240 and was seen on only a handful of the best-10 lists.

The heavy contender for the 1978 list, at this writing, appears to be Columbia's answer to "Star Wars" — "Close Encounters of the Third Kind" which reported a huge \$27,000 (in prepaid guarantees) for its brief 1977 run-of-theatre. Whether it will get the repeat business that "Star Wars" has enjoyed is a matter of future history.

## Violence Worse If In Home?

Hartford.

The effect of violence in films on screen is different than that of television on tube in the home. Dr. Raymond Veeder of the Institute of Living here declared that the "impact is quite different."

"In the theatre the viewer is 100% surrounded by fantasy," said the institute's senior clinical director in a keynote address to the Beth El Temple in West Hartford.

In the familiar surroundings of the home, violence could have more impact, especially on children, he said. The clinical director concluded that parents have the responsibility and choice in deciding whether to turn off television programs their children are viewing.

## BIG RENTAL FILMS OF 1977

(U.S.-Canada Market Only)

Below is *Variety's* Anniversary Edition regular annual checklist on the big pictures of the year just ended (to wit, 1977) as reflecting their domestic (United States and Canada) rentals accruing to the distributors (not total receipts taken in at all the theatres such films play).

To repeat this weekly's standard explanation given (and necessary) every year, some pictures go into release too late in the calendar year and cannot be computed for inclusion. Thus, certain of the October-December openings of 1977 were on the market too sketchily for significance here. These must wait for pick-up in 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 re-

ported.)

There are some exceptions to the "too late in" rule of thumb, namely films that made such fast impact on the boxoffice, such as via the ever-increasing mass showcases, that the minimum \$1,000,000 rental is reached pronto.

It will be noted that a number of late 1976 releases which were not included in the last Anniversary Edition compilation are picked up herewith.

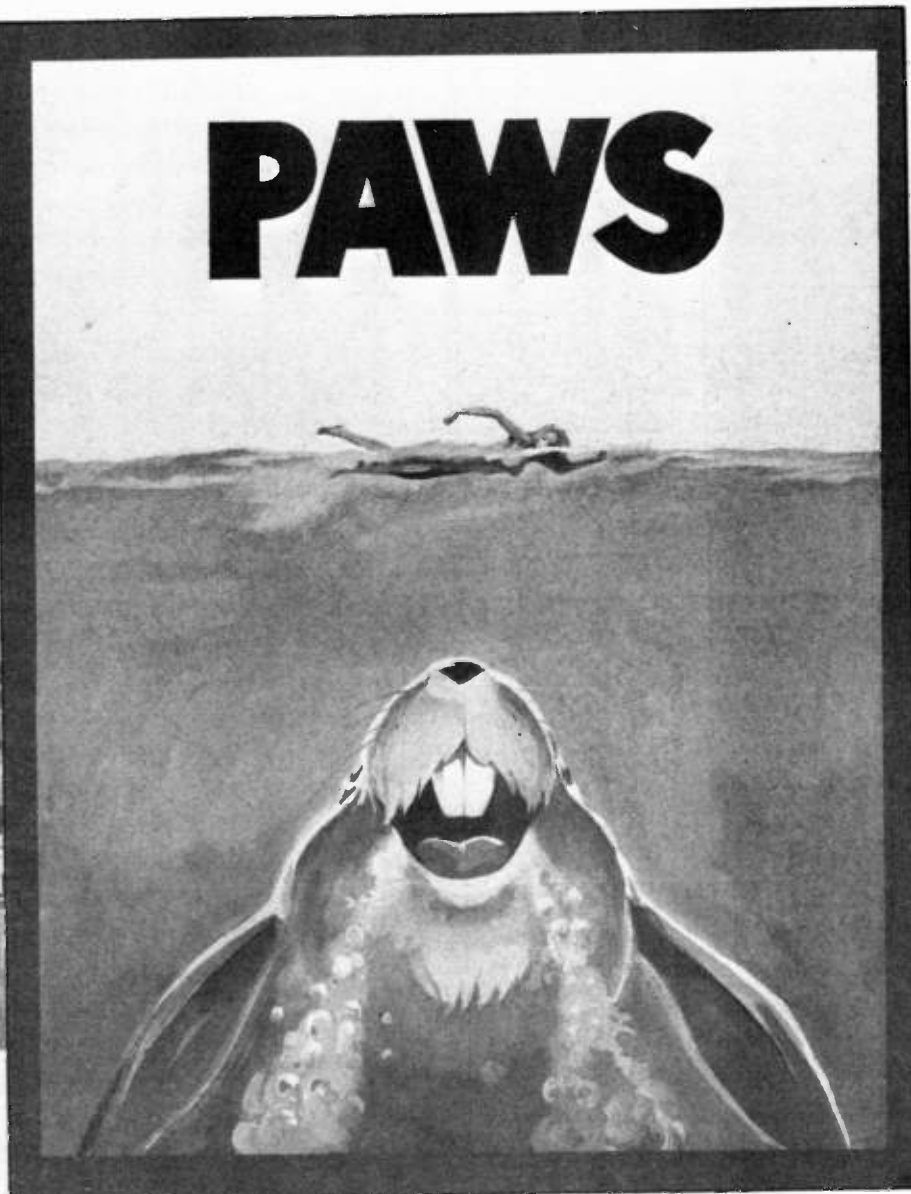
Information following the title is name of director, producer or production company, distributor and month of release. When director and producer are the name, the name is listed once only. When the film is a reissue, explanatory information is omitted, as it is to be found in the "All-Time Boxoffice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

TITLE	AMOUNT
Star Wars (G. Lucas; G. Kurtz; 20th; May)	\$127,000,000
Rocky (J. Avildsen; Winkler/Chartoff; UA; Nov., '76)	54,000,000
Smokey and the Bandit (H. Needham; M. Engelberg; Univ; June)	39,744,000
A Star Is Born (F. Pierson; J. Peters; WB; Dec., '76)	37,100,000
King Kong (J. Guillermin; D. DeLaurentiis; Par; Dec., '76)	35,851,283
The Deep (P. Yates; P. Guber; Col; June)	31,000,000
Silver Streak (A. Hiller; E. Milkis, T. Miller; 20th; Dec., '76)	27,100,000
The Enforcer (J. Fargo; R. Daley; WB; Dec., '76)	24,000,000
Close Encounters of Third Kind (S. Spielberg; J. & M. Phillips; Col; Nov.)	23,000,000
In Search of Noah's Ark (J.L. Conway; C.E. Sellier Jr.; Sunn; Feb)	23,000,000
The Spy Who Loved Me (L. Gilbert; A. Broccoli; UA; July)	22,000,000
Oh, God (C. Reiner; J. Weintraub; WB; Oct.)	21,200,000
A Bridge Too Far (R. Attenborough; J.E. Levine/R. Levine; UA; June)	21,000,000
The Pink Panther Strikes Again (B. Edwards; UA; Dec., '76)	19,500,000
The Other Side of Midnight (C. Jarrott; F. Yablans; 20th; June)	17,000,000
The Rescuers (W. Reitherman, J. Lounsbery, A. Stevens; Reitherman; BV; June)	17,000,000
Airport 77 (J. Jameson; W. Frye; Univ; April)	14,836,000
Network (S. Lumet; H. Gottfried; MGM/UA; Nov., '76)	14,500,000
Slap Shot (G.R. Hill; R. Wunsch, S. Friedman; Univ; March)	14,497,000
Herbie Goes To Monte Carlo (V. McEveety; R. Miller; BV; June)	14,000,000
Fun With Dick and Jane (T. Kotcheff; Bart/Pelevsky; Col; Feb)	14,000,000
Exorcist II: The Heretic (J. Boorman; J. Boorman/R. Lederer; WB; June)	13,900,000
Black Sunday (J. Frankenheimer; R. Evans; Par; April)	13,325,501
One-On-One (L. Johnson; M. Hornstein; WB; June)	13,100,000
Bad News Bears In Breaking Training (M. Pressman; L. Goldberg; Par; July)	13,077,324
Annie Hall (W. Allen; C.H. Joffe; UA; April)	12,000,000
Freaky Friday (G. Nelson; R. Miller; BV; Dec., '76)	11,500,000
Shaggy D.A. (R. Stevenson; R. Miller; BV; Dec., '76)	10,275,000
Heroes (J.P. Kagan; D. Foster, L. Turman; Univ; Nov.)	9,960,000
Orca (M. Anderson; L. Vincenzoni; Par; July)	9,230,958
Looking For Mr. Goodbar (R. Brooks; F. Fields; Par; Oct.)	9,087,240
Semi-Tough (M. Ritchie; D. Merrick; UA; Nov.)	9,000,000
Rollercoaster (J. Goldstone; J. Lang; Univ; May)	8,234,000
MacArthur (J. Sargent; F. McCarthy; Univ; July)	8,165,000
Young Frankenstein (reissue)	8,000,000
Sinbad and Eye of Tiger (S. Wanamaker; Schneer/Harryhausen; Col; May)	7,700,000
Final Chapter: Walking Tall (J. Starrett; C. Pratt; AIP; June)	7,500,000
Greased Lightning (M. Schultz; H. Weinstein; WB; July)	7,200,000
Island of Dr. Moreau (D. Taylor; J. Temple-Smith; AIP; July)	6,500,000
You Light Up My Life (J. Brooks; Col; Sept.)	6,500,000
Last Remake of Beau Geste (M. Feldman; W. Gilmore; Univ; July)	6,338,000
It's Alive (reissue)	6,300,000
Bobby Deerfield (S. Pollock; Col; October)	6,000,000
New York, New York (M. Scorsese; Winkler/Chartoff; UA; June)	6,000,000
Nickelodeon (P. Bogdanovich; Winkler/Chartoff; Col; Dec., '76)	6,000,000
Sorcerer (W. Friedkin; Univ/Par; June)	5,942,173
The Sting (reissue)	5,860,000
Damnation Alley (J. Smight; J. Zeitman, P. Maslansky; 20th; Oct.)	5,500,000
Seven-Per-Cent Solution (H. Ross; Univ; Oct., '76)	5,472,000
A Piece of the Action (S. Poitier; M. Tucker; WB; Oct.)	5,400,000
For Love of Benji (J. Camp; J. Camp, B. Vaughn; Mul. Sq.; June)	5,000,000
Town That Dreaded Sundown (C. B. Pierce; AIP; Nov., '76)	5,000,000
Twilight's Last Gleaming (R. Aldrich; M. Adleson; AA; Feb.)	4,500,000
The Van (S. Grossman; M.J. Tenser; Crown; May)	4,500,000
The Eagle Has Landed (J. Sturges; Wiener/Niven; Col; March)	4,500,000
Cassandra Crossing (G.P. Cosmatos; C. Ponti; Avemb; Sept.)	4,184,000
The Sentinel (M. Winner; M. Winner, J. Konvitz; Univ; March)	4,404,000
The Greatest (T. Gries; J. Marshall; Col; May)	3,800,000
Outlaw Blues (R. T. Heffron; S. Tisch; WB; July)	3,500,000
Wizards (R. Bakshi; 20th; Feb.)	3,300,000
Murder By Death (reissue)	3,200,000
I Never Promised You A Rose Garden (A. Page; D. Blatt/E. Scherick; NW; July)	3,200,000
Across the Great Divide (S. Raffill; A. R. Dub; Pacific; Nov., '76)	3,189,950
Islands in the Stream (F. Schaffner; Bart/Palevsky; Par; March)	3,152,376
Thunder and Lightning (C. Allen; R. Corman; 20th; May)	3,100,000
Shout at the Devil (P. Hunt; M. Klinger; AIP; Nov., '76)	3,000,000
Tentacles (O. Hellman; E.F. Doria; AIP; June)	3,000,000
People That Time Forgot (K. Connor; J. Dark; AIP; June)	3,000,000
Breaker Breaker (D. Hulette; AIP; April)	3,000,000
The Car (E. Silverstein; E. Silverstein, M. Birdt; Univ; May)	2,916,000
The Late Show (R. Benton; R. Altman; WB; Feb.)	2,900,000
Day of the Animals (W. Girdler; E.L. Montoro; Film Ventures; May)	2,858,000
Fantasia (reissue)	2,500,000
Empire of the Ants (B. I. Gordon; AIP; June)	2,500,000
Grand Theft Auto (R. Howard; R. Corman; NW; June)	2,500,000
Viva Knievel (G. Douglas; S. Hough; WB; June)	2,400,000
The Teasers (J. Darnoff; A. Pintoff; Group I; Feb.)	2,363,000

(Continued on page 50)



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# Two Cheers For Film Biz Courses

By ARTHUR MAYER

Some 15 years ago (when I was only 76) I received a flattering letter from President Sacher of Brandeis University urging me to contribute a few million dollars to construct the Mayer Auditorium, which he had the vision to foresee would be urgently required by his rapidly growing institution. Even to my limited intelligence it was apparent that he was confusing an impecunious film distributor, exhibitor, publicist and importer (four of the generally regarded lowest forms of human life) with the illustrious L.B. Mayer of MGM.

Nonetheless I promptly communicated with Dr. Sacher to express my appreciation of his invitation, my regret at my financial inadequacies, and my desire to conduct a few lectures which might encourage the future production of meritorious pictures by widening their popular appeal. Our statistical information indicated that only 20% of the American adult population attended even such stellar attractions as Mike Curtiz' "Casablanca," Doreen & Kelly's "Singin' in the Rain" or Hitchcock's "North By Northwest."

## Dartmouth Resolves

By a fortuitous coincidence, almost simultaneously, 200 Dartmouth students passed a resolution, reading in part "The motion picture is a legitimate art form or great significance in our society, and deserves serious study in a liberal arts college." A Dartmouth vice-president attended one of my Brandeis lectures and was so astonished that a movie exhibitor could actually read and write as well as talk that he recommended to his English department that I be employed, which if rumor is correct they did reluctantly and with considerable less than the customary remuneration.

The course, however, proved to my surprise, and even more to that of the faculty, a great success. The first year we had approximately 50 students, the second year 75, and in recent years we have averaged approximately 200.

## A Mushrooming

What was happening at Dartmouth only reflected what was taking place all over the country. In a comparatively brief time, 80% of our colleges and universities were conducting film courses of every conceivable nature, with teachers varying from stars like Jerry Lewis, critics like Andrew Sarris and Arthur Knight, to recent graduates from institutions never before heard of.

The number of students at the already well-established bastions of film education — Southern California, U.C.L.A., New York U. — more than tripled. The huge universities of the Middle West and South inaugurated well-equipped and well-financed film departments. Progressive high schools, and even a large number of grade schools felt it incumbent upon them to join the movie parade. Indeed I suspect that any day now the preschools will replace finger painting with photography, and our little ones will be coming home with 8mm documentaries.

## The Adverse Facts

Gratifying as has been this rapid expansion of movie instruction, it has inevitably created substantial academic problems. Of course no one can speak authoritatively of what is taking place in thousands of institutions. I have taught at or visited at least 10 universities where the ideals are high but the actual results frequently discouraging. Where technical courses in filmmaking are

(Continued on page 90)

# ALL-TIME FILM RENTAL CHAMPS

## (OF U.S.-CANADA MARKET)

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 of *Variety* 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 suggests that \$5,000,000 is closer to the mark. *Variety* itself (Sept. 5, 1928) had published a chart of Griffith films to that date. D.W. himself then mentioned \$10,000,000, but that was worldwide, 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 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 last year, "Nation" was 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	Title	Director-Producer-Distributor	Total Rental
Star Wars (G. Lucas; G. Kurtz; 20th; 1977)		\$127,000,000	Dog Day Afternoon (S. Lumet; M. Bregman, M. Elford; WB; 1975)		22,300,000
Jaws (S. Spielberg; Zanuck/Brown; Univ.; 1975)		121,356,000	Midway (J. Smight; W. Mirisch; Universal; 1976)		22,154,000
The Godfather (F. Coppola; A. Ruddy; Par; 1972)		86,112,947	Shampoo (H. Ashby; W. Beatty; Col; 1975)		22,000,000
The Exorcist (W. Friedkin; W.P. Blatty; WB; 1973)		82,200,000	Murder By Death (R. Moore; R. Stark; Col; 1976)		22,000,000
The Sound of Music (R. Wise; 20th; 1965)		78,662,000	The Spy Who Loved Me (L. Gilbert; A. Broccoli; UA; 1977)		22,000,000
The Sting (G.R. Hill; T. Bill, M. & J. Phillips; Univ; 1973)		78,090,000	Jeremiah Johnson (S. Pollack; J. Wizan; WB; 1972)		21,600,000
Gone With The Wind (V. Fleming; D. Selznick; MGM/UA; 1939)		76,700,000	Oh, God (C. Reiner; J. Weintraub; WB; 1977)		21,200,000
One Flew Over The Cuckoo's Nest (M. Forman; S. Zaentz, M. Douglas; UA; 1975)		58,300,000	The Love Bug (R. Stevenson; W. Walsh; BV; 1969)		21,000,000
Rocky (J. Avildsen; Chartoff/Winkler; UA; 1976)		54,000,000	A Bridge Too Far (R. Attenborough; J.E. Levine/R. P. Levine; UA; 1977)		21,000,000
Love Story (A. Hiller; H. Minsky; Par; 1970)		50,000,000	It's A Mad, Mad, Mad, Mad World (S. Kramer; UA; 1963)		20,800,000
Towering Inferno (J. Guillermin; I. Allen; 20th; 1975)		50,000,000	Summer of '42 (R. Mulligan; R. Roth; WB; 1971)		20,500,000
The Graduate (M. Nichols; L. Turman; Avem; 1968)		49,078,000	Midnight Cowboy (J. Schlesinger; J. Hellman; UA; 1969)		20,325,000
American Graffiti (G. Lucas; F. Coppola; Univ.; 1973)		47,308,000	Silent Movie (M. Brooks; M. Hertzberg; 20th; 1976)		20,311,000
Doctor Zhivago (D. Lean; C. Ponti; MGM/UA; 1965)		46,550,000	The Dirty Dozen (R. Aldrich; K. Hyman; MGM/UA; 1967)		20,300,000
Butch Cassidy and the Sundance Kid (G.R. Hill; J. Foreman; 20th; 1969)		46,039,000	Cabaret (B. Fosse; C. Feuer; AA; 1972)		20,250,000
Airport (G. Seaton; R. Hunter; Univ.; 1970)		45,300,000	Magnum Force (T. Post; R. Daley; WB; 1973)		20,100,000
The Ten Commandments (C.B. DeMille; Par; 1956)		43,000,000	The Valley of the Dolls (M. Robson; D. Weisbart; 20th; 1967)		20,000,000
Mary Poppins (R. Stevenson; W. Disney; BV; 1964)		42,250,000	The Odd Couple (G. Saks; H.W. Koch; Par; 1968)		20,000,000
The Poseidon Adventure (R. Neame; I. Allen; 20th; 1972)		42,000,000	Three Days of the Condor (S. Pollack; S. Schneider; Par; 1975)		19,832,544
Smokey and the Bandit (H. Needham; M. Engelberg; Univ.; 1977)		39,744,000	Diamonds Are Forever (G. Hamilton; Eon; UA; 1971)		19,620,000
A Star Is Born (F. Pierson; J. Peters; WB; 1976)		37,100,000	Pink Panther Strikes Again (B. Edwards; UA; 1976)		19,500,000
Mash (R. Altman; I. Preminger; 20th; 1970)		36,720,000	West Side Story (R. Wise, J. Robbins; Mirisch/7 Arts; WB; 1961)		19,450,000
Ben-Hur (W. Wyler; S. Zimbalist; MGM/UA; 1959)		36,650,000	You Only Live Twice (L. Gilbert; Eon; UA; 1967)		19,400,000
Earthquake (M. Robson; Universal; 1974)		36,094,000	Return of Pink Panther (B. Edwards; UA; 1975)		19,400,000
King Kong (J. Guillermin; D. DeLaurentis; Par; 1976)		35,851,283	To Sir With Love (J. Clavell; Col; 1967)		19,100,000
Blazing Saddles (M. Brooks; M. Hertzberg; WB; 1974)		35,200,000	Easy Rider (D. Hopper; Pando/Raybert; Col; 1969)		19,100,000
Young Frankenstein (M. Brooks; M. Gruskoff; 20th; 1975)		34,150,000	Swiss Family Robinson (K. Annakin; W. Disney; BV; 1960)		19,000,000
Fiddler on the Roof (N. Jewison; UA; 1971)		34,010,000	Bullitt (P. Yates; P.D'Antoni; WB; 1969)		19,000,000
Billy Jack (T. Frank; M. Solti; WB; 1971)		32,500,000	Funny Lady (H. Ross; R. Stark; Col; 1975)		19,000,000
The Deep (P. Yates; P. Guber; Columbia; 1977)		31,000,000	Murder on Orient Express (S. Lumet; J. Brabourne/R. Goodwin; Par; 1974)		18,960,072
All The President's Men (A. Pakula; W. Coblenz; WB; 1976)		30,000,000	The Other Side of the Mountain (L. Pearce; E. Feldman; Univ; 1975)		18,448,000
Godfather Part II (F. Coppola; Coppola/Fredrickson/Roos; Par; 1974)		29,523,556	The Getaway (S. Peckinpah; D. Foster/M. Brower; NGP/WB; 1972)		18,100,000
Thunderball (T. Young; Eon; UA; 1965)		28,530,000	Dirty Harry (D. Siegel; WB; 1971)		17,831,000
Trial of Billy Jack (F. Laughlin; J. Cramer; T-L/WB; 1974)		28,516,000	Bambi (animated; W. Disney; RKO/BV; 1942)		17,800,000
Patton (F. Schaffner; F. McCarthy; 20th; 1970)		28,100,000	The Longest Day (K. Annakin, A. Marton, B. Wicki; D. Zanuck; 20th; 1962)		17,600,000
What's Up, Doc? (P. Bogdanovich; WB; 1972)		28,000,000	The Robe (H. Koster; F. Ross; 20th; 1953)		17,500,000
The Omen (R. Donner; H. Bernhard; 20th; 1976)		27,851,000	South Pacific (J. Logan; Magna/B. Adler; 20th; 1958)		17,500,000
Silver Streak (A. Hiller; E.K. Milkis, T.L. Miller; 20th; 1976)		27,100,000	Walking Tall (P. Karlson; M. Briskin; CRC/AIP; 1973)		17,500,000
Snow White (animated; W. Disney; RKO/BV; 1937)		26,750,000	Herbie Rides Again (R. Stevenson; W. Walsh; BV; 1974)		17,500,000
Funny Girl (W. Wyler; R. Stark; Col; 1968)		26,325,000	Romeo and Juliet (F. Zeffirelli; Havelock-Allen/D. Brabourne; Par; 1968)		17,473,000
The French Connection (W. Friedkin; P. D'Antoni/Schine-Moore; 20th; 1971)		26,315,000	Bridge on the River Kwai (D. Lean; S. Spiegel; Col; 1957)		17,195,000
Cleopatra (J. Mankiewicz; W. Wanger; 20th; 1963)		26,000,000	The Rescuers (W. Reitherman, J. Lounsbery, A. Stevens; W. Reitherman; BV; 1977)		17,000,000
Airport 1975 (J. Smight; W. Frye; Universal; 1974)		25,743,000	The Other Side of Midnight (C. Jarrott; F. Yablans; 20th; 1977)		17,000,000
Guess Who's Coming To Dinner (S. Kramer; Col; 1968)		25,500,000	Tom Jones (T. Richardson; UA; 1963)		16,950,000
The Way We Were (S. Pollack; R. Stark; Col; 1973)		25,000,000	Peter Pan (Animated; W. Disney; RKO/BV; 1953)		16,875,000
The Bad News Bears (M. Ritchie; S. Jaffe; Par; 1976)		24,139,465	Oliver (C. Reed; J. Woolf; Col; 1969)		16,800,000
2001: A Space Odyssey (S. Kubrick; MGM/UA; 1968)		24,100,000	Lawrence of Arabia (D. Lean; S. Spiegel/Col/Lean; Col; 1962)		16,700,000
The Enforcer (J. Fargo; R. Daley; WB; 1976)		24,000,000	Paper Moon (P. Bogdanovich; Par; 1973)		16,559,000
Around the World in 80 Days (M. Anderson; M. Todd; UA; 1956)		23,120,000	Apple Dumpling Gang (N. Tokar; B. Anderson; BV; 1975)		16,500,000
In Search of Noah's Ark (J.L. Conway; C.E. Sellier Jr.; Sunn; 1977)		23,000,000	Thoroughly Modern Millie (G.R. Hill; R. Hunter; Univ; 1967)		16,000,000
Close Encounters of Third Kind (S. Spielberg; J. & M. Phillips; Col; 1977)		23,000,000	Tommy (K. Russell; R. Stigwood; Col; 1975)		16,000,000
Goldfinger (G. Hamilton; Eon; UA; 1964)		22,860,000	Last Tango in Paris (B. Bertolucci; A. Grimaldi; UA; 1973)		15,850,000
Bonnie and Clyde (A. Penn; W. Beatty; WB; 1967)		22,700,000	Live and Let Die (G. Hamilton; Eon; UA; 1973)		15,850,000
The Longest Yard (R. Aldrich; A. Ruddy; Par; 1974)		22,672,353	Woodstock (M. Wadleigh; B. Maurice; WB; 1970)		15,800,000
Papillon (F.J. Schaffner; R. Dorfmann; AA; 1973)		22,500,000			
Deliverance (J. Boorman; Warners; 1972)		22,400,000			

(Continued on page 82)





PAUL KIJZER

*Happy 72nd Anniversary  
Variety*

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# Thorny Problems Of Film Biz; We Indies Got A Long Vine

By IRVIN SHAPIRO

New York.

Editor, *Variety*:

I wish to reply to your letter, and as others will be reading this may I quote what you said, as follows:

*"Would you share your thoughts on these 1977 events, as well as the continuing thorny matters of escalating costs, talent demands, overseas nationalism, currency fluctuations, the new aspect of tax shelter financing, and any other problems which affect the industry and your company in particular?"*

Well, I'll report mostly about "thorny matters," as we independents have spent our whole careers in the film business coping with one thorn after another.

We wondered if we could overcome the crisis of sound. How could independents get talking pictures.

And what about French, Italian, Swedish, Russian and Japanese talkies. Somehow this crisis was solved with sub-titles and dubbing.

Then came the crisis of color. What independent could afford color prints, inter-negatives and inter-positives? Somehow we survived that crisis.

## The Come Home Tube

But television was a monster crisis we didn't believe we could survive. Actually, the independents began the parade of features to television. It was our only way to beat that crisis.

Everyone must remember the epidemic of the Roman "sword and sandal" films, dubbed more or less into English for our Yankee tv trade.

The film business however grows bigger and bigger and the problems the independent faces become bigger and bigger.

"The costs" of production and advertising today is a crisis that may be a fantastic hurdle for the "little fellow."

There used to be a song "With One Meat Ball You Don't Get..." Well, with the budget of the independent you can't get a film launched in New York with both the New York Times and the Daily News. And if you want television spots, you can only dream.

The crisis however gets bigger and bigger because even the majors have learned you just can't sell the public with giant ads and showmanship.

## 'Showmanship'

"Showmanship" is something you can sell the trade. Distributors buy "showmanship," and exhibitors put huge advances and 70-60-50 percent of the boxoffice or 90-10 whichever is bigger. The public seems to be unimpressed.

Of course the public will go to see an independent film as soon as seeing a major film. You still need the big money to advertise and to get the dates so the public can tell what it likes.

This is the crisis of 1977. It is going to be the "bigger" crisis of 1978.

The grosses will go into one, two, or three hundred million category, but the costs to make the film and to advertise them will spiral and perhaps only the "majors" will be able to put the chips on the green cloth.

The "majors" as well as the independents are facing the crushing avalanche of overhead.

Look at the foreign markets where the majors have combined and look at countries like Venezuela where even the majors have been told to turn their films over to local distributors.

A Dino de Laurentiis comes on the scene and he discovers that the U.S.

is just another territory. He goes into the foreign markets to compete not only with the majors but with independents.

## Rumbles Of Volcanoes

And with all these problems of this year we face next year with greater problems, some of which we are just beginning to hear as the ripples of the forthcoming volcano.

Has television viewing "peaked" and are prices on the decline? Is "Home Box-Office" finally coming into its own?

What about "No More" tax-shelters and what about tape?

How about the theatres with five screens and one cashier? And six screens and one cashier? Do we hear rumors of no control of the box-office?

How about the theatre of the future with 11 screens and video tape?

We look forward to 1978 with the anticipation that there are more "crises" to read about — and now *Variety* is raising its subscription rates?

But it is still "Show Biz" and we love it all and somehow, so far we have survived.

(Signed) Irvin Shapiro

## Post Script To Above

In re-reading, it seems to me that I sound pessimistic.

But I'm really an optimist — In what other business can one jump forward as Twentieth-Century Fox and Columbia did this year?

And in what other business can we beat inflation like we can in the film business?

In what other business can we play the currency game — and as the Japanese "yen" goes higher — how many "yen" will "Star Wars" gross and how many dollars will this translate into?

"The video cassette" may prove as profitable to the film business as the record album did to the phonograph business.

# Industrial Pics Also Have A Fest

Chicago.

Entries for the 11th annual awards competition of the U.S. Industrial Film Festival are due by March 1, with awards slated to be distributed April 28. The festival, which recognizes excellence in industrial films from all over the world, offers prizes in 35 and 16mm filmstrips, 35mm slide programs and three quarter inch video cassettes.

Inforfilm International, the International Assn. of Informational Film and Video Distributors representing 23 countries, is this year sponsoring a fest award for the best use of audiovisuals in international communications. In addition, the festival has added a yearly award in both 35 and 16mm film production.

Last year's fest drew more than 750 entries from 14 countries. Judging is one by members of the festival's board of advisors, which now numbers 22 representatives of the film, media and corporate world, along with specially appointed experts.

Additions to this year's festival board of advisors includes: Carl Lenz, president of Modern Talking Picture Service of New York, Dave Herman, vice-president for sales and marketing for Northwest Teleproductions; and Lowell Jackson, field sales manager for LaBelle Industries.

# How To Hide Your Assets From Public Upon Death

By STANLEY HAGENDORF

(Partner in the New York City law firm of Hagendorf and Schlesinger Esqs. Professor of Law, University of Miami Law School)

The recent death of Bing Crosby once again brought public and newspaper interest in the amount of wealth held by celebrities. However, the value of Crosby's estate may never be known by the public since, according to newspaper reports, the bulk of his assets was held by a "living trust."



The use of the living trust by wealthy people is a device which is used so that in the event of death, the assets are shielded from public curiosity. In addition, the assets held in trust are not subject to probate thereby speeding the transfer of assets to the heirs and minimizing expenses such as attorneys fees.

## Use of a Trust

The concept of a living trust is relatively simple. Normally, upon the death of an individual the executor must file with the appropriate court, an inventory showing all the assets owned by the person who died and their value.

Since court records are usually a matter of public record, the newspapers can attain the estate file and determine the nature and value of the estate.

Where assets are held in trust however, since they are not "owned" by the individual they are not included in the probate estate. Thus, if the trust contains the bulk of the assets of the person who died, the personal wealth of the individual is shielded from the public.

## What is a Trust?

A trust is a written agreement which is in the nature of a contract whereby one individual (the transferor who is usually called the grantor or settlor) transfers property (called the corpus or principal) to himself and/or another person or persons (called the trustee, or trustees) who holds the assets in trust for the benefit of the beneficiary. The agreement is usually called a trust agreement or trust indenture.

Example: John Secret transfers 1,000 shares of stock to himself and the National Bank as trustees. The trust agreement provides that the trust income is to be paid to Mr. Secret's sister, and upon her death, the principal of the trust is to be divided equally between her living children.

## The Trust Agreement

The determination of who will receive the income and who will receive the principal of the trust is completely up to the grantor. He can make almost any arrangement he wishes within certain limits. He will determine who receives the income and who will ultimately receive the corpus trust. The number of combinations are enormous. For example, the trust agreement can provide that the income can be accumulated, or distributed to the grantor's children, or at the trustee's discretion which of his children shall receive the income.

Similarly, the principal of the trust can be distributed to the income beneficiary or their children or anyone else the grantor feels should have the corpus. There are limits, however, as to the length of time that property can be held in trust. These limits are generally complex but a trust can at least last

for the life of any person who is living at the time the trust is created.

With this background, the next step is to determine what is a "living trust?"

The living trust is a trust established by a grantor with complete control remaining in the grantor. Sometimes the grantor himself is trustee. The trust agreement can provide that the grantor can revoke or amend or change the trust in any manner that he wants. In addition, the grantor may be the income beneficiary. The result is that a living trust can be used to pay the income to an individual for life and upon his death to pass the property pursuant to the trust agreement without going into the courts. The probate court usually has no control over this trust property.

Example: Jack Thrifty transfers 1,000 shares of stock to himself and the National Bank as trustees. The trust instrument provides that income is to be paid to Jack Thrifty for life, and upon his death, the income is to be paid to his wife, Mary, if she survives him and upon her death, equally to his children. Thrifty reserves the right to amend or revoke the trust.

Thrifty dies and his wife survives him. The 1,000 shares of stock (or any property to which the stock was converted) are not part of the Thrifty probate estate and upon his death the trustee will continue to pay the income to his wife and upon her death, pay the corpus of the trust to the children.

Thus, the 1,000 shares of stock, or any other property held by the trustee, is shielded from the public since the corpus of the trust is not part of the Thrifty probate estate. Under this situation, however, the stock would be part of the Thrifty taxable estate (because it was a revocable trust) and thus must be disclosed in a Federal Estate Tax Return which may or may not become public depending upon the State where Thrifty died.

## Other Advantages

There are other advantages to living trusts in addition to hiding assets from the public upon death. These include the following:

- (1) The grantor can rely on the financial management of a bank or other institution if he desires.
- (2) If the grantor becomes incompetent the trust can be used to support the grantor.
- (3) The grantor can retain control of the trust during his life.
- (4) The trust principal can be dispersed promptly upon death if the instrument so provides.

## Disadvantages

The primary disadvantages are as follows:

- (1) Attorney fees are involved upon establishment of the trust and;
- (2) There are no income or estate tax savings since the trust income is taxable to the grantor and upon death, the trust assets are includable in the estate.

## Using Trust to Save Taxes

As previously mentioned, there are no income or estate tax advantages to the living trust. However, a trust can also be designed to eliminate the trust income from the grantor income and also eliminate the trust assets from being includable in the grantor's estate.

It is possible to set up a trust so that the trust income is not taxed to

the grantor. The so-called "Clifford Trust" or 10 year trust can be set up for this purpose. Thus, where the grantor wishes the trust corpus to be returned to him, he can establish a trust for a minimum period of over ten years and/or the life of the income beneficiary, with the income payable to someone other than himself or his wife and the person so designated will ultimately pay the tax on the income. After the period designated, the corpus will be returned to the grantor.

Example: Rubber B. Band transfers 1,000 shares of stock to the National Bank as trustee. The trust instrument provides that the income is to be paid to Mr. Band's parents during their lives and upon their death, the corpus to be returned to Mr. Band.

A trust can also be established to eliminate the assets from the taxable estate of the grantor.

The Tax Reform Act of 1976, however, minimized the estate tax savings since the law now provides that "net gifts" made by an individual after December 31, 1976, are included in computing the tax imposed upon estates. The rules and mechanics of this computation are fairly complex and beyond the scope of this article. However, a key advantage to making gifts is that if the individual making the gift lives for a period of over three years, then the "net gifts" includable in the estate tax base will be valued at the time of the gift and not the date of death. Accordingly, the appreciation of assets between the date of gift and the date of death are eliminated. In addition, the gift tax, if any, paid on the gift, is also eliminated from the estate. Further, \$3,000 of the gift usually can also be excluded.

In order to eliminate the trust corpus from the estate tax it is necessary that the grantor establish a trust whereby the corpus cannot be returned to him. In addition, he cannot require income to be paid to him from the trust corpus during his life. There are several other technical rules which must be observed in order to eliminate the assets from the estate. In most instances, a tax lawyer must be used to insure the proper result. An example of this type of trust is as follows:

John Q. Taxpayer transfers 1,000 shares of stock to the National Bank as trustee. The trust instrument provides that income is to be paid his children equally and upon each child reaching the age of 25, a pro-rata part of the corpus is to be paid out to such child.

This type of trust would be omitted from the taxable estate.

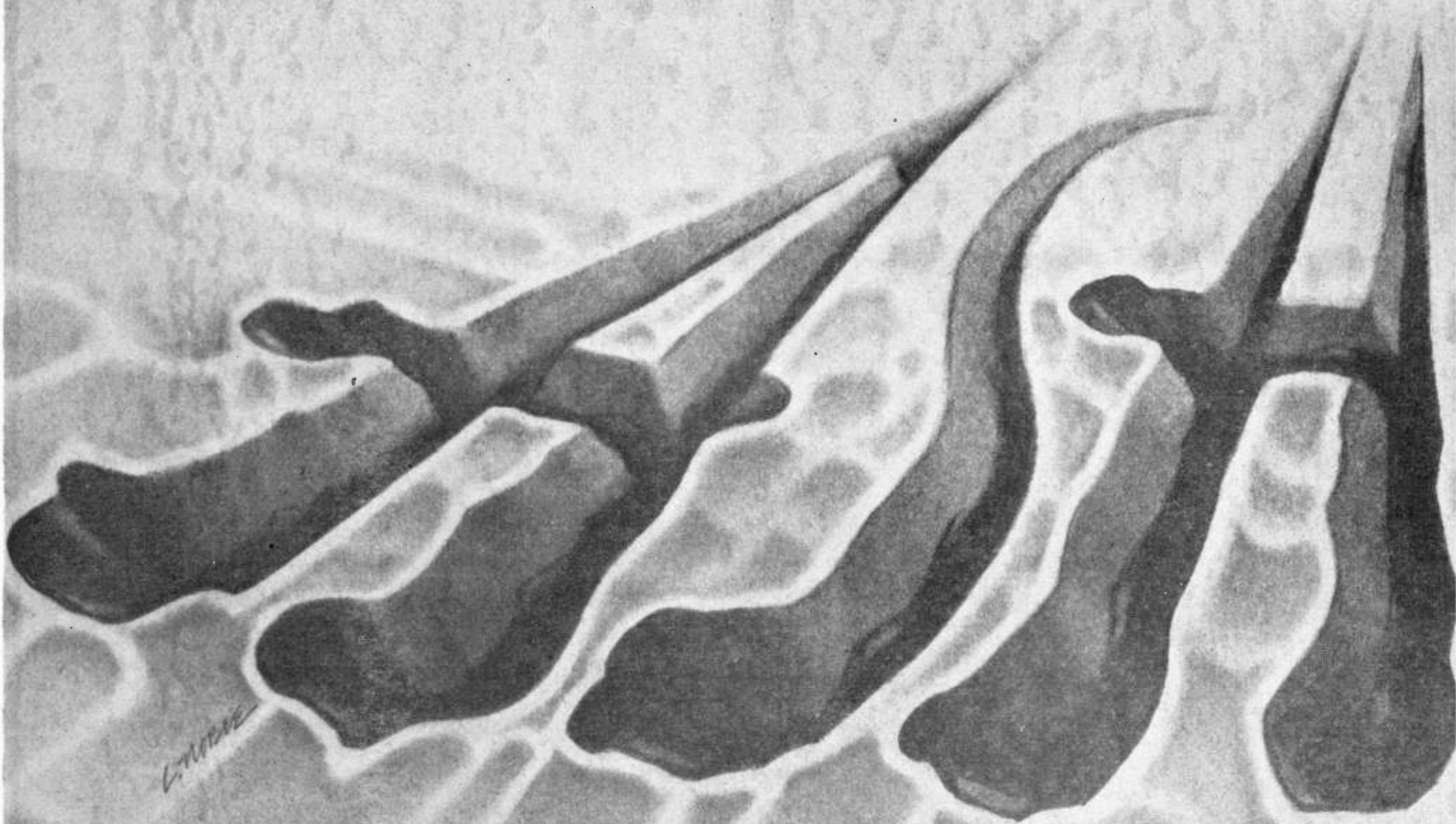
As previously mentioned, the rules governing these trusts are extremely complex. The key to these trusts is to try to provide the grantor with as much power as possible over the trust without requiring taxation. For such a trust, the services of a competent tax attorney are needed.

## Conclusion

The living trust can be used to hide assets from the public as well as for other uses. However, there are no tax savings through the use of this type of trust. Other trust devices however, can be used to minimize and eliminate both the income tax and the estate tax. With respect to the estate tax however, it is to be remembered that the Tax Reform Act of 1976 somewhat minimizes the potential estate tax saving.



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## Women's Lib In Patagonia Views Male Chauvinist Pix

By ELEANOR PERRY

The other day I had a lunch date with my old friend Sabrina Harrison, the well-known Patagonian press agent. She had just come from interviewing a critic on some deep subject like Truth Versus Beauty and, since the critic was John Simon, she naturally had a long face.

"Forget about him," I told Sabrina. "We've so much to be cheerful about — all these new pictures with great roles for women — just what we've been hoping for, begging for. Hasn't it been a terrific break-through?"

Sabrina glowered at me. "The pictures may be okay as pictures," she said, "some of them are pretty good but they're all sending out terrible messages about women."

"They are?"

"Take 'Bobby Deerfield.' He has this beautiful mistress, French, sexy, slavish. She can sew up a suit for him from memory, she makes perfect omelettes, she kisses his driving gloves! Is he happy because he has the woman of every man's fantasy? No, he's gloomy and monosyllabic until he falls madly in love with a quirky Italian aristocrat whose hair comes out in his hand."

"But the hair is because she has a fatal disease."

"That's the message! Only a dying woman is irresistible to men. They can enjoy themselves having pasta with her and then be rid of her forever."

"But isn't 'The Turning Point' a miracle? A picture with two women in it, both in their forties! No death message in that one."

"Worse than death," Sabrina snarled. "Aging. Look what happens to the woman who chose a career—there she is, creases in her neck, stiffening in her joints, getting too old for star status. Her lover of 15 years will have pasta with her but even he won't marry her."

"I did sort of wonder about that."

"What's to wonder about? She chose not to get married when she was young and beautiful so now all she's got is three goofy little dogs for company. She's being punished, get it? Zap!"

"But the other woman compromised too. She gave up her career for marriage."

"And she says the reason she married was to prove her boy friend wasn't gay. See how dumb the movie makers think we are? But that's a minor message. The major message is that a career is nothing compared to having a sweet husband and a bunch of cute kids."

"You've got something there. In this country there are numerous numbers of women who marry and have careers too. For starters, the Dr. Rosalyn Yalow who won the Nobel Prize last month."

"In the movies a woman absolutely cannot have both. That's another message."

"Speaking of aging there were several women of a 'certain age' in 'Roseland.'"

Sabrina groaned. "The one played by Joan Copeland — she's so desperate for pasta she's willing to pay a man to have it with her — and then she has to bribe him with a trip to the Caribbean."

"Yes, I wondered why she'd settle for a gigolo."

"Because, you idiot, in the movies no man would consider having

pasta with a 45 year old woman unless she gives him money. That's the message. Also, if you recall, that woman had a fatal disease too. Kill off the woman, that's the other message."

"There's a young woman in 'Mr. Goodbar.' She has plenty of pasta for free."

"Free?" Sabrina looked at me with disgust. "That one pays with her life. Did you ever see a movie in which a man gets murdered for having pasta with strangers?"

"Well — but at least we're getting pictures about women friends. First there was 'One Sings, The Other Doesn't ...'"

"Would you call it friendship if two male buddies kept in touch with each other for years by postcard? And there was something shady about the way one of the women simply divided up babies with her husband. I guess the message was that, to a woman, a baby is a baby."

"What about 'Julia'?"

"All those flashbacks of little girls dancing in their nightgowns and hiking together — that's not my idea of friendship."

"When they grow up they're real friends."

"Not as equals. Julia might as well have been a man the way Lily adored and idealized her without a single doubt or question."

I looked at my watch and jumped up. "I've got to go — I'll be late for 'The Goodbye Girl.'"

"Lots of luck," Sabrina said. "I hear it's never occurred to the woman in it to get a job if there's someone around to have pasta with and ..." she shouted after me, "her lifelong dream is to have her own living room set!"

As I rushed across town I suddenly remembered Freud's famous question when he cried out, mystified and frustrated, "What do Patagonians want?" Patagonians are complainers, I thought, Patagonians are never satisfied.

Thank God, I'm an American.

## Downtown Palads Splits Into 12; Copenhagen Brisk

By J.R. KEITH KELLER

Copenhagen.

Without closing for a single day, one of Denmark's largest film situations, the downtown 1,519-seater Palads Teatret, will be rebuilt between Jan. 1 and Sept. 1 this year to reopen as one of the world's biggest theatre complexes.

The old Palads main theatre will remain open while the first six new theatres are built in the building's east wing. These six theatres will seat respectively 89, 89, 89, 84, 40 and 40 people, and there will be dual operation from a passage in the middle.

These six mini-theatres are to open April 1. Then the old theatre closes and reopens Sept. 1 with a main and seating 592 and five others seating respectively 171, 97, 212, 63 and 63 people.

Even Supermarket

In the old main lobby, there will be a restaurant, a smaller cafe and a bar plus a supermarket. Svend Aage Christensen will manage economics for the new Palads operation along with the owner-company's, A/S Nordisk Film's, three other downtown Tivoli theatres. Frederik Sunddram will handle

(Continued on page 98)

# MGM Chief's Perspective Re 'Technology' Fear: New Media May Aid

By FRANK E. ROSENFELT

(President And Chief Executive Officer, Metro-Goldwyn-Mayer)

Culver City.

During the past year shock waves rumbled through the U.S. film industry because of a misquoted research report predicting the virtual knockout of motion picture theatres in the United States by the newly evolving home screen technologies.



I, for one, was not shocked as reports of the pending death of exhibition, as we know it today, have been circulating for as long as I can remember. And, as Mark Twain said, the announcement is somewhat exaggerated. One only has to look around to see that there are more modern, enjoyable and comfortable theatres today than at any time in our past.

It is my contention that the new markets for our product, pay-tv, cassettes, disks, will provide us with the additional financial incentive to enable us to invest even more of our corporate dollars in the production of future theatrical motion pictures.

More meaningful revenue is anticipated from pay-tv as the result of the recent court decision striking down the previously imposed FCC restrictions on the programming of feature films. With a greater variety of films; a continually expanding base of subscriber homes; and the actuality of two-way systems with their built-in per program payment capability, pay-TV finally looks to be on its way to becoming a major communications medium.

This past holiday season saw the video cassette market become a real and tangible one for the first time. Hardware sales appear to be booming, and what had heretofore been a gradual evolution could well turn into another mass consumer product revolution.

An Opportunity

As for video disks, they, more than the other technologies, represent an opportunity to give a new dimension to the industry of filmed entertainment. Why, it is not even beyond the realm of probability that the primary retailing outlet for vid-

eo disks could well be the motion picture theatre itself! Sales counters inevitably move toward the areas where the buying market is strongest. Instead of spelling their demise, video disks may well provide theatres with a whole new marketing function.

I have always tried to balance optimism with caution, so I am not looking for blue skies when I say that the predicted 1985 demise of movie theatres at the hands of home entertainment technologies is not particularly valid. Our industry will adjust to them. We shall learn to live with them. And I am confident that all of us — production, distribution and exhibition — shall profit from them.

At MGM, our confidence in the future is reflected by the fact that our motion picture division is experiencing its most productive period in recent years. In addition to placing five new motion pictures into distribution during the next six months, we shall begin shooting on four new films in the next ninety days.

In addition to our new film projects, we also continue to reap the benefits of what we believe to be the most commercially valuable motion picture library in the world. These 1,600 feature films are continuing to generate important revenues through both theatrical reissue and television licensing.

The number of features in the MGM library that have become classics of enduring interest and value is without equal in the motion picture industry.

"Gone With The Wind," which last year drew the largest audience for a theatrical film in the history of television and which was recently named "the greatest American film of all time," along with such other all-time MGM hits as "Doctor Zhivago," "Ben-Hur," "Wizard Of Oz," and, more recently, "2001: A Space Odyssey," also "That's Entertainment!" and "Network," will continue to be major theatrical and television assets for many years to come.

MGM has jealously protected its film library. We own all our films, never having sold a single nega-

tive.

In 1956, MGM received some very tempting offers for the sale of its pre-1948 library; offers that — almost — could not be refused when compared to the prices paid for other pre-1948 major libraries at that time. The MGM management refused the temptation to sell and we embarked on our own syndication licensing program. In the space of just a few months, our license fees from only a limited number of markets were three to four times greater than the highest and best offer received for the outright sale of our entire pre-1948 library.

Worth Of Library?

Today, I am often asked what is the MGM film library really worth? What would you sell it for? The difficulty in quantifying the value of the film library is best illustrated by the experience I had with "The Wizard Of Oz." In 1956, I actively participated in the negotiation for the first network broadcast of "The Wizard Of Oz." The deal with CBS called for two network broadcasts at a license fee of \$225,000 per run. We were staggered by the enormous size of the license fee — \$225,000 for a single broadcast of a film which was then almost 20 years old. It would have been fascinating to see what our reaction would have been if we could have then known that 20 years hence, when the picture was 40 years old, we would be receiving close to \$1,000,000 a run!

"The Wizard Of Oz" has never been off television and interest in the film appears to be as great as ever. So I say it is impossible to put a dollar value or sales price on the library, particularly when we stand on the threshold of rapidly evolving new technologies and innovative developments that can profoundly affect the value and marketing potential of this great asset.

These new technologies, rather than being detrimental to the business as we know it today, represent largely untapped future revenue sources without detracting from the theatre and television business we currently enjoy. New technologies will accomplish the one goal that every manufacturer strives to reach. They will expand the marketplace with concomitant benefit to us all.

## Grab-Bag Of Alibis: Or Why Biz Is Lousy

By HARLAN JACOBSON

Herewith are some of the reasons feature films fail around the nation, to hear the alibis collected by this *Variety* staffer:

It rained all weekend, everybody stayed home ... No rain all weekend, everybody went to the beach ... Too hot ... Too cold ... we opened on Wednesday, should've opened on Friday ... Opened on Friday, should've opened on Wednesday ... It's an East Side picture ... It's a West Side picture ... All we could get is Seacausus ... We couldn't even get Seacausus ... It snowed, everybody stayed home ... No snow, everybody left town to ski ... It's a love story and Canby killed it ... It's an art picture and Rex Reed loved it ... My booker is a sick man ... the ticket taker is stealing (substitute variously girl in the boxoffice, manager, exhibitor, branch manager,

division manager, national sales manager, company president) ... "Anytime a conglomerate makes a picture, no guts" ... "Anytime an independent makes a picture, guts are everywhere ... Too much sex ... Not enough sex ... Too long ... Too short ... Bad cast ... Cast is too good for it ... We had to cast him, he's her hairdresser ... Director had no control ... Director had too much control (ditto the producer, star, distributor) ... Ad campaign too dumb ... Ad campaign too smart ... School's in ... School's out ... No personal appearances by the blonde star ... Blonde star came and told everybody "How quaint Cincinnati is" ... Exhibitor ain't a showman, he's in real estate ... Distributor ain't a showman, he's a used car salesman (substitute lackey tool of a conglomerate) ...

After the *Variety* figures, nobody'd touch it ... *Variety* figures so hot nobody believed 'em ...

Not a New York pic, did well in Boise ... It's a New York pic, did lousy in Boise ...

World Series killed it ... New Fall tv season killed it ... New football season killed it (substitute basketball, tennis, soccer, jai alai, chess, Yom Kippur, Lent, Days of Ramadan, state fair, little league, domino tourney) ... "Roots" killed it ... They killed it (unknown "they") Gasoline shortage, nobody could move ... Gasoline available, everybody went camping in their trailers ... Subway strike ... Subway's working, so are the muggers ...

Get the idea? Doubtless you have heard a few yourself. Write them down, seal them away in an old hat.



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## Dialog For Space Plot

By HARRY PURVIS

(The editors of *Variety*, who have been enjoying a long series of annual pieces from the dialog sage of Hamilton, Ontario unhesitatingly nominate him as the man with the perfect pitch ear for screen track speech. Always quick to encapsulate films by genre, Purvis now turns with an unerring instinct to the identified flying ombudsmen).

Hamilton, Ont.

The success of Fox's "Star Wars" made it inevitable that Hollywood would spew forth a spate of space films. I only pray to Flash Gordon, the Archangel of the genre, that the writers of these epics will not use any of the following lines of dialog:

"Before entering this room I must have your promise that no matter what transpires here tonight you will not breathe a word of it once you have left the grounds. I assure you that if any of you see fit to break this promise the result will be world chaos."

\*\*\*

"Who's to say that there are not living beings existing on other planets right at this very moment? And who's to say that they are not more advanced than we?"

\*\*\*

"Carl, take a tip from an old scientist who's been around test tubes longer than he cares to remember — it is not wise to meddle with the stars."

\*\*\*

"If anyone's going to test this rocket, it should be me. After all, Professor Von Geunther, I'm nothing but another jet jockey, but you, you're needed too much right here on Earth to risk your life on such a dangerous mission. If anything should go wrong-----"

\*\*\*

"Quick, Flip, the Russians are gaining on us! We must reach Venus first,

\*\*\*

"Am I seeing things, or is that a city down there? Why — it is a city — a city far more beautiful than one could hope to see even in one's wildest dreams."

\*\*\*

"XYZQ4 calling Earth. XYZQ4 calling Earth. We have landed on Venus. We have ---- Wait! Someone is approaching. Someone, or some thing, is appoa---- Good God not that!"

\*\*\*

"Here, swallow this! It'll save you from melting like the others!"

\*\*\*

"We must make friends with the creatures, Mark. It may be to our advantage later. Try not to stare at their tails."

\*\*\*

"He says he's a messenger from Mars. He says we must surrender at once. Otherwise, New York will be disintegrated."

\*\*\*

"I am Kreeton, supreme ruler of Karma. We have been expecting you, Earth Man."

\*\*\*

"The atmosphere on our own little planet has become so thin that our people are now facing extermination. We have no recourse but to invade Earth. I see that this surprises you."

\*\*\*

"And they look like giant lemons. The only difference is that they squeeze people. I tell you, Commander, it's not a very pretty thing to see."

\*\*\*

"We discarded this element you call uranium many years ago, Mr. Brady, when our scientists discovered a substance called *ularium* which is a thousand times more powerful." ... "You have learned too many of our secrets up here. I cannot possibly permit you to return to Earth now. My daughter Usra will see that you are made quite comfortable." ... "You look troubled, darling. Are you growing homesick for your Earth? Tell me all about it. That's right, just rest your head here on my middle breast."

\*\*\*

"Sometimes I just like to sit up here and look down at our Earth. It looks so quiet and peaceful."

\*\*\*

"And if you people of Karma cooperate, you will not find the Soviet Union ungrateful. Refuse, however, and I will not answer for the consequences."

\*\*\*

"I will not have my formula used to destroy mankind! Now stand back or I'll swallow it!"

\*\*\*

"I hate to say goodbye, Zeeka, but we've already overstayed our visit on your planet, and our people will be growing anxious. I'll never forget you robots and the kindness you have shown us. Be sure to say so long to little Robitar for me, and please see that he gets this oiling can as a token of our appreciation and affection."



## British Royal Honors Help Dignify Talent

By DON CARLE GILLETTE

Royal Honors, bestowed twice yearly by the British Sovereign may well be a potent factor in establishing and maintaining professional theatrical dignity in Britain while the absence of like recognition in the U.S. may possibly contribute to a certain deplored unprofessionalism among many American actors. The Royal Honors are not carelessly given and typically "crown" years of discipline and achievement. Except perhaps for a few rock 'n' roll types Britain has not been an "instant stardom" country. The first to be knighted by Queen Victoria was Henry Irving in 1895. It was not until World War I that any woman made "Dame" the feminine equivalent of "Sir."

(U.S. presidents or the U.S. Congress have singled out a very few show biz personages for honors — i.e., George M. Cohan, Irving Berlin, Bob Hope.)

In 1921, an American-born actress Genevieve Ward, was made a Dame of the Order of the British Empire for her services to the stage. Two other actresses, Dame May Whitty and Dame Edith Lytton, had been decorated a few years earlier.

Recently Royal Honors, made producers Lew Grade and his brother Bernard Delfont first knights and later life lords. Laurence Olivier is the sole actor in the House of Lords.

Including creative talent and showbiz personalities who were

decorated for services in outside fields, the number of Barons, Baronets, Knights, Dames totals more than 250. Among the Knights well known in America are Charles Chaplin, Noel Coward, Harry Lauder, Alec Guinness, John Gielgud, Richard Attenborough, Ralph Richardson, Michael Balcon, Johnston Forbes-Robertson, Guy Standing, Gerald DuMaurier, Felix Aylmer, Cedric Hardwicke, C. Aubrey Smith, Carol Reed, Godfrey Tearle, Donald Wolfit, George Robey, Michael Redgrave, Tyrone Guthrie, Max Beerbohm, Charles Cochran.

Dames of the British Empire include Judith Anderson, Ellen Terry, Margaret Rutherford, Sybil Thorndike, Marie Tempest, Irene Vanbrugh, Madge Kendal, Anna Neagle, Edith Evans, Peggy Ashcroft, Margot Fonteyn, Flora Robson, Alicia Markova, Maggie Teyte, Wendy Hiller and Rebecca West.

### Some American Honored

Various Royal Honors also have been conferred by the Crown in recent years on Americans including Jack L. Warner, Bob Hope, Douglas Fairbanks Jr., Ben Lyon, and a few others, for significant contributions to the U.K. Warner, born in Canada, holds the Order of the British Empire (and similar decorations from many other countries).

Additional British showbiz names widely known over here who have been awarded Royal Honors in-

clude: Jack Hawkins, Stanley Holloway, Diana Wynyard, Gracie Fields, A.E. Matthews, Basil Dean, John Mills, Robert Morley, Olga Nethersole, Paul Scofield, Emyln Williams, Terence Rattigan, Clemence Dane, Cicely Courtneidge, Leslie Banks, Cecil Beaton.

(A more comprehensive list, along with a galaxy of noted but not-yet-decorated British players, will be given in a forthcoming book, "The Top Stars of the Century — Their Formula for Fame.")

### Friendly Royal Family

The present Queen and Royal Family's friendliness toward showbiz is an influential factor in the greater prestige enjoyed by British theatrical people today. Prince Philip, the Queen's husband, cooperates actively with Variety Clubs International, the charity organization founded in America and now operating overseas as well, to aid crippled and handicapped children. The Prince even has come over here and appeared at fundraising event staged by Tents in this country.

The annual Command Performance for the Royal Family, in turn, has heavy participation by American stage and motion picture talent — and that could be a tip to the Yankees who are supposed to be masters in the art of showmanship.

(Welshman Geraint Evans may well be the only British opera singer knighted, to date. — Ed.)

## Illinois Gov. Thompson Pitches For Film-TV Prod.

By GOV. JAMES R. THOMPSON

As Governor of Illinois, let me offer my congratulations to *Variety* on the occasion of its 72d Anniversary.

For 72 years, *Variety* has been a major force in the entertainment industry, providing news, spotting trends, serving as a communications anchor for this far-flung, many-faceted industry.

And the importance of this industry, both socially and economically, to our country, and in particular, to Illinois should not be underestimated.

Traditionally, an important part of the economy of the state has been the production of commercial and industrial films. The industry here, centered primarily in Chicago, not only produces many of the television commercials and films seen in boardrooms and businesses, but also has provided and excellent training ground for fine technicians.

Historically we've had excellent local and regional theatres with fine actors and actresses honing their craft in these theatres. Two of the most famous are the Goodman Theatre and Second City, but there are a number of other theatres that have become increasingly important — like the St. Nicholas, Victory Gardens, The Academy Festival Theatre.

I mention the traditional strength of the above two facets of the entertainment industry in Illinois because our state is now making another contribution to the development of a different part of this industry: the production of feature films and television motion pictures in Illinois, using our people, our natural resources and our facilities. And we intend to play an increasingly bigger part in this portion of the industry in the future.

We have major pools of professional, experienced talent, both theatrical and technical.

We have great undiscovered beauty throughout the state, locations made for movies, like the rugged wilderness, swamps and waterfalls of the Shawnee National Forest in southern Illinois, a part of the state, with its southern heritage and ways, its riverfront towns and antebellum mansions, as different from the rest of Illinois as day from night.

Or our "Andy Hardy" midwest towns. Towns with the look and feel of the 1800's, the 1920's and the 1940's. Or a town like Galena that looks like gold-rush San Francisco. And rivers that run through frontier sites that feed heavy industry and steel mills, that carry barges loaded with coal and grain. And our farms ... miles and miles of rich black dirt that will yield corn and soybeans at harvest time. And even a baronial mansion sitting on 1,500 acres of land, surrounded by a series of sculpture-filled gardens rising out of the cornfields in Central Illinois.

### Here's Chicago

And then there is Chicago with its unexpected angular skyline. Twenty-nine miles of lakeshore lined with some of the world's most exciting architecture ... buildings by Adler, Sullivan, Frank Lloyd Wright. Ethnic neighborhoods cheek by jowl with elegant high-rises. Sailboats on Lake Michigan and ocean-going freighters docking right downtown. A city with a fresh, new look on film.

And we have a two year old Film Office that was organized to help pull all this together for the motion picture and television industry, to encourage filming in Illinois. An office that in the past two years has established a national reputation for its professionalism, efficiency and creativity. An office that finds the locations, works out the myriad of problems that are a natural part of location shooting and cuts the red

tape.

The response from the industry has been exciting. In the past two years, we've had portions or all of 14 feature films or television productions shoot in Illinois, productions like Paramount's "Looking For Mr. Goodbar," Sidney Poitier's, "A Piece Of The Action," Robert Altman's "A Wedding," Warner Bros. Television's "The Awakening Land," Twentieth Century-Fox's "The Fury" and "Damien-Omen II."

The State of Illinois is serious about encouraging the motion picture and television industry to work here, just as in the past we've been serious about making Illinois no. 1 in industrial and farm production.

In fact, the city of Springfield, Illinois, was so serious about encouraging Warner Bros. Television/NBC production of "The Awakening Land" to locate there, they turned a dry lake bed in a local park into a lush, overgrown Ohio River in order to create one of the main locations of the movie. The 12-week production is over now, but the river remains to be used in the winter for ice skating and in the spring to be stocked with fish for fishermen.

### Encouraging

The State of Illinois, through its Film Office was so serious about encouraging Robert Altman to film "A Wedding" here that they spent a month researching and looking at 60-70 mansions throughout the state till they found what they considered the four best. One was ideal for the Altman picture and in June we'll see this elegant Lake Bluff mansion as the location for "A Wedding."

Why does Illinois want to encourage this industry? Well it's good for our pride and it's good for our pocketbook. And we feel it's good for the world to see what we look like; (Continued on page 100)

## Florida State Support No Longer 'Best Kept Secret': Council

Orlando.

Florida's newly appointed Motion Picture and Television Advisory Council met in Miami recently to cover such topics as the Council's organization and objectives and tactical procedures for support and solicitation of the industry in Florida.

The meeting addressed the need for Florida to make the best of present film industry in the state and to lure more location work to Florida

as it is a high-wage and non-polluting industry. The use of Florida locations in a film has added value also, offering heavy economic impact and boosting the tourist industry by creating favorable publicity, the Council emphasized.

Attending the meeting were state officials Joseph K. Hennessy, director of the Division of Economic Development and Ben Harris, Florida Motion Picture and Tele-

(Continued on page 68)



# CAN YOU GET BY WITHOUT EUROPA FILM?



**EUROPA FILM** comprises the above lines of business, including Sweden's second largest cinema circuit covering the entire country and Scandinavia's largest and most modern studio facilities and recording studios. Thanks to skilled specialists and extensive technical resources, Europa Film can undertake very advanced assignments.

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# IMPORTER

Europa Film is one of Swedens leading distributors of European and American film.

Forthcoming films as well as films under distribution are:

A Bridge Too Far, I Never Promised You A Rose Garden, The Prince And The Pauper, Golden Rendez-vous, Rolling Thunder, The Island of Dr Moreau, Apocalypse Now, Superman, The Wild Geese, Silent Partner, The Boys in Company C, Capricorn One, L'Animal.

# EXPORTER

Europa Film is one of Swedens leading producers. We were the co-producers of such recent successes as What The Hell Jack, Sven Klangs Combo, Buddies and Taboo.

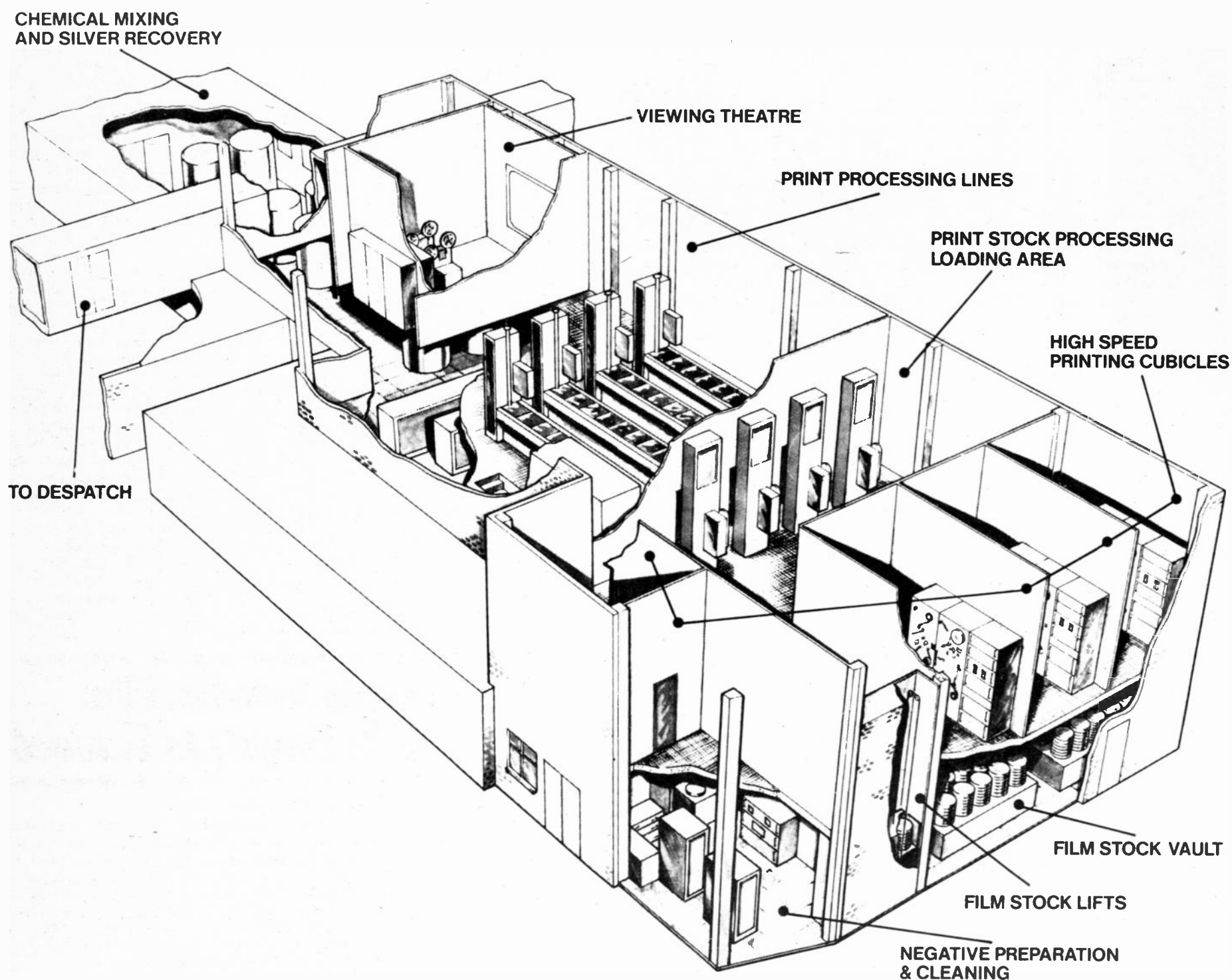
One of next years hottest projects, The Score, is produced by Europa Film. A creative team under the pseudonym of Kenneth Ahl, answers for the production of this exciting, modern thriller based on the all time Swedish successes The Linchpin and The Score. In September this year they won the attractive TV-competition Prix Italia, with their TV-feature It Will Work Out. This boomed their international career. International release around the world during December. Misfire is another Europa Film co-production. Expected release in February 1978. Dante, Watch Out For The Shark!, a children picture and a new co-production

# FILMOPERATOR, THEATRE OWNER ETC.

Europa Film operates 74 cinemas throughout Sweden.  
Europa Film produces and distributes commercial film (screenadvertising)  
Europa Film runs AV-media, Video duplicating, Film laboratory, 16 mm Film, Super 8, Slides, Videogram. Sound cassettes, Record Studios, Matrix department, Record plating division.  
Europa Film operates Film studios with 2 soundstages, Dubbing studios, Film sound dept. incl. Mix, Record studios.  
Europa Film is largest in the world as manufacturer of galvanic equipment for the Record industry and videogram, exporting around the world.



# Your Guide to colour processing in the 80's



Rank Film Laboratories, already European industry leader in motion-picture processing, has consolidated that position by investing £3¼ million in a new 9000 sq ft high-speed colour print plant at Denham, due to commence production in December 1977.

Purpose-designed, and using the very latest technology and high-speed flow-through production line techniques, the new plant will increase Rank's capacity in 35mm, 16mm and 8mm colour print processing by at least 50%, enabling it to meet the demands of its many customers in the

TV, cinema, advertising, newsreel and educational fields well into the 1980s.

And that's not all: the new machinery, with its very high throughput rate and consequent quick turnaround – so essential in motion picture processing – will also maintain, if not enhance, Rank's already high reputation for quality, by use of a computer-controlled continuous on-line monitoring system.

High technology, high speed, high quality, combined with Rank's unrivalled skill and experience: assuring its continued leadership in the film-processing business for many years to come.



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# I Was A Legal Bugs Bunny

By TED KUPFERMAN

(Now the Hon. Theodore C. Kupferman, the author is a Judge of the N.Y. Appellate Court-Ed.)

Back in the late 1940s, I was in the Legal Department of Warner Bros. Pictures in New York. This was the heyday of the Warner Company and probably of the movie industry before the decision in U.S. v. Paramount had forced the separation of theatres from production and distribution.

One of the solid money makers at Warner Bros.

Pictures, Inc. were the Looney Tunes, Merrie Melodies, and related cartoons, and the star was Bugs Bunny. This popularity translated itself into by-product income. There were various Bugs Bunny novelties including a lifelike doll with the characteristic long legs, big front buck teeth, and a carrot in hand and mouth.

By-products don't just happen. Licensing agreements have to be prepared. Because, among other things, I worked with Norman Moray and Charles Bailey who were in charge of short subject film distribution arrangements, I suddenly found myself preparing royalty contracts for dolls and other paraphernalia and being careful the copyright on the cartoon character was protected. The usual royalty was 5% of the gross. I presume the Mickey Mouse set-up was similar, although on a larger scale.



In those days, short subjects were a big item with the Company, and Warner Bros. had the best. Cartoons were only a part of the operation. Gordon Hollingshead in California was continually on the look-out for an expensive set in a feature production that could overnight be utilized in a short at little or no expense. Norman Moray would purchase from Pam Blumenthal adventure footage shot in 16mm color, directed and photographed by Andre de La Varre for what today would be a mere pittance, blow it up to 35mm, add a sound track and have a good two reel subject like "Calgary Stampede." They could sure use that kind of programming today to fill out a two hour show with a single theatrical feature.

With the increase in the volume of the cartoon licensing work, I sent my boss, R. W. Perkins Esq., General Counsel at Warner Bros. Pictures Inc., a memo telling him that I thought I should be General Counsel for Bugs Bunny. In truth, I had never even met that client, although I had been introduced to Leon Schlesinger, who for years presided over Warner cartoon production. My boss wrote on my memo and returned it saying, "You are a Legal Bugs Bunny."

Perhaps no other part of my later legal career at NBC, Cinerama, the United States Congress or the now Judiciary, gave me more satisfaction.

# William Fox, Sime Silverman & 'Variety's' Bored Boy Reporter

By ROBERT J. LANDRY

During 1977 two unrelated events, the cosmic glow of a film, "Star Wars," and the death of an oldtime film press agent, Glendon Allvine, relighted the name of William Fox, he who still hits the main titles of many a feature via the possessory phrase, "20th Century-Fox Pictures Presents ---."

Allvine had been spokesman for Fox during the showman's almost-demented pyramiding of theatres in the 1920s, just before the crash. He was the author of a Fox biography, as also was Upton Sinclair. Finally Allvine was the man who called the founding editor of *Variety*, Sime Silverman, to complain that a boy reporter of this weekly had walked out on a William Fox news conference giving that tycoon the impression that he, the boy reporter, did not like him. Considering the boy reporter's salary and Fox's then Midas-like wealth this was a remarkable sensitivity.

Lurking in all this recall is the question of whether William Fox was a bore at a news conference. He kept re-telling year by year his own life story in perhaps understandable utter self-dumbfoundment. After attending how many news conferences, after hearing how many trips through immigrant beginnings was it permissible for a boy reporter to decide on his own that he had that particular afternoon's hard news and to beat it back from 11th Avenue to Times Square for a date he was about to muff (as indeed he did) with a dame?

Fox (1879-1952) had an astounding record of film theatre property acquisitions. He was also the discoverer of Theda Bara, a seductress in heavy mascara, the screen's pioneering "vampire." Theda devoured weakling millionaires, per "A Fool There Was" who

fell for a rag, a bone and a hank of hair. He was also the man who made Tom Mix, though some hinted it was Mix that made Fox.

There were, to be sure, elements of profound Americana and Horatio Alger theme vindication in the story of Fox. He started from nothing and arrived at something, in collaboration with, if in final slavery to the bankers and brokers of the Coolidge boom. Early *Variety* references catch Fox in his own miniscule vaudeville booking niche on 14th Street in Manhattan. About which a wit quipped that it was so tiny an office that were a vaude quartet to present itself for a date only the tenor could get in.

Fox showed foresight when he took over the Star Theatre on upper Third Avenue in the first Wilson administration and put his ushers in tuxedos. You've gotta believe that was "premature elitism," a forecast of Fox's own 5,000-seat Roxy where the staff was more gorgeous than the cadets at Culver Military Academy on Alumni Day.

Each time the trade and lay press were summoned to 11th Ave. by Allvine the hard news had to do with some group or chain of film theatres picked up. There was always the implication that Fox mined his own gold, but subsequent disclosures would reveal the role of Wall Street. He was to end in dire peril from his loans; almost more than from his own ego and refusal to cut.

Actually there were to be two crashes in Fox's life, the one that overtook the stock market late in 1929 and the other earlier one that overtook his own limousine on a Long Island expressway, killing the driver and putting Fox in traction for months.

Until then, how the man did enjoy verbalizing his own rise from the

(Continued on page 94)

# France's Film Facts

- Attendance A Staple, 'Take' Is Better;
- Imports On Screens Favor U.S.A.;
- Advantages Of French Rules Change

By PIERRE VIOT

(Director General, Centre National De La Cinematographie)

Paris.

Between 1969 and 1976, cinema attendance in France has attained a certain stability, fluctuating around a total audience of 180,000,000 admissions per year. During the same period, the amount of the boxoffice takings collected at the film houses has almost doubled to reach 1,744 million Francs per year in 1976.

During the same period of years, distribution of the audience according to the nationality of the films varied very little, at least as concerns French and American films. The national production traditionally represents more than 50% of the market. In the course of the year 1977, a relative drop in the audience of French films mainly turns to the advantage of American films which recoup nearly 32% of the takings.

The most important change concerns the present rhythm of visits to the cinema: nearly three-quarters of the attendance is formed of patrons going to the cinema as many as three times a week. This regular clientele, chiefly composed of young people and film enthusiasts, remains faithful to the cinema. It is more and more demanding regarding quality and therefore increasingly inconstant with respect to films.

## The Logic

These are the films — previously doomed to obtaining average success — which have been affected the most by this evolution. The French cinema is divided between big films costing more than ten million Francs and small-budget films which frequently have recourse to public aid. In this way, there ap-

pears the dangerous risk of a bipolarization of the French film production shared between so-called commercial films and small-budget authors' films.

This situation and the necessary follow-up for production have led to the adjustment of Government aid. In 1977, a series of measures have been taken which should make it possible to mitigate the consequences of the present difficulties encountered for the financing of French films.

First of all, automatic aid to production, calculated according to the income earned by each French film, has been increased. This aid represents for the film about 12% of the takings collected by cinema houses and this should be reinvested in film production.

## A Crucial Change

In addition, and this is the most important innovation, distribution companies have also been allowed to benefit from the mechanisms of the financial aid from which they have been excluded up to now. By the financial contributions they make to producers by means of advance payments or minimums guaranteed on the takings of the films distributed by them, distribution companies directly participate, and for a considerable amount, in the financing of film production.

Henceforth they will have access to financial aid as far as a part of the profits they have derived from film producing can be used for financing new film projects, according to terms and conditions which remain to be defined.

Punctual and selective aids intended to promote authors' films

are the answer to this type of aid, calculated automatically: it is the system of advances on box-office takings which was set up in 1959, the financial settlement of which has been raised to 23 million francs.

In 1976, 37 films profited by an advance on takings; among them: "La Victoire en Chantant" (Black and White In Color) by Jacques Arnaud, which obtained the Oscar for the best foreign film and was acclaimed by American critics as a whole. In addition to the selective aid given to production, the Government encourages the distribution of certain French and foreign films encountering exceptional difficulties regarding distribution. This financial intervention, which may amount to as much as 100,000 Francs, contributes to the promotion of the film with the general public.

Lastly, as concerns the exhibition sector, forms of selective aid were solely reserved for the building of new cinema houses. A new selection and guidance for the allotment of aid to film exhibition should mainly favor operations for the setting up or restructuring of small and medium size film exhibiting in order to encourage the equipping of cinema houses in towns of less than 100,000 inhabitants or in rural areas.

Although the previous system has allowed the attendance to become stabilized, especially by the modernizing and building of cinema houses in densely populated areas, improvement in the standing of the cinema houses situated in the underprivileged areas should also help to reconquer a potential audience.

# Sweden's Europa Film Back Into Production Under Sjoeborg's Helm

Stockholm.

Rather than fighting each other, such Swedish major producers-exhibitors as Europa Film, Svensk Film, and AB Sandrew Film have recently signed an agreement with the production arm of the state-run Swedish Film Institute.

Agreement serves in a coproduction deal, to keep up Sweden's production level of about 20 top-budgeted features annually. Europa Film recently reactivated its own, long semi-dormant, production line.

Torbjoern (Tom) Sjoeborg and his top lieutenants Ake Rapp and Ingvar Holmen expect 1978 to be Europa's best year ever since it was established by Gustav Scheutz in 1930. Scheutz was followed by Ejnar Gunnerholm who took Europa Film into the big time.

At the time of Sjoeborg's takeover in 1977, Europa Film was hardly in trouble but in need of new ideas. Sjoeborg, recruited from United Artists whose distribution he handled first in Sweden and later in South Africa, rapidly built Europa distribution of foreign product up to its presently dominating position.

Europa's distribution for the 1977-78 season include "The Wild Geese," "L'Animal," "La Zizanie," "Superman 1 & 2," "Apocalypse Now," "I Never Promised You A Rose Garden," "A Bridge Too Far," "Rolling Thunder," "The Boys In Company C" and "The

(Continued on page 100)

# Makers Of Australian Films (And Its Future?) As Evaluated

By DAVID STRATTON

(Director, Sydney Film Festival)

Sydney.

Feature film production in Australia continues apace, with funding provided by the Federal Government through the Australian Film Commission, the various State Governments, and private capital. Latter source of bankrolling comes mainly from exhibition chains (Greater Union, Roadshow-Village, Hoyts) and tv stations, with few Yank distributors so far willing to gamble on the local film boom.

An exception is United Artists which provided about a third of the budget for the new Peter Weir film, "The Last Wave," in return for Australian, New Zealand, British and South African rights.

Weir is perhaps this country's most interesting film auteur; his films all full of unexplained mysteries and menace. Though his first, "The Cars That Ate Paris" (1974) was not commercially successful his second, "Picnic At Hanging Rock" (1975) scored very big here and made its mark in some overseas territories too, especially in Britain.

The "Last Wave," which unexpectedly won the Grand Prix at the Teheran Fest late last year, stars Richard Chamberlain in an eerie psychic thriller about dreams and aboriginal portents of a natural disaster. The film shapes to be the big-

gest Australian feature over the lucrative Christmas season. It was produced by the McElroy twins, Hal and Jim, who took production credits on Weir's previous two releases, with Patricia Lovell also in as Exec Producer on "Hanging Rock." Weir is now prepping a war subject "Gallipoli."

## Schepisi's Success

Another local success story has been Fred Schepisi who did an episode for the multi-part "Libido" in 1973 and then scored critically and commercially with "The Devil's Playground" (1976). He's now editing one of the most expensive of recent films, "The Chant of Jimmy Blacksmith," from the Thomas Keneally novel, about a much-abused aboriginal boy who goes on a murderous rampage. Exhibition chain Hoyts are investors in this ambitious venture for mid-year release.

Yet another local helmer finding an international reputation is Donald Crombie whose "Caddie" (1976) was another smash on its home territory. Crombie's success in capturing the drama of a family unit under stress is evident again in "The Irishman," set in a Queensland town in the 20s and being readied for St. Patrick's Day release here; scriptwriter/actor Michael

(Continued on page 96)



IN

A large, ornate, black serif capital letter 'P' is centered. Above it is a semi-circular arc of small, five-pointed stars.

PARIS

A large, ornate, black serif capital letter 'P' is centered. Above it is a semi-circular arc of small, five-pointed stars.

PLAY

A large, ornate, black serif capital letter 'P' is centered. Above it is a semi-circular arc of small, five-pointed stars.

PARAFRANCE

THE PARAMOUNT CIRCUIT IN FRANCE  
FOR

RECORD  
BREAKING  
GROSSES

IN

1978





# ALL TIME RECORDS ARE HELD BY



WEST SIDE STORY  
LAST TANGO IN PARIS  
ONE FLEW OVER THE CUCKOO'S NEST  
KING KONG  
TAXI DRIVER

**Emmanuelle**  
**2 500 000** admissions  
and still running in Paris

le film français cote officielle	
Nombre d'entrées des films sortis à Paris depuis le 18/08/76 Résultats arrêtés au 6/12/77	
1 FILM DE LA SAISON 1973-1974	
EMMANUELLE (français) **	• 2 402 663 (179)
6 FILMS DE PLUS DE 500 000 ENTRÉES	
L'ESPION QUI M'AIMAIT (anglais)	• 838 631 (08)
LA GUERRE DES ÉTOILES (américain)	• 767 178 (07)
L'ANIMAL (français)	• 692 889 (09)
LACHE-MOI LES BASKETS (américain)	• 562 227 (23)
UN TAXI MAUVE (français)	• 512 196 (28)
LE JUGE FAYARD DIT LE SHERIFF (français)	• 511 089 (17)
33 FILMS DE 400 000 A 200 000 ENTRÉES	
LA MENACE (français)	• 398 671 (11)
LA VIE DEVANT SOI (français)	• 355 515 (05)
ANNIE HALL (américain)	• 331 054 (13)
3 FILMS DE LA SAISON 1976-1977	
BARRY LYNDON (américain)	• 878 034 (66)
L'EMPIRE DES SENS (franco-japonais) **	• 348 409 (64)
DERSOU OUZALA (russe)	• 331 924 (50)

**JAMES BOND**  
**Top Grosses**  
**in 1977**





# Irving Berlin: A 30-Year Super-Medley Of Pix Hits

By SAUL N. SCHER

(Associate Professor, Broadcasting-Film, University of Maine at Orono)

Irving Berlin is the most venerable and venerated of an ever-dwindling number of master songwriters who shaped the course of American theatre and film music in the first half of this century. Berlin, who will be 90 in May, achieved success in all three of the major realms of popular music, the Broadway revue and musical comedy, the Hollywood film musical, and Tin Pan Alley, the general pop music marketplace.

For those of us past 40 it's difficult to remember any time through the early 1940s when a Berlin song, show or film was not a part of our consciousness. Patriotic fervor is not a fashionable sentiment these days, but "God Bless America" remains the most stirring and deeply-felt of patriotic songs. "White Christmas" is surely the most durable of modern Christmas standards. "Cheek to Cheek," "Easter Parade," "There's No Business Like Show Business" — many of the Berlin titles must be familiar even to those so young that the Rolling Stones are seen as the elder statesmen of the pop music scene.

What Jerome Kern said about Irving Berlin — that he has no place in American music: he is American music — hit the mark. Berlin's melodies (with some notable exceptions) have a simple, direct appeal, and his lyrics are nearly always straightforward and affirmative statements of basic feelings and indisputable truths. His lack of formal musical education, far from proving a hindrance, contributed to the unpretentious simplicity of a musical style that made him a dominant figure in popular American music for 70 years.

In 1907, when he was a singing waiter in a Chinatown saloon, Berlin wrote the words, and M. Nicholson, the saloon pianist, the music, to "Marie from Sunny Italy." Other mildly successful tunes followed, and Berlin was hired by a publishing firm as a songwriter for \$25 a week against future royalties.

The song that pulled him out of the rut of anonymity was "Alexander's Ragtime Band," which, in 1911, became one of the most popular of the many ragtime tunes that swept the country. Often regarded as Berlin's masterpiece, this early hit provided the inspiration for a major film musical 27 years later. After "Alexander's Ragtime Band," Berlin wrote the scores for a number of "Ziegfeld Follies," "Music Box Revues" and other stage musicals, including the celebrated World War I soldier show, "Yip Yip Yaphank."

Berlin's association with films has been a long one, dating back to the earliest days of sound. In one of four sequences in 1927's "The Jazz Singer" that used synchronized sound, Al Jolson sang Berlin's "Blue Skies." Jolson's other numbers were not by Berlin.

In the following year, Samuel Goldwyn, then producing the U.S. screen appearances of the Hungarian actress Vilma Banky, commissioned Berlin to compose a song for "The Awakening," in which Goldwyn starred her. "The Awakening" turned out to be one of Banky's lesser vehicles — but the song Berlin wrote for the film is one of his most enduring: "Marie." Victor Fleming directed.

Three 1929 dramatic films and one 1930 film musical had Berlin songs. "Lady of the Pavements"

was a sentimental Third Empire romance with Lupe Velez, William Boyd, and Jetta Goudal. Velez sang a now-forgotten Berlin waltz, "Where Is the Song of Songs for Me?" not once, but three times. "Lady of the Pavements" was begun as a silent and its dialog and song sequences added later. The director was D.W. Griffith, here in an evident state of artistic decline.

"Coquette" was a none-too-successful film version of the famous romantic melodrama by George Abbott and Ann Preston Bridgers. Mary Pickford, in her first talking feature, was poorly cast as a small town flirt. She was unconvincing in the role she hoped would permanently alter her child-woman image, but she nevertheless won the 1929 Best Actress Academy Award for this performance. Berlin composed a title waltz for "Coquette" that was as simple and unaffected as a nursery tune.

"Cocoanuts" marked the first of the Marx Bros. motion picture assaults on the public sanity, and it was based on the popular musical comedy in which they had regaled Broadway audiences for two years. Berlin had provided the score — a score that, to Berlin's displeasure, was clearly subservient to the brothers' outrageous buffoonery. Two new songs were written for the film — "When My Dreams Come True," and a comedy song that was never published entitled "I Lost My Shirt."

## "Hallelujah"

The most notable film Berlin worked on in his early Hollywood years was King Vidor's "Hallelujah," a sincere but only partly successful effort to portray the realities of black life in the rural South. Vidor captured a mass religious intensity that has not yet been excelled on the screen. "Hallelujah" was conceived as a drama with music, and spirituals were used throughout to heighten the emotional values of the story. Berlin composed two songs: "Waitin' at the End of the Road," sung by Daniel Haynes, and "Swanee Shuffle," sung by the 17-year old Nina Mae McKinney, the first black actress to essay a leading role in a studio-made film.

Berlin did the scores for two 1930 film musicals.

"Puttin' on the Ritz" introduced Broadway musical star Harry Richman to films and was a backstage tearjerker about an egocentric night club performer who drank too much, became blind, and regained his will to live through the love of Joan Bennett. Berlin's "With You" was a plaintive duet between Bennett and Richman. "Alice in Wonderland" was performed in a production sequence photographed in early color. The title song has demonstrated its durability, and Berlin used it in another film musical 16 years later.

"Mammy" was an Al Jolson vehicle with an involved, melodramatic book about an itinerant minstrel show and based on a story idea by Berlin. The mish-mash of musical numbers included "Yes, We Have No Bananas" and an aria from "Il Trovatore." Berlin's songs included "Call of the South" (resuscitated from an old "Music Box Revue," "To My Mammy," "Across the Breakfast Table, Looking at You" and the rousing "Let Me Sing and I'm Happy." The last was revived in Columbia's 1946 "The Jolson Story," sung by Jolson over

the opening credits.

Berlin wrote a song for one other 1930 film — "The Bad One," directed by George Fitzmaurice. It was called "To a Tango Melody," was played on the soundtrack, and Dolores Del Rio sang a few bars of it. But it was never published.

## One 1931 Film

Only one 1931 film had any Berlin music — an agreeable Depression comedy called "Reaching for the Moon," with Douglas Fairbanks as a genial financier. Bebe Daniels, Edward Everett Horton and Jack Mulhall supported him. Berlin's major contribution was a graceful waltz titled after the picture. It was one of his best in that category. He also contributed a snappy rhythm number, "When the Folks High Up Do the New Low Down," sung by Daniels and Bing Crosby.

Berlin then returned to Broadway to work on "Face the Music" (1932), a satirical musical centering on the Depression, and the memorable "As Thousands Cheer" (1933), still regarded as one of the most consistently brilliant musical revues the American theatre has given us.

The most fruitful and important phase of Berlin's Hollywood career began in 1935 with his next film, RKO's "Top Hat," with Fred Astaire and Ginger Rogers. For many, "Top Hat" was the most nearly perfect of the Astaire-Rogers teamings. The film utilized two kinds of musical expression: songs and dances that grew out of plot situations and emotions, and those performed as production numbers more or less isolated from the plot. Berlin wrote five songs — three of them used as integrated numbers, two as musical set pieces. The score consisted of "No Strings," "Isn't This a Lovely Day (To Be Caught in the Rain)," "Cheek to Cheek," "Top Hat, White Tie and Tails" and "The Piccolino." Mark Sandrich was the director.

The glowing success of "Top Hat" prompted a followup film with the same creative collaborators joining forces. The result was "Follow the Fleet" (1936), a second adaptation of the old Hubert Osborne stage comedy "Shore Leave" that had been the inspiration for the Vincent Youmans musical "Hit the Deck." Fred Astaire and Ginger Rogers, the nominal stars, figured less prominently than they had in "Top Hat." Too much footage was given to a secondary romance between Harriet Hilliard and Randolph Scott. Several of the musical numbers were built around the swing craze that had not yet reached its peak by 1936. "Let Yourself Go" was a bouncy rhythm number sung by Rogers and danced by both stars. Astaire's solo specialty, "I'd Rather Lead a Band," was a direct allusion to the Benny Goodman-Tommy Dorsey influence on the pop music scene.

"Follow the Fleet" faltered in its plot, but Berlin's score was gain first-rate. It included two ballads, "But Where Are You" and "Get Thee Behind Me, Satan," latter written for Rogers in "Top Hat" but deleted from that film in its release print. "We Saw the Sea" was an effective "book song," sung by Astaire. "Let's Face the Music and Dance" was used in a beautifully conceived dance-drama vignette performed by Astaire and Rogers. And "I'm Putting All My Eggs in One Basket" was a unique comedy-dance turn charmingly done by the

stars. Mark Sandrich again directed, and Lucille Ball and Betty Grable appeared fleetingly.

## Dick Powell Film

In 1937 Berlin did the score for a Dick Powell film musical called "On the Avenue," which proved to be something of a mixed bag. The score was only middling Berlin. The Ritz Bros. sang a novelty, "He Ain't Got Rhythm," that used a comic interpolation of "Cheek to Cheek"; Powell sang "You're Laughing At Me," "The Girl on the Police Gazette" and "I've Got My Love to Keep Me Warm." The happiest thing about "On the Avenue" was the singing of Alice Faye, who, was quite affecting singing "This Year's Kisses." Her "Let's Go Slumming" was also very fine. Roy del Ruth was the director.

The following year (1938) Berlin scored his last Astaire-Rogers film. "Carefree," a mild spoof of psychoanalysis, was neither inspired lunacy nor topflight musical comedy. Berlin wrote five compositions for "Carefree," and two of them, the lilting "Change Partners" and the highly original "I Used to Be Color Blind" rank with his most engaging tunes. The others, "The Night Is Filled With Music," and "The Yam," were more conventional. Another Berlin song, was used as instrumental background and deleted as a vocal.

The most colossal film musical of 1938 was "Alexander's Ragtime Band," a three-decade panorama of nostalgia, patriotism, and unabashed sentiment, intended by producer Darryl F. Zanuck and director Henry King to be an elaborate tribute to Berlin. It was all fairly turgid, but 26 Berlin tunes were featured (many only as fragments), and Ethel Merman and Jack Haley occasionally injected a lighter touch.

The film did indicate, however, the impact of Berlin's songs on Americans. His pre-World War I period was represented by the title song, "Everybody's Doin' It," "Ragtime Violin" and "International Rag"; his World War I songs by "Your Country and My Country" and "Oh, How I Hate to Get Up in the Morning"; the 1920s by "Say It With Music," "Some Sunny Day" and "Remember," and the '30s by "Cheek to Cheek" and "How Deep Is the Ocean." There were also some new songs: "Now It Can Be Told" (sung by Don Ameche) and "My Walking Stick" (for Merman) and "Marching Along With Time."

"Alexander's Ragtime Band" marked the first major association between Ethel Merman and Irving Berlin. They would later collaborate on two highly successful Broadway musicals, "Annie Get Your Gun" and "Call Me Madam" — the former filmed without Merman, the latter with Merman, in her most notable film appearance.

Berlin's next stint for Zanuck and 20th Century Fox was a Sonja Henie vehicle, "Second Fiddle" (1939). Berlin's songs were conceived as an integral part of the story, but the story evidently did not inspire him to his finest efforts. Rudy Vallee did most of the singing that mattered. There were six songs: "When Winter Comes," "I'm Sorry for Myself," "An Old Fashioned Tune Always Is New," "Song of the Metronome," and the inevitable Berlin "dance craze" — "Back to Back."

"Holiday Inn" (1942) dervied from an idea Berlin had had for a Broadway musical: a show that would bring together all of our nationally observed holidays, with each holiday represented by its own song. Mark Sandrich produced and directed the project for Paramount with Bing Crosby and Fred Astaire in the leads, each playing off the other's contrasting style and personality to excellent effect. Berlin's score elicited a variety of styles and

moods from the composer: romantic ("Be Careful, It's My Heart"), buoyant ("Happy Holiday"), patriotic ("Song of Freedom"), revivalist ("Abraham"). There were 10 new songs in all, and two old ones ("Easter Parade" and "Lazy") were also used. The major song hit of the films was, of course, "White Christmas" — Berlin's (and Crosby's) greatest commercial success.

## "Louisiana Purchase"

Paramount also purchased in 1942 its technicolor version of the Irving Berlin — Morrie Ryskind musical comedy, "Louisiana Purchase," a fairly innocuous political satire for which Berlin had written another of his stylish and musically diversified scores. But the film was less concerned with musical comedy than it was with Bob Hope, the studio's reigning comedian. Only three of the show's 12 songs were used in the film: "You're Lonely and I'm Lonely," "It's a Lovely Day Tomorrow," and "Louisiana Purchase."

"This Is the Army" was released by Warner Bros. in 1943. It was virtually a photographed version of the stage show Berlin had written as his contribution to the war effort (the profits went to Army Emergency Relief). Special guest turns were contributed by Kate Smith (singing "God Bless America") and heavy-weight champ Joe Louis, then an Army sergeant. Berlin himself appeared in the film, singing, in a reedy and quavering tenor, "Oh, How I Hate to Get Up in the Morning," the comical soldier's lament he had written for the World War I Army show, "Yip Yip Yaphank." It was his only appearance in a feature film.

In 1944 Berlin's "Always," which he had written in 1926, was revived in "Christmas Holiday."

The Berlin-Crosby-Astaire combination was put together again for the elaborate film musical called "Blue Skies" (1946). This time the results were disappointing. Astaire seemed ill-at-ease in his much-publicized "farewell" appearance. His solo specialty to "Puttin' on the Ritz," however, was a memorable highlight of the film. Berlin wrote new lyrics for this 16-year old standard.

"Blue Skies" had four new Berlin tunes, "A Couple of Song and Dance Men," "You Keep Coming Back Like a Song," "Serenade to an Old Fashioned Girl" and "Getting Nowhere."

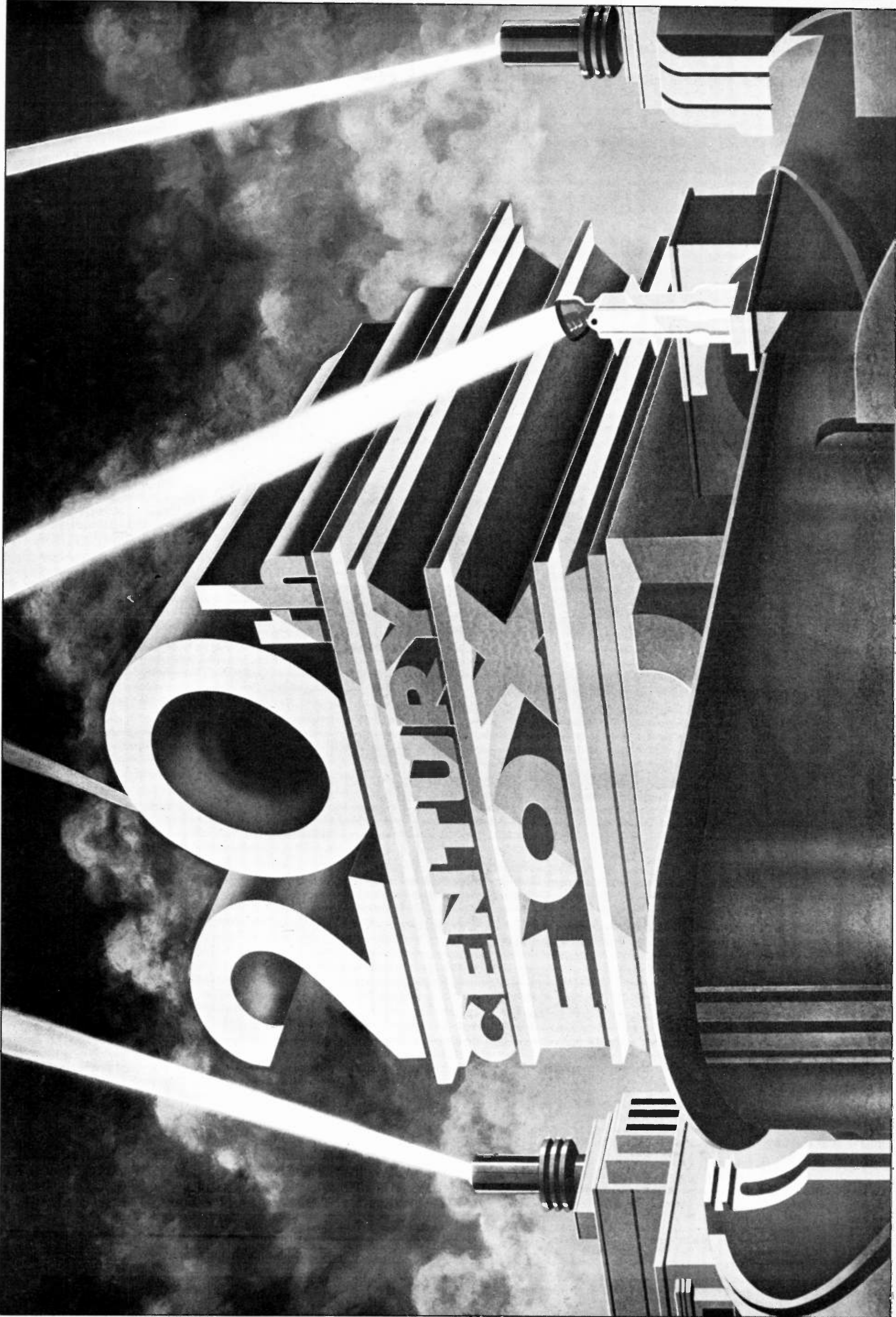
Fred Astaire bounced out of his brief "retirement" to appear in MGM's "Easter Parade" (1948), in which Gene Kelly had been cast opposite Judy Garland. But a leg injury incurred during rehearsals precluded Kelly's participation, and Astaire was asked to substitute for him. "Easter Parade" was a happy and tuneful film musical. A delightful medley of early Berlin successes included "Snooky Ookums," "I Love a Piano," "Ragtime Violin" and "When the Midnight Choo-Choo Leaves for Alabam." Garland warbled the title number and "I Want to Go Back to Michigan," and Ann Miller gyrated to "Shakin' the Blues Away."

Seven new songs were performed in the film, including "Drum Crazy," "Steppin' Out With My Baby," "A Fella With An Umbrella," "It Only Happens When I Dance With You," "Better Luck Next Time" and "A Couple of Swells."

A new song written for Astaire and Garland, "Let's Take An Old-Fashioned Walk," was not used in "Easter Parade." Berlin incorporated it into his score for "Miss Liberty," produced on Broadway in 1949. A solo number for Garland, "Mister Monotony," was filmed but deleted from the final print. It was later used in two Berlin stage musicals.

(Continued on page 100)







# **“Why ‘Smokey and The B**

**“What? You’ve never heard of ‘Smokey and The Bandit’? It’s not the sort of movie that’s talked about at cocktail parties. Yet it did play at the Radio City Music Hall and it does star Burt Reynolds ...**

**More important, perhaps, ‘Smokey and the Bandit’ would appear to be the second most popular American film of the year, topped only by ‘Star Wars’... Some attention should be paid.”**

**VINCENT CANBY, NEW YORK TIMES, SUNDAY, DECEMBER 18, 1977**

**U.S. & CANADA BOX OFFICE GROSS TO DATE**

**\$126,737,428**

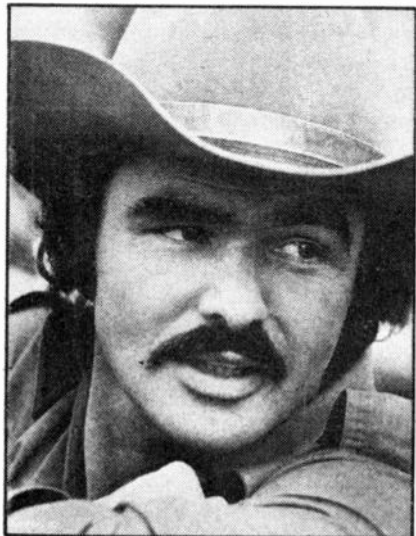


# Bandit' is making a killing."



At this time of year, when Academy members ponder the contributions of filmmakers, we would like to echo Vincent Canby's words: "SOME ATTENTION SHOULD BE PAID."

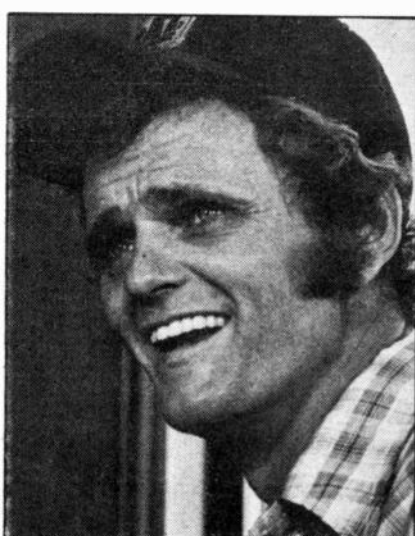
Especially to the artists and artisans whose talents and efforts helped to make "Smokey" THE SECOND MOST SUCCESSFUL FILM OF THE YEAR.



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The Beautiful Bride



One Terrific Trucker



The Sharpest Smokey

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**"Smokey AND THE Bandit"**  
**Sally Field · Jerry Reed and Jackie Gleason**  
 as Sheriff Buford T. Justice

Screenplay by JAMES LEE BARRETT and CHARLES SHYER & ALAN MANDEL  
 Story by HAL NEEDHAM & ROBERT L. LEVY · Music by BILL JUSTIS and JERRY REED  
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## Tapes Protect Editors From Phony Interview Hazards

By DORA ALBERT

In 1977 it has become almost mandatory for every interviewer of celebrities to be equipped with at least one tape recorder. Most celebrities not only "accept" the almost inevitable tape recorder, some "welcome" it — though there are still holdouts, like Mae West and Barbara Stanwyck.

One weekly newspaper with a large circulation, tired of being ripped off by freelancers who made up fantastic interviews out of whole cloth, now requires every stringer and staff member to submit the tape of the interview along with the writer's story. At its offices someone on the staff listens to the tape to check up on possible discrepancies. The newspaper is "The National Enquirer."

In recent years interviewing celebrities has become much more difficult than it was in the heyday of the late Hedda Hopper and the late Louella Parsons. No celebrity dared say "no" to them, and even lesser writers could get assigned stories easily by calling the major studios, which could order stars to give interviews. Today even top columnists are sometimes turned down by stars with inflated egos.

### Cautious Caan

The regular run of writers can, with the help of a cooperative press agent, get their personal interviews with celebrities, but it's even more difficult. Some, like James Caan, will usually cooperate only with one or two trusted writers.

The press agent tries to stand guard between the writer and the star, and is usually more interested in protecting the star, who is helping to pay his inflated rent. Some writers with close friends among the celebrities bypass the press agent and phone the star directly.

Once the interview has been arranged, the writer has several problems: what questions to ask, in what order to ask them, what angle to pursue, what to do if the star doesn't want to talk about the angle his editor wants, and whether to submit his copy to the press agent and the star before it goes to his editor. That decision about submitting copy depends largely on the magazine's policy. A writer never really knows, when submitting his copy, whether or not the star is a frustrated writer who will try for a complete and usually unprintable laudatory write-up or not. As for questions, it's amateurish in 1977 to follow the old-fashioned practice of writing out a list of 25 questions.

Almost anyone shrivels at the sight of a long list of questions; besides it's much better to listen to what the celebrity says, and let your questions follow up what he's said. If the star were suddenly to say, "I always hated my father," any sensible interviewer would ask "Why?" rather than follow the next question on a prepared list.

Occasionally one sees the emcee of a talk show make this mistake, to the annoyance of the celebrity, but most talk shows are worth watching by interviewers who can sharpen their techniques by seeing how the most skillful emcees draw out the stars.

Some, like Merv Griffin, do it by a mixture of flattery and real interest; others may choose the argumentative method; some may try to shock a star into interesting revelations.

The shock method won't work for the average interviewer; it will usually cause the celebrity to freeze up.

Glenn Ford once counseled two sisters who were just starting their careers to ask their most pertinent questions after the interview was apparently over, when they were getting into their coats and the celebrities thought the interview was over. In the past some very sensational stories have been gotten this way, but there was always the danger the celebrities would deny what they had said at such moments. With the advent of the tape recorder, anything not on tape can be denied.

What about the stuff a celebrity says that's off the record? Generally these days he'll tell the writer to shut off his tape recorder at that point. Of course, before you ever turn on your recorder, you have to get the star's permission to use it — this applies to telephone interviews, too.

One of the worst mistakes an interviewer can make is to fire his questions at a star as though he were conducting a grand inquisition. An interview should be a conversation. To get a special anecdote, the interviewer can give some example from his own life, provided he's brief about it.

### Writer's Own Ego

Writers sometimes make the mistake of talking so much about themselves they end up without a story. They may go into rhapsodies about the celebrities who turn the tables on them and interview them — but you usually don't get a good story that way.

The celebrity is generally told what your angle is before he consents to see you. If he doesn't know exactly what you want him to talk about, you may find that he won't.

(Continued on page 100)

## Femme Thespers Find Few Job Openings In German Film Studios

Frankfurt.

Ingeborg Schoener, an actress who was the first German star in click in Italian films after the war, made 13 Italian pics, filmed in India, Brazil, Mexico.

She had planned to make her career in the German cinemas — but since there are so few films being completed in this country, she has switched to television and stage.

Her husband, film and stage director George Marischka, has switched to acting — in foreign films. He is currently playing with Gregory Peck and James Mason in "The Boys from Brazil," on location in Portugal.

"If you don't want to go into porno films it's just about impossible to make a living in the German film industry," Schoener noted here. There are a few productions being turned out by the young German filmmakers, some partially financed by subsidies from West German TV stations which have the right to show the films two years after their debuts in the German cinemas. But the young filmmakers concentrate on contemporary themes critical of the social and political climates — and they tend to use "characters" rather than pretty faces.

Many of the German films currently being made are strongly male-accented, with eight or more men, and only one or two female leads in the cast, another blow for the German actresses.

Although the German theatre world is still male-dominated, women are beginning to make an impact, Schoener noted. A couple of females like Mai Spils and Margareta von Trotta have become directors.

Marischka finds that there are more parts for him as an actor in foreign films and as a writer than as a German film director. He recently directed an Ibsen play for German TV, and is writing a German TV quiz series.

## A Perspective On Escalation Of Film Trade Statistics

By THOMAS M. PRYOR

Hollywood. UP was the key word for most of the U.S. film business in 1977.

The domestic boxoffice continued rising, and, when the final accounting is made in a couple of weeks, should hit a new peak, according to *Variety* estimates, of about \$2,300,000,000.

Production was up for a total of 226 features, again according to this publication's tabulations.

Advertising expenditures (newspapers, mags, tv, radio) were up to a record \$175-200,000,000.

Filming costs were up, too, with average negative topping the \$4,000,000 figure for 1976 provided by MPAA president Jack Valenti.

The feature production tally is not complete because perhaps as many as 30 to 50 films were made in various parts of the country without being reported by their producers. There are at least a dozen pictures filmed in Hollywood and environs annually, of which nothing is known until they pop up at theatres outside the mainstream of first-run houses.

It probably would not be stretching truth too much to estimate total 1977 feature film production at 250 titles at least. This is a surprisingly impressive figure. In fact, it's about only 50% under the so-called mass production heydays of the '30s. (In that era theatres used to change programs once or twice a

week and a two-week run was something to talk about, whereas presently a one or two week run is a disaster).

Within the 226 total cited in the opening paragraph, Hollywood accommodated the bulk of the 143 films made domestically through last month. This represented an increase of 36 pix over the previous year. While the output gap between the principal producer/distributor sources and the independents is narrowing, the latter still maintained a slim edge, accounting for 73 of the domestic projects.

The up trend also was reflected in the number of pix made by U.S. interests outside the country. Seventeen more features were filmed on various overseas locations than during 1976, the score for last year being 83 vs. 66.

According to those who foot the bills, the \$175-200,000,000 ad outlay for 1977 is a good "ball park figure." (It is also, by the way, approximately double what the negative investment for all Hollywood production came to 25 to 30 years ago).

At least three of the majors are said to be in the \$30,000,000 each class — United Artists, Universal and 20th-Fox. The total includes costs of creating advertising as well as space in print, and time buys on tv and radio.

## Agent Debunks 'Poverty' Myth; Keaton Earnings Remained Big

By BEN PEARSON

Santa Monica.

I ran across the Sept. 21 *Variety* late. My 12 year-old son read it before I saw it. He takes after his father — I was 12 when I started reading *Variety* — that was about a half century ago.

Anyway, I noted a review of a play called "Buster" in London. This of course is another work about Keaton. The review concludes with the now ancient sing-song i.e. how poverty-stricken and what a sad sack Keaton was towards the end of his life. I quote the closing line of the review: "Wall (the actor who plays Keaton) makes the evening a success, but Keaton has been sadly neglected in this Revue bearing his name as he was in the latter part of his life."

I'm afraid that I heave a deep sigh on this distortion of the truth. You see, I am in a position to know. I was Buster Keaton's exclusive agent the last 17 years of his life and during the period he made about \$1,500,000. Keaton died Feb. 1, 1966 soon after completing a documentary in Canada, and the film version of "A Funny Thing Happened on the Way to the Forum" which was photographed in Italy and Spain.

Browsing through my file I see that in the late 1940s Keaton did one of the first syndicated tv series. The series was filmed at KTTV by Consolidated Productions which was the tv arm of the Los Angeles Times headed by Harrison Chandler of the publishing family. These shows made money for Buster and perhaps, more money for the Times for they are still showing. I might add that they are rather interesting. Some of the episodes were directed by Eddie Cline, who had been with Sennett, Hal Roach, and Harold Lloyd. Others were written and directed by Albert Mannheimer, who did Red Skelton pictures at Metro for which Keaton also contributed gags. The principal writer was the famous Clyde Bruckmann who was the main gag man for Keaton, Lloyd, Roach, Sennett, Arbuckle, and many more silent picture comics.

In ensuing years Keaton was a regular on the Ed Sullivan Show recreating his "silent" bits several times a year. In the 50s he played nearly every other major variety tv show earning between \$2,500 and \$5,000 a week.

Keaton was a pioneer star of tv commercials. You may remember his commercials for Ford Trucks, Alka-Seltzer, Northwest Orient Airlines, and Colt 45. I like to think that he was one of the first personalities to make big money with commercials. When it came time for me to negotiate for his services Buster would always say "I'm not a commercial actor so price me out of the market." I would forthwith quote some ridiculous fee and I usually got it.

As for other activities, Keaton toured Europe in his own vaudeville show, playing not only England, but France, Italy, and Spain. It was not necessary for him to talk in order for foreign audiences to understand his art. Pantomime is a universal language.

In talking about Keaton's later day earnings I have hesitancy in mentioning his life story which was sold to Paramount. The "Buster Keaton Story" was so bad it was hardly even shown on tv much less in theatres. Nevertheless, the story sold to the studio for big dollars and there were some big talents connected with the filming. The script writer was Sidney Sheldon. Donald O'Connor played Keaton and Ann

Blyth was his composite wife. With the money Keaton got for the story he bought six rental houses in the Valley and as far as I know his widow, Eleanor, still has them.

I will close with a word about Keaton's drinking. It cannot be denied that in the "silent" days he did considerable wassailing with buddies like Arbuckle, Lew Cody, Norman Kerry and the Talmadges. But when he married Eleanor in 1940 he had not had a drink in five years. Only once did I see him have any kind of hard liquor and I traveled with him throughout the world. A few days before he died, we were sitting around with a couple of actors, Richard Deacon and Jane Dulo when Keaton suddenly got up from his chair and poured himself a scotch and soda. He announced that this was the first whiskey he had had since 1935 and that it sure did taste good. I shook hands with him and left and that was the last thing I ever heard him say.

## Problems Of A Wandering Czech

By HANS EHRMANN

When Jan Nemec arrived in Paris during the summer of 1974, after five years in Prague without work or film contacts, he first spent several months catching up on the films he had been unable to see since 1969. During this period he received the support of Louis Malle and Luis Buñuel's screen-writer, Jean-Claude Carrière.

Nemec, who had made three films in Czechoslovakia, the best-known of which is "Report on the Party and its Guests," is now living in Los Angeles and has been touring the university circuit.

But he did not arrive directly from France. Early in 1975, Nemec decided to go to Germany because he "found it impossible to work in Paris" Reason — "Everyone was obsessed with erotic films and French style erotica is not my dish."

In Germany he made two films for tv in 1975: "Metamorphosis" on the Kafka story and "Czech Connection (or reflections on my own death)." After this good start he was eager to do a feature film, but this did not work out. He explains: "It is difficult for me to say why. But I was never close to either the Constantin produced "Heimatfilms" and softcore pix, nor not to the movement of young German filmmakers."

Unhappy about this situation, he was biding his time to come to the U.S. He was advised that it was not yet opportune, because no Czech filmmaker had as yet been successful. By 1976 the outlook had changed: Jan Kadar had made "Lies My Father Told Me" in Canada, and then of course there was Miles Forman's smash "One Flew Over The Cuckoo's Nest."

Meanwhile Nemec worked on a screenplay. First a 40 page treatment, written as a literary story, from which he developed the script. This he has now reworked and had translated into English: "The film will be called 'Menu' and it is a comedy about Americans in Europe. I have the project all work-out, with almost a thousand pages on locations, costumes, and characters. It isn't a film that makes a statement or indulges in philosophical reflections but plain comedy."

"Anyway," he adds, "the problem here is not censorship but money."



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## Provo, Utah, Raids Par's 'Mr. Goodbar'

Hollywood.

Escalating its war on R pix, Provo, Utah, seized a print of Par's "Looking For Mr. Goodbar" Tuesday (27) afternoon at the beleaguered Uinta Theatre and is preparing to prosecute the film as "obscene."

After a hectic few hours of court maneuvering, the Plitt theatre secured another print from Paramount and has continued to screen the film. According to division manager Edward M. Plitt, a judge and attorneys interrupted the 1:45 screening of the pic after viewing the film for about a half hour. The print was then taken "as evidence."

Missing another screening time, the second print was racked up by 6:30 after court assurances it would not be taken, but the theatre could be prosecuted and subject to heavy fines.

Richard D. Bradford, deputy city attorney, said he is now contemplating several possible legal moves. Bradford said he's open to negotiation with Plitt and Par, but "we definitely will pursue court action if they continue to unreel the film."

In New York, Par's v.p. and chief counsel Walter Josiah said the distrib will hang tough awaiting the prosecutor's next move. "Seizure of the print had no practical effect so no move on our part is required now," Josiah asserted, adding that Par will defend any attempt to attack "Goodbar" as obscene. "I don't see how anyone can dispute that this is a serious, quality picture."

The "Goodbar" raid was the most overt action against a pic since city hall pressure forced the Uinta to drop Universal's "The Sentinel" last February. But insiders say that censorship seed did not blossom into a full court battle because "Sentinel" business was weak and nobody was that sorry to see it go.

"Goodbar," of course, is a different story at the box office. What's more, business has naturally boomed with local publicity about the seizure. Even Prosecutor Bradford concedes that his action "has greatly increased their business."

Plitt said the chain was notified Friday that complaints had been filed with the City Attorney against "Goodbar" and Warner Brothers' "The Gauntlet," also an R-rated pic playing at Plitt's nearby Paramount Theatre. The judge reviewed both films, but apparently decided to take no action against the Clint Eastwood actioner.

In nearby Oram, which has a similar obscenity statute, "Saturday Night Fever" has opened without incident, but Par is keeping watch to protect it, too. Though Oram has yet to go to court against a picture, exhibs report considerable behind the scenes objections over the previous showings of "First Love" and "The Other Side Of Midnight."

## Leonard Kirtman Plans Film For St. Thomas

New Rochelle, N.Y.-based indie film producer Leonard Kirtman returns to St. Thomas Jan. 10, having attended the Virgin Islands Film Festival there in November. He now contemplates film production, as part of his latterday switch to respectable themes following some 100 items of pornography.

First feature intended for the islands is "Growin' Up Ain't Easy" as to which project, and its expected March start, Kirtman will confer with Win de Lugo and Eric Matthews of the Virgin Islands Film Promotion Office.

# Unifrance Looking To Own Cannes, Other Fests

By YONNICK FLOT  
(Director, Unifrance Films)

Paris.

In spite of the crisis and many difficulties in the world of cinema, the French film industry remains full of vitality and diversity.

Unifrance Film, in charge of informing about and promoting French films abroad, in collaboration with filmmakers, producers and exporters as well as the representatives of the Ministry of Culture, the Ministry of Foreign Affairs and the Board of Trade, has reacted against discouragement by multiplying its efforts and initiatives. With small resources, our organization has undertaken some 15 film weeks during 1977, attended 20 festivals, notably in the U.S.A. (New York-Los Angeles-San Francisco) and Film Markets and launched a magazine in several languages, highly appraised by all the journalists and professionals.

In 1978, apart from our film

weeks, (Caracas-Lima-Rio de Janeiro-Lisbon-London, as well as several other European countries - Moscow - Prague - Montreal and New York) we will be multiplying our operations to help the distribution of our films in foreign countries (press and publicity support invitations for actors and directors).

An audiovisual service has also been created this year, consisting of short subjects on actors, directors and the Cannes Festival and offered, free of charge, to all foreign television networks. Unifrance's editing service has issued a great number of economical surveys, several catalogs and directories.

### Documentation Due

At the beginning of next year we will be sending out a soft-covered edition in French and English listing 1977 French full-length and short features to all professionals and journalists. All the films will be

headed by the director's name and a photograph, including a short summary on his life and films.

For Cannes 1978 our effort, as every year, will be very important. Unifrance "accredits" some 3,000 foreign buyers, distributors and producers. There will be a screening room reserved exclusively for French films so that all foreign professionals may see the film of their choice under the best conditions. Several luncheons will be organized to enable French and foreign distributors and buyers to get together.

In spite of the protectionism of certain countries, and the hard competition of television, we think that the French film industry should and will occupy a place of choice throughout the world. Not well known as yet, a great number of young French filmmakers have ap-

(Continued on page 84)

# New York Loves French, But Chicago Is Aloof

By GENE MOSKOWITZ

Paris.

Last year *Variety* noted France was casting loving eyes at the U.S. in the hopes of setting up coproductions to be made here. It has not developed, but the aspiration has persisted due to a number of French films having done good biz in Gotham during 1977.

Current film production crisis here together with chance of finally breaking into big, coveted American market is a definite ray of hope at a tense time here in France. The

idea of coproductions, even with Yank directors and stars, rating French status if made here, is still in the air but taking second place to new developments.

In the wake of the New York Film Festival last October, a group of French releases not only drew good response at the fest itself but blossomed out at regular N.Y. hard-tops.

There was also in 1977 the precedent-setting whopper "Cousin, Cousine," the Oscar win for the Ivory

Coast-French "Black and White in Color," made by a Frenchman and also in for biz. Luis Bunuel's French-made "That Obscure Object of Desire," Agnes Varda's femme film "One Sings the Other Doesn't," Swiss-French "The Lacemaker," Joseph Losey's French-made "Mr. Klein," Francois Truffaut's "The Man Who Loved Women," were all well accepted by U.S. filmgoers.

It led to Gaumont opening an of-

(Continued on page 84)

# BIG RENTAL FILMS OF 1977

(Continued from page 21)

Boatniks (reissue)	2,300,000
The Gnome-mobile (reissue)	2,300,000
Ruby (C. Harrington; S. Krantz; Dimension; June)	2,233,128
Outlaw Josey Wales (C. Eastwood; R. Daley; WB; June, '76)	2,200,000
Rabid (D. Cronenberg; I. Reitman, A. Link; NW; June)	2,200,000
Littlest Horse Thieves (C. Jarrott; R. Miller; BV; March)	2,100,000
Audrey Rose (D. Cammell; H. Joffe; MGM/UA; April)	2,000,000
Demon Seed (D. Cammell H. Joffe; MGM/UA; April)	2,000,000
Never A Dull Moment (reissue)	1,950,000
Suspiria (D. Argento; C. Argento; 20th; August)	1,800,000
Gumball Rally (reissue)	1,800,000
First Love (J. Darling; Turman/Foster; Par; Nov.)	1,774,771
Bugsy Malone (A. Parker; A. Marshall; Par; Jan.)	1,756,146
Voyage of the Damned (S. Rosenberg; R. Fryer; Avemb; Dec., '76)	1,750,000
Domino Principle (S. Kramer; Avemb; March)	1,700,000
Race For Your Life Charlie Brown (B. Melendez; Roman/Mendelson/Melendez; Par; June)	1,549,922
Slipper and the Rose (B. Forbes; D. Frost, S. Lyons; Univ; April)	1,549,000
Cross of Iron (S. Peckinpah; W. C. Hartwig; Avemb; May)	1,509,000
The White Buffalo (J.L. Thompson; P. Kohner; UA; May)	1,500,000
Valentino (K. Russell; Winkler/Chartoff; UA; October)	1,500,000
Alice in Wonderland (reissue)	1,500,000
The Farmer (D. Berlatsky; G. Conway; Col; Feb.)	1,500,000
Exit Dragon-Enter Tiger (L.T. Nam; J. Shaw, R.P. Shah; Dimension; Dec., '76)	1,455,235
Song Remains the Same (D. Clifton, J. Massot; P. Grant; WB; Oct.)	1,400,000
Raggedy Ann and Raggedy Andy (R. Williams; R. Horner, L. Osterman; 20th; March)	1,350,000
Starship Invasions (E. Hunt; N. Glick, E. Hunt, K. Gord; WB; Oct.)	1,300,000
Mr. Billion (J. Kaplan; S. Bach, K. Friedman; 20th, March)	1,300,000
Snow White (reissue)	1,250,000
The Next Man (R. Sarafian; M. Bregman; AA; Nov., '76)	1,250,000
Cinderella (M. Pataki; C. Band; Group I; May)	1,160,000
Last Tycoon (E. Kazan; S. Spiegel; Par; Feb.)	1,154,536
Moonshine County Express (G. Trikonis; E. Carlin; NW; April)	1,100,000
Crater Lake Monster (W. Stromberg; Crown; April)	1,050,000
Land of the Minotaur (C. Carayian; F. Constantine; Crown; May)	1,020,000
Thieves (J. Berry; G. Barrie; Par; Feb.)	1,002,900
Food of the Gods (B.I. Gordon; AIP; July, '76)	1,000,000
Darby O'Gill and the Little People (reissue)	1,000,000
Let's Do It Again (reissue)	1,000,000
All The President's Men (reissue)	1,000,000
March or Die (D. Richards; D. Richards/J. Bruckheimer; Col; August)	1,000,000
Grizzly (reissue)	1,000,000

## Jolson Ad Libs, Talkies Are Born

By ART MOGER

(Boston publicist once with Warner Bros. Pictures, as Eastern Director of Publicity).

Boston.

It all happened on Broadway, at the Warner Theatre, when an eye-rolling, strutting, self-confident, alumnus of Dockstadter's Minstrels named Al Jolson, amazed and enthralled skeptical moviegoers in Warner Brothers' landmark production of "The Jazz Singer."

Only six months previously, Fox featured a short subject with author George Bernard Shaw "talking" from the screen. It was received as the novelty that it was! The sound was tinny. There was lack of synchronization between the words and Shaw's lip movements. The novelty of this short subject and its mediocre acceptance didn't deter Jolson from ad libbing six words which gave the screen its "voice."

### "The Jazz Singer"

One day, "The Jazz Singer" company was working on a sequence in which Jolson was to sing a song to his mother. As he summoned her over to the piano to listen to the song, Al ad libbed into a sagging microphone:

"Come on Ma. Listen to this."

It had not been intended to include any spoken words to the picture and that part of the action was supposed to have been silent. But the recording apparatus has been started and it picked up the impromptu talk. When Sam and Jack Warner and the director, Alan Crossland, heard it on the playback, they decided to leave it in. It turned out to be a prophetic and wise decision.

That unscheduled speech delighted the first night audience. At the moment, motion pictures were on threshold of a new era. The "talkies" were born!

## POWELL RE-DESIGNS UNIVERSAL'S AD-PUB

Hollywood.

Universal Pictures, under the direction of Advertising, Publicity and Promotion veepee Charles Powell, is instituting a major reorganization of its ad-pub department designed to give more individual treatment to the studios releases.

This development comes on the heels of decisions by the publicity department at Warner Bros. to farm out publicity on two upcoming television specials to Rogers & Cowan and Columbia Pictures decision that all of its advertising will now be handled by Wells, Rich, Green Inc.

Declaring that "the days of the single sprawling ad-pub department for a big studio are over," Powell is reorganizing his department to include three or four special units which in effect will act as "mini" departments.

"In the same way studios hire different directors for different films, so too must they begin to hire different marketing people for specialized films," he said.

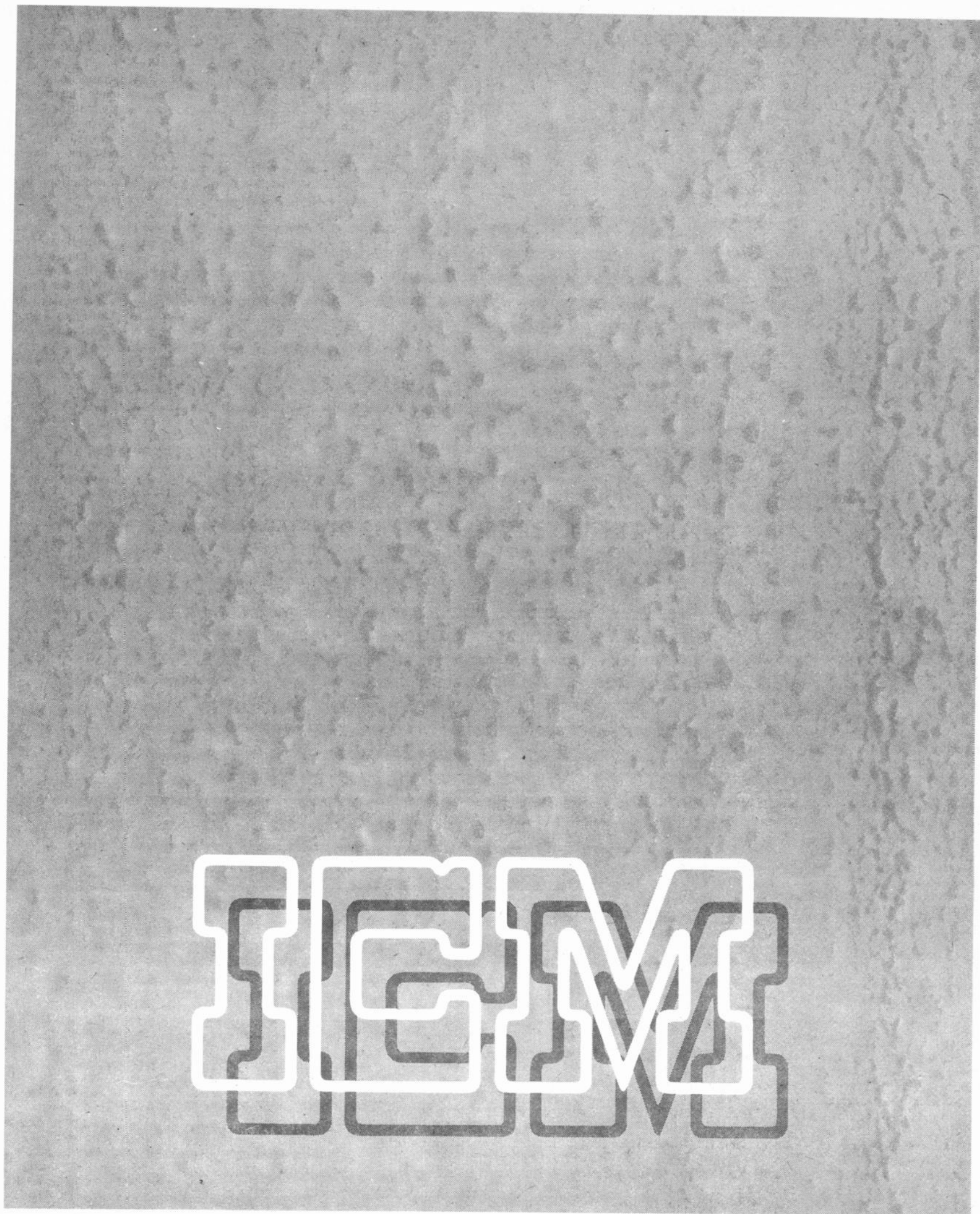
### One-Half Lingual

San Antonio.

The Cine Mexico 1 & 2 operated by Eloy Centeno has switched policy. Heretofore both theatres featured Spanish language films. Now theatre No. 1 will continue that policy and theatre No. 2 will feature American English-track films.

Every Monday the Spanish side has two for one and on Fridays the American side. One paid admission admits two patrons.





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**HAROLD ROBBINS'**

**The Best**

From Allied Artists **ad**





## Re: **FED LOANS OPEN FOR PIX, TV, DISKS** **VARIETY HEADLINE**

Wednesday, November 30, 1977  
by Paul Harris

My very dear Connie (Ms Chung, TV Personality) and  
Jimmy (Ms Carter, U.S. President);

But "nixing films that The Motion Picture Assn. of America would rate 'X'  
— ". And of course MPAA must appease The Golden Calf of Censorship, sss!

I, little Ms i am sick & tired of Federal Frumps and other such federated  
facsimiles telling me, little Ms me what to see, hear, eat and drink, sss! To  
paraphrase CONNIE in *DAILY VARIETY*, June 14, 1977: One would think that  
censors DON'T DO SOMETHING, sss!

Well, *VARIETY'S* Great Headline July 17, 1935 said it all: STIX NIX HICK PIX!  
Yet, today the continental censors are yoking Adult Films with a proverbial  
chastity belt that makes Movie Czar Will Hays' censorial 18 1/2 inch celluloid  
collar seem as loose as ROCKY'S open throat collar at last year's OSCARS,  
sss!

There is no reason why an Indie Producer can't be financed by The SBA (care-  
ful with those initials) to make films of OUI Magazine's Calendar Girls Ms  
Mira Fonseca in particular as she, little Ms she is The Merry, Merry Month of  
May. Mais OUI!

Besides foreign markets are Hollywood's best buttresses against box of-  
fice losses. Reciprocity keeps budgets balanced and our, little Ms our budget  
is all out of whack, sss! A film festival of such fair femmes is only fair.

Why should I, little Ms i be taxed to let censors control the cinema? Does  
MACY subsidize GIMBELS or SCHENLEY, THE WCTU? Sss!

HAPPY NEW YEAR &  
LOVE, BABY, LOVE!  
Stage Hand, Ms Joyce Dale





# New Pix Exploit Nazi Era With Raw Sex, Fake History, Mockery Of True Anguish

By HERBERT G. LUFT

Beverly Hills.

The year 1977 witnessed a renaissance of anti-Nazi pictures, among them a great number of cheaply-made X-rated films of Italian, French or German origin.

At this year's Cannes Film Festival such titles "Last Orgy of the Third Reich," "The Red Night of the Gestapo," "Hitler Rides Again," "Nazi Love Camp," and "Sturmtruppen" and "Sturmtruppen Fuehrer" (a different picture), popped up on posters and in the projection rooms.

We walked out of a screening of "Special Train for Waffen SS" in which half-naked girls in simulated Nazi uniforms gingerly were giving the Hitler salute when not too busy in bed or torturing prisoners of the regime. Such quickies automatically equate the terror of Hitlerism with illicit sex and sado-masochism.

For one who lived through six painful years in Nazi Germany it is not easy to swallow the contents of such exploitation films which posthumously make a mockery of human anguish and rob the dead of their dignity.

## None-Too-Critical

With the strengthening of radical right-wing parties in Western Germany, the Reich's filmmakers also delve into a series of higher budget pictures dealing with the period from 1933 to 1945 in a non-too-critical fashion. We were surprised with "Hitler, a Career," based on the German bestseller by Joachim Fest, a full-length feature made in Munich and a tremendous success throughout the Federal Republic but one that doesn't cut through to the core of the tragedy. The author, co-editor of the prestigious Frankfurter Allgemeine Zeitung, claims that he wanted to find out what had given Hitler so much power. Perhaps, it is a proper account for those who understand recent German history. But to the school youth, kept in ignorance and often misled by their elders, Hitler seems to remain a fascinatingly evil character. The picture shies away from the plight of the Jews and makes only fleeting reference to concentration camps.

## "The Hitler In Us"

In the meantime, another dramatic picture dealing with the life of the Fuehrer has been completed in Munich. "Hitler, a Film from Germany," is a curious epic lasting for over seven hours. Author-director Hans Jurgen Syberberg says, "it is a painstaking analysis of us Germans and the Hitler in us."

Strict entertainment is the keynote of the forthcoming, "Adolf Hitler and Marlene Dietrich" with actors cast in the roles of the antagonists. The affair, of course, never happened since Marlene left Germany for good on the eve of "The Blue Angel" premiere in spring of 1930, not because of Hitler who rose to power three years later, but due to her screen contract with Paramount, arranged by her mentor, Josef von Sternberg.

"Death is My Trade," from the novel "La Mort est mon Metier" is a dramatic expose of the Auschwitz camp with the commander portrayed by Goetz George whose father, Heinrich George, in 1933 switched to the Nazis from the Communist fold to become one of the most honored stars of stage and screen in the Third Reich.

Less than 35 years after the down-

fall of the most corrupt and inhuman regime in the history of modern mankind, which ended with the slaughter of more than 11 million civilians of many nationalities, the period of Nazism has become fashionable movie material, either (a) commercialized as cheap trash or (b) often displayed in romantically embroidered "Cloak and Dagger" operations.

In "Julia," the otherwise stunning Fred Zinnemann picture which basically reflects a gossamer affection between two maturing women, the menace of Nazism is seen from the outside by playwright Lillian Hellman who evidently had only surface knowledge of the forces at work within the Reich. The screenplay by Alvin Sargent perpetuates the tragic fallacy that in 1937 one had to bargain, or could bargain, with German authorities to release Jews or other endangered minorities.

Yet, in those pre-genocide days, the opposite was true. Jews without political involvement were still free to leave (without their belongings); in fact, many of them were herded into camps to force their speedy emigration. As a counter measure, the world at large closed all borders to the homeless and oppressed, thereby accelerating the impending extermination of European Jewry, something the average person in America could not comprehend then, and doesn't wish to understand even today to maintain a clear conscience. The train excursion of Ms. Hellman into the James Bondish metier is deceptive, with money hidden in a lady's hat and clandestine emissaries at every railroad station; mysterious happenings, such as the vanishing from sight of Julia are borrowed from an Alfred Hitchcock movie.

## Frivolous Touches

"Una Giornata Speciale" (A Special Day), the Italian film dealing with the events of May 8, 1938 when Hitler made his triumphant entry into Rome for his first summit meeting with Mussolini, treats chauvinism and mass hysteria with proper disgust but shows compassion for the little people on the sideline as symbolized by Sophia Loren and Marcello Mastroianni. Yet, it seems frivolous when director Ettore Scola, as a sarcastic counterpoint blends the visual imagery of the delicately phrased love affair with the brazen off-screen roar of 100,000 voices shouting "Duce, Duce" and with the flamboyant oratorical of the Fascist and Nazi leaders — both preserved on the original soundtrack.

While the Italian picture moves on the periphery of the immense tragedy, "Gruppenbild mit Dame" (Group Portrait with Lady), this year's West German-French entry at Cannes, cuts through to the core of crimes committed under the Nazi regime thereby once more raising the question of collective guilt, with the "Unbewaeltigte Vergangenheit" (Unconquered Past) still haunting the Germans today. Based on the novel by Nobel-prize winning Heinrich Boell, the picture takes us from the graveside of a small Jewish girl, who died of starvation while in hiding, to a kaleidoscopic appraisal of recent history, from World War II into the present.

Just as in "Una Giornata Speciale," there is an intimate encounter between two unlike partners (Romy Schneider as German

woman, Brad Dourif as her lover, a young Russian prisoner of war), this time not in terms of sexual fitness but rather national origin.

## "Mr. Klein"

"Mr. Klein," the French Academy award winner of 1977, directed by British-based American expatriate Joseph Losey, has its focus on the persecution of Jews in Paris during the German occupation. The protagonist of the nightmarish story in the vein of Franz Kafka is a Frenchman (Alain Delon who also serves as producer) who is frightened into the realization that he, too, might become the target of Gestapo raids on civilians. One never is sure of the driving forces behind the menace: Klein himself remains uncertain whether he is of Jewish origin when at first only foreign-born non-Aryans are hauled off to the East.

It is interesting to note that serious-minded producers in Paris still favor anti-Nazi films, especially those dealing with the anguished plight of the Jews. There were "Le Violon du Bal," "Lacombe, Lucien," "Tout Une Vie," and "Black Thursday," plus the popular "Chantons sous L'Occupation," the latter an explicit documentary lampooning the glittering stars of yesteryear who became willful tools of German war propaganda. On the other side of the coin, one finds "The Memory of Justice," in which French-German director Marcel Ophuls analyzes the crimes committed against humanity culminating with trials at Nuremberg.

Two blunt films from the DEFA studios in the German Democratic Republic, void of cliché characterizations, deserve our attentions; there is Frank Beyer's "Jacob the Liar" centering around an Eastern ghetto and its doomed population; and Konrad Wolf's "Mama, I'm Alive" dealing with a group of German prisoners of war in Russian custody.

## Among The Wolves

Wolf notably presented to us previously, "Naked Among the Wolves," the poignant concentration camp story in which a small child is being hidden by the inmates. He is the son of Friedrich Wolf, author of "Prof. Mamlock," the earliest anti-Nazi play and subsequent motion picture to come out long before World War II.

Last year's "Marathon Man" and the forthcoming "The Boys from Brazil" focus on a major war criminal who had functioned as chief doctor at Auschwitz and escaped to South America. In "Marathon Man," the fugitive was portrayed by Laurence Olivier; in the filmization of Ira Levin's novel about a new, artificially created breed of superman, it will be Gregory Peck who essays the part of Dr. Mengele while Olivier switches to the part of the Nazi hunter.

Another picture investigating the period Nazism is Ingmar Bergman's "The Serpent's Egg," made at Geiselsgasteig near Munich, pretty near the cradle of the Hitler movement; it goes back to the roots of Nazism and the aborted uprising of November 1923 which nonetheless triggered the Third Reich into existence and finally resulted in the horrors of World War II.

There is good and bad in the current crop of films dealing with the reign of Nazism, a period of history hard to fathom by Western man, especially Americans.

# The Face Of Hitler's Germany Unveiled In Fechner's Opus

Berlin.

The past year has seen three lengthy German pix analyzing the Nazi period in minute detail: Joachim Fest's "Hitler, a Career," Theodor Kotulla's "From a German Life" (on the Auschwitz Commandant), and Hans-Juergen Syberberg's BBC production "Hitler, A Film from Germany."

As good as these documentary-oriented films are, they don't give the viewer much first-hand information as to what the German population was thinking during that important period which saw the struggles of the Weimar Republic, inflation miseries, and the rise of National Socialism. Nor do related feature pix, such as Edgar Reitz's commendable "Zero Hour" and Bernhard Sinkel and Alf Brustellin's "The Maidens' War" — set during the war and immediate post-war years — offer much answers to the question: how did this frightful inhumanity to man come about?

The answer lies buried in the memories of the German people themselves. And this historical gap in the present Hitler wave has now been plugged with a series of documentaries made by Eberhard Fechner for West German television stations over a period of 10 years.

Fechner's "Panorama of German Society, 1900-1975" has earned him international recognition, festival awards, and critical acclaim at home as "Germany's best tv director."

Fechner's "panorama" is made up of six documentary and feature films produced for various West German tv stations (mostly for Hamburg's Norddeutscher Rundfunk) between 1969 and 1976. They include "Testimonials for Klara Heydebreck" (60 minutes, 1969), "Class Picture, Memories of German Citizens" (190 minutes, 1970), "Under Landmark Protection" (87 minutes, 1973), "Tadelloeser & Wolff" (192 minutes, 1974) based on Walter Kempowski's autobiographical novel, "Life's Key Dates — Everyday Stories from Berlin" (90 minutes, 1975), and "The Comedian Harmonists" (194 minutes, 1976).

The films were recently shown for the first time to a "cinema audience" (in contrast to the "tv audience") at the Goethe House in New York City at the behest of the institute's topper Christoph Wecker and programmer Kathinka Dittich. Fechner and his friend and colleague Marcel Ophuls were on hand.

NET will pick up "Tadelloeser & Wolff" in the already-aired BBC version, with options on the key pix in the "panorama" series: "Klara Heydebreck," "Class Picture," and "Under Landmark Protection." Internationes, the German Cultural Agency, will shortly provide 16mm subtitled prints for academic and public use, particularly for universities and institutions dealing in political science and German history.

## History Of First Order

Fechner's "Panorama of German Society" is history of the first order. It is the first instance in modern German filmmaking in which the German people have looked themselves squarely in the eye on the home television screen — and although the picture is anything but pleasant, audiences have demanded to see the tv docus over and over again. Since 1969 "Klara Heydebreck" has been screened eight time on West German television at

prime time.

Fechner began his search into the past with a visit to a police station in Berlin-Wedding. There a report came in on an elderly woman who committed suicide, a member of the proletarian class who had lived in her apartment for 50 years. Among her papers were a collection of receipts for paid bills dating back at the early years of this century and ending at the present. Fechner was thus able to estimate accurately this unmarried woman's income with her rent and on-going prices of bread, milk and meat at critical moments of her existence.

"Class Picture" brought greater surprises. Fechner sought out a gymnasium class in Berlin-Wedding who graduated in the crucial year of 1935 at the age of 18: this meant he could follow the survivors through the Nazi years into the war and after. The result is a black portrait of national conscience and running-with-the-crowd. None of the surviving 15 members of the class appears to have learned a single lesson, save for a Jewish emigrant who managed to get out of Germany in the nick of time to escape to New York.

"Under Landmark Protection" offers another view. In a mansion in the West End section of Frankfurt lives an elderly lady, half-Jewish, who was raised in this house and stamped it with her destiny: she remained in Germany throughout the Nazi years, although her father, a famous Jewish physician, had to flee to Switzerland and she sent her children there to provide for their safety. This woman's memories make for drama — "Mama Gertrud" became a national figure overnight, her story brought tourist buses to the house.

The saga of Walter Kempowski, a writer's memories of his youth in the port city of Rostock from 10 to 16 throughout the Nazi era, provides the guts of "Tadelloeser & Wolff," a fiction pic which won the Prix Italia in 1975. It's a human portrait of an average German family at home with father and brother on the front. "The Comedian Harmonists" deals with a famous singing troupe of the late 1920s, whose six members were half-Jewish and half-Aryan.

# Says Don Haley: Porn Biz Typically Doesn't Use Regular Publicity Ways

Hollywood.

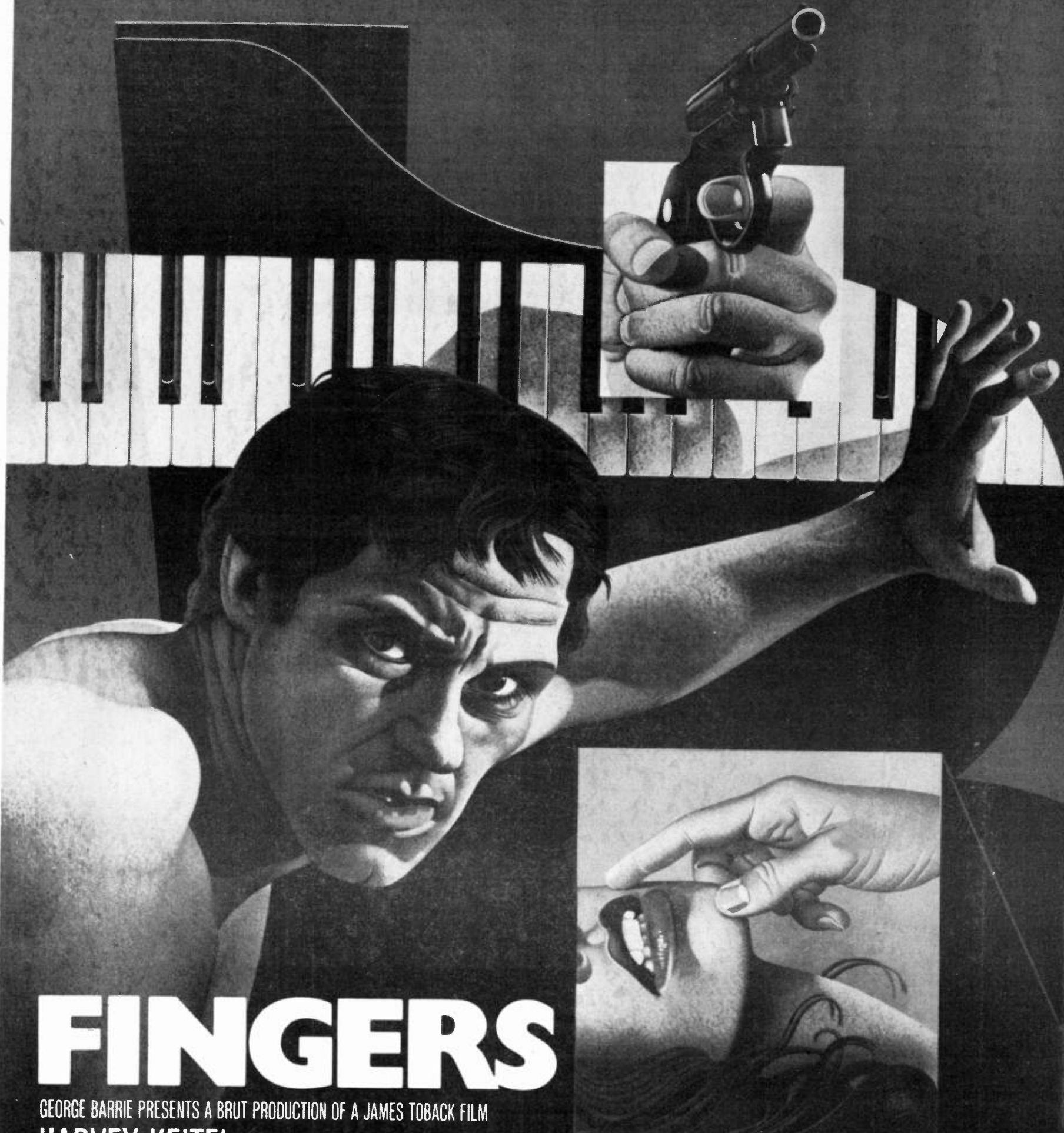
Traditionally content to rely on public hearsay, hardcore sex films may turn to full-fledged "publicity." At least one unusual curtsy to the value of ballyhoo, involves publicist Don Haley, longtime tub thumper for the Pussycat Theatres. He has traded his knowhow as a press agent for a 25% partnership in New Day Film, a porno production company headed by William Dancer.

Haley says his work on "Little Girls Blue," which has just gone before the cameras in Tucson, represents the first time — at least to his knowledge — that a porno film has been given an all out publicity buildup from pre-through-post production up through release.

"In the X-rated field," Haley observes, "at best they grab a publicist for two weeks when the film is ready for release and try to make up bios, and go through the 50 or 60 stills they shot, which usually are taken from the negative. They don't know how to merchandise."



**Some will love it.  
Others will be angered by it.  
Everyone will be stunned by it!**



# FINGERS

GEORGE BARRIE PRESENTS A BRUT PRODUCTION OF A JAMES TOBACK FILM

**HARVEY KEITEL** in "FINGERS" Also Starring **TISA FARROW JIM BROWN MICHAEL V. GAZZO**

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UNDER 17 REQUIRES ACCOMPANYING  
PARENT OR ADULT GUARDIAN

Produced By **GEORGE BARRIE** Written and Directed by **JAMES TOBACK** COLOR BY TECHNICOLOR®  
"Now Is Forever" Recorded by **JERRY VALE** Music by **GEORGE BARRIE** Lyrics by **SAMMY CAHN** Available on Buddah Records.



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**TORONTO — FEB. 10, 1978 — IMPERIAL 6, PARK**

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Linda Purl, Desi Arnaz, Jr., Jessica Walter, Tom Bosley

FILMING COMPLETED

**"THE CLASS OF MISS MacMICHAEL"**

Glenda Jackson, Oliver Reed, Michael Murphy, Rosalind Cash



# Jenny Lind Was A Flop As Her Own Tour Manager

By RUTH HUME

(Editor's Note: During the 19th Century theatrical profits were synonymous with "touring." The money was out of town. Various historic look-back articles in American Heritage Magazine have clearly re-emphasized this truism.

The article presented below, in excerpt, is Ruth Hume's fascinating account of the trail-blazing U.S.

In 1850 Jenny Lind was probably the most famous performer in Europe. She had everything: a thrilling voice, dramatic talent, and a reputation for piety, modesty, and good works...

To composers like Chopin, Berlioz, Meyerbeer, Schumann, and Mendelssohn her musicianship was a revelation. "There will not be born in a whole century another being so gifted as she," announced Mendelssohn, and he tailored the soprano part of "Elijah" expressly to her voice. Hans Christian Andersen heard her sing in Copenhagen in 1834 and lost his heart to her; he wrote that he had "seen a vestal virgin," and he courted her in vain for years with stories she inspired (Jenny coldhearted in "The Snow Queen"; Jenny warmhearted in "The Emperor's Nightingale")...

## 'Immaculata'

Jenny Lind and Victorian England were made for each other. In an era when many opera stars were notorious courtesans, the emergence of a militantly virtuous singer (the "prima donna immaculata," the German poet Heine cynically called her) was a novelty. Other prima donnas may have reigned as queens of the demimonde, but no singer had previously been a houseguest of the Bishop of Norwich. In fact, the bishop's invitation had required some courage. For a stage performer to be received at court was one thing, at an Episcopal palace quite another. Nor was it universally condoned. "It is very right and proper," wrote one appalled clergyman, "that jackdaws should build in the church. They have vested interests there. But farewell the primitive purity of the establishment which affords a resting-place for nightingales."

Nonetheless, this was a minority view. Jenny's demure virtue opened doors for herself and made it easier for performers who came after her to become respectable...

## Great Acceptance

Her unusual acceptance in high places made her, in turn, a seemingly fiancée in the eyes of a Captain Claudius Harris. Jenny must have been smitten by the sight of him in a full-dress uniform; certainly he had nothing else to recommend him. She rushed into an engagement to him but kept pushing back the wedding date while she argued with him over details of the marriage contract. The brainless Captain Claudius was blessed with a protective mother who guided his hand during the negotiations. Jenny resisted a demand that she retire from the stage and sing only in church or for charity, and she also balked at a clause calling for her to turn over all of her considerable wealth to her future husband. But it was Claudius himself who doomed the marriage, falling asleep one night while Jenny was singing to him. Angry and hurt, she fled to the Continent in late 1849, hoping to forget Captain Claudius and his mum.

It was then that P.T. Barnum came into her life...

Barnum dispatched a smooth-talking Englishman named John Wilton to track her down and make her an offer... But when Jenny finally agreed to see Wilton in Lubeck, she opened the interview by announcing that she already had four

tour of Jenny Lind, which began under P.T. Barnum as an organized bang and ended, under Jenny's own management, as a whispered echo of the original ballyhooics. Jenny Lind died in 1887, some six years before Barnum.

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offers to tour America and one to tour Russia. What exactly did Mr. Barnum have in mind? Wilton realized that this was no time for haggling, and he presented Barnum's top offer.

After checking Barnum's credit rating with his London bank, Jenny accepted. But she also insisted on the services of Julius Benedict, a German conductor, composer, and pianist with whom she had worked in England, and of Italian baritone Giovanni Belletti as assisting artist. (Solo recitals were still unknown in America.) Benedict's fee was \$25,000; Belletti's half that. In addition, Barnum was to pay for a secretary, a maid, and a manservant, plus the cost of a sixty-piece orchestra and a carriage and pair in each city the tour played.

## All-Cash Upfront

When Wilton reached New York in February, Barnum took all this in stride. But, he learned, there was still one more stipulation. The total fee for all three artists — \$187,500, had to be deposited in advance with the banking house of Baring Brothers in London before Jenny would budge from Europe. Barnum had not bargained for this; he was accustomed to a more casual, pay-as-you-go system. But he remained optimistic, even when New York bankers refused to accept a percentage of the Lind tour as collateral for a loan to be sent to London. Undaunted, Barnum mortgaged everything he owned, and when he still came up short, persuaded a Philadelphia minister who thought Jenny would be a good influence on American morals to lend him the final \$5,000...

Barnum clearly had his work cut out for him...

Perhaps 40,000 persons greeted Jenny's ship when it finally docked on a Sept. Sunday in 1850. She and her entourage made their way through the adoring crowds to Barnum's carriage. The showman himself leaped into the driver's seat "as a legitimate advertisement," he explained later.

## Pre-Fee Endorsements

...Barnum was gratified by the turnout. He had not been entirely sure what size concert hall Jenny needed. Now he knew. He hired the largest in town, Castle Garden, in Battery Park. Hundreds followed Jenny's carriage to and from rehearsals. New York merchants eagerly abetted Barnum's grand design by rushing into print to advertise hastily renamed Jenny Lind products: everything from Jenny Lind cigars to Jenny Lind sewing stands, gloves, scarves, riding hats, perfume (unfortunately for Jenny, the idea of paid endorsements was still far in the future).

Then, with the concert just five days away, Barnum staged another event that raised an even greater journalistic furor than his Prize Song Competition — the Great Jenny Lind Opening Concert Ticket Auction...

Jenny Lind's opening concert at Castle Garden — on Sept. 11, 1850 — was a landmark in the annals of the performing arts in America. Not even her frenetic advance publicity could make her performance an anticlimax. Seven thousand strong, the audience succumbed.

"Jenny Lind's first concert is

over," the Tribune's music critic wrote that night, "and all doubts are at an end. She is the greatest singer we have ever heard and her success is all that was anticipated from her genius and her fame."

Over the next two months Jenny performed concerts in Philadelphia, Boston, and in Providence, Rhode Island — where Brown University officials were forced to give infatuated students a half-holiday and suspended the rule that forbade any form of entertainment on week nights.

The legendary tour began in earnest in November — a seven-month royal progress that would take the entourage to 15 U.S. cities, with a side excursion to Havana...

Barnum's contract with Jenny had called for 150 concerts at \$1,000 each. After her Castle Garden triumph he had rewritten the agreement to give Jenny a percentage of the profits in addition to the fee. (Whether the idea for this renegotiation originated with Barnum, as he claimed, or with Jenny remains unclear.) But in the end she sang for him only 95 times. He had inserted a generous release clause into the contract, and on June 9, 1851, she notified him that she had had enough.

## Barnum Bows Out

What happened to upset the markedly cordial relations between the two? Had Jenny, as one of the showman's ill-wishers maintained, revolted because Barnum had persuaded her to review a parade of elephants opening "Barnum's Great Asiatic Caravan, Museum and Menagerie"? Possibly. Had she been mortally offended at being booked into a hall that had recently housed animal acts? Who knows?

Barnum's own diagnosis of the problem makes as much sense as any other. Like most musical luminaries — before, since, and for all time — Jenny was surrounded by a gaggle of sycophants, a horde of "advisers" who, from the day of her arrival in America, had filled her ears with venomous anti-Barnum sentiments. He was cheapening her image, they told her. She would fare much better if she managed her own American career — with their help, naturally.

## By Today's Count

Barnum did not argue with her decision, and they parted friends. He was secretly delighted to see the end of the whole business. He had earned more than anyone had thought possible. The venture that was supposed to ruin him had brought in a total of \$712,161.34 — nearly three and a quarter million dollars in today's terms...

Thus Jenny entered the concert management business on her own. Difficulties of which she had never dreamed arose in nearly every town — travel arrangements, hall rentals, ticket sales, things that had always seemed so simple, developed complications; pre-concert publicity dropped off alarmingly; so did audiences; the press became cooler, sometimes even hostile.

Jenny realized too late how much drudgery had been quietly absorbed by Barnum. By interposing himself between her and the public, he had always managed to keep what one writer called her "angel

face" before the world. Now newspapers were beginning to comment on occasional "stingy" and "thundercloud" expressions. Toward the tour's end, another factor intervened that further cooled down America's love affair with Jenny Lind. His name was Otto Goldschmidt.

Otto was a serious young German musician — nearly ten years younger than Jenny — who had been a student of Mendelssohn. When Julius Benedict, exhausted by the pace, left the entourage and returned to London, Jenny sent for Otto to serve as her accompanist. Shortly thereafter she married him, and Otto proved to be a model husband.

## Too 'Wifely'?

Jenny's complete satisfaction with her spouse was not universally shared by her public. The image of her as a matron was somehow jarring, and many listeners recalled what one commentator had said: "Maidenhood is in her voice!" "Why is Madame Goldschmidt so much less than Jenny Lind?" Harper's Monthly asked itself. "Because," it replied, "she who has conquered the world by song and goodness, has herself been conquered."

# Cairo Film Festival Helps Confirm Egypt As Arab Head

Cairo.

Although the Cairo Film Festival had its full share of headaches with non-arriving prints, censor problems (France's "Bilitis" couldn't be shown), and mixed-up schedules, it did score on one local level: the Egyptian entries were those of the critically-hailed, quality-minded "school of realism" that has kept the Egyptians in the forefront of Arab cinema since World War Two.

The recognized leaders in Egyptian cinema — Salah Abu Seif, Youssef Shahin, Henri Barakat, and Kamal El Cheikh — were all represented, directly or indirectly, at the Cairo fest. Two other directors should be added to the list: Taufik Saleh, who has left Egypt to work in Syria, and Shadi Abdul Salam, whose filmmaking is wedded, to Egyptology and the country's rich archeological heritage.

Abu Seif served on the international jury, thereby excluding his latest pic, "The Water-Carrier Is Dead," from competition (it went to Teheran instead). Produced by Youssef Shahin, the pic is a portrait of Cairo in 1921 and places the director in the milieu he knows best. Abu Seif is a past master of the atmospheric film, at home in the back streets of a teaming city where types from every walk of life are recognizable. "The Water-Carrier" is a film of tenderness and psychological observation, which will find critical support on the coming fest circuit.

Abu Seif has made 36 pix since studying in Paris at the beginning of the last war. His films have the French touch for poetic realism, but he acknowledges Fritz Lang as his teacher as well. Another influence is Kamal Selim, the trail-blazer of Egyptian cinema whose "Determination" (1939) started Egyptian cinema off on a realistic trip through Cairo's back-alleys.

Youssef Shahin, the producer of "Water-Carrier," has made a rep as a socially engaged, politically-minded director. His earlier "Cairo Station" (1958) and "The Land" (1969) were critical views of Egyptian society, urging reform and supporting the revolution toward national independence and self-awareness as a nation. Shahin's of-

and by one "no better, no worthier, no stronger than the average of men." Jenny did not help her cause by billing herself as "Madame Otto Goldschmidt (late Jenny Lind)." Then there was the thorny question of Otto's solo work. Failing box-office receipts had caused Jenny to dismiss her orchestra and sing with piano alone. But the public had paid its money to hear Jenny sing, not to listen to Otto's long German piano works. The problem of spirited audience participation during Otto's offerings became so great that loyal Jenny took to seating herself conspicuously on the side of the stage and staring the audience down while her devoted consort played.

At last, Jenny decided wisely to end the tour and return to Europe. Her farewell American concert was sung at Castle Garden on May 24, 1852. This time the house was half empty. Barnum was out front and later went backstage to say goodbye. He was too sportsmanlike to gloat. But as the Swedish Nightingale and her Otto finally sailed away, he must have thought of what a gala, historic, unforgettable farewell concert he could have staged for her.

Studios is presently the nerve center for Paramount's forthcoming production of Agatha Christie's "Death on the Nile," directed by John Guillermin.

## "Mouths And Rabbits"

Henri Barakat looks to the commercial and is capable at times of turning a good story to his advantage, as in the case of "Mouths and Rabbits." This new pic was one of the sensations of the Cairo fest, drawing an overflow crowd to the preem.

Fatem Hamema (first wife of Omar Sharif, appeared in her first Egyptian pic as a child star in 1939 and speaks to the experience of the people in "Mouths and Rabbits," the story of a village woman who refuses to be married off to the local merchant in a family deal. Here is the typical Egyptian comedy-melodrama in its best light.

Kamal El Cheikh is a vet of the suspense thriller. His "The Third Is the Devil" at the Cairo fest deals with an actor who plays Hamlet on the stage and has the same psychological complexes in real life as the melancholy Dane.

The intellectual side of Egyptian cinema seems to be the bent of the younger generation of filmmakers on the scene. Taufik Saleh, before leaving the country, preferred unpopular political themes in a national industry that serves the entire Arab world of 22 nations and 200,000,000 potential viewers. His best films, "Hero's Struggle" (1962) and "The Rebels" (1968), dealt with medical crises and the corruption of local politicians.

Another intellectual, Shadi Abdul Salam, debuted with an international success, "The Mummies" (1969), which told the story of the remarkable discovery of a cache of royal mummies at Der el Bahri. Just as the discovery in 1881 spurred interest in Egyptology (and a cycle of Universal Pictures "Mummy" pix a couple of generations later), Abdul Salam's "The Mummy" awakened interest in New Egyptian Cinema throughout the present decade. His next project, after some misses, is the story of Ikhnaton.







# 'Variety's' Film Reviews, 1977

## Paris Show Biz

(Continued from page 1)

also tops while that exotic peel parlor, the Crazy Horse Saloon, keeps afloat as another mecca spot for visitors. Director-stager Alain Bernardin also made a pic on the boite, "Crazy Horse Paris," that is a fine play for this spot.

The other 'new boite, Paradis Latin, looks like a livelier addition. Jean-Marie Riviere, who created the Alcazar, left that boite and now surfaces at the ParadisLatin.

Latter is located in a forgotten old vaudeur of the 19th century discovered recently and rebuilt in fine rococo style. There are also many discotheques, fiddle spots, eatery-show places and staple folklore boites, theatre cabarets, and peel and transvestite emporiums to keep Paris alight at night.

Circuses racked up over 5,000,000 spectators in France this past year. The man responsible for giving the sawdust shows a solid impetus the last few years is actor Jean Richard. He poured his money into creating a new circus as well as taking over two noted ones that were failing.

### Jean Richard Circus

Richard has the New Jean Richard Circus, the Jean Richard Circus and the Pinder-Jean Richard Circus always on tour. He gets over 2,000,000 of the spectators and grosses about \$10,000,000 a year. But, says he, he just about gets by. There is no state tax aid or rebate as for other performing arts.

He notes Eastern Europe supports and preserves the circus. Even the Circus School in Paris, run by Pierre Etaix and Annie Fratellini, does not get national aid. Right now Richard's massive bigtop on the outskirts of Paris houses the East German Circus. The North Korean Circus, highly touted for its acrobatic and aerial finesse, is at the Palais Des Sports and the Cirque D'Hiver is a permanent one ringer in Paris.

The recent Monte Carlo International Circus Festival also gave the big top a lift with its competing acts from around the world.

Vaudeville, pronounced dead in most countries, has flourished here since the last war. The flagship Olympia is open all year and a two-a-day in the old fashion. But this year has seen a slight change. Practically all the headliners so far, Enrico Macias, Gilbert Becaud, Nana Mouskouri, have opted for one-man shows.

This is a danger to acts who get less booking time and also not easy for many top singers who do not have the depth for a full show. Olympia director Bruno Coquatrix hopes it will change and as new names come up he may be able to re-institute the old vaude formats.

The Bobino, the other vaudeur, has taken to one-man shows interspersed with stars who builds a small show around themselves. Zizi Jeanmaire is now there singing and dancing backed by a male chorus and partners.

Legit is still intensely diversified with national theatres and private plus 20 culture centers around the country supporting companies by municipal and state backing. There are five national theatres, the Comedie Francaise, the Theatre De Chaillot, the Theatre De Strasbourg, TEP and the Theatre Odeon.

There are still about 55 private theatres in Paris that keep going with tax help. But it is felt it is not enough. Young companies lack aid and actor unemployment stays high. There remains a dearth of new playwrights which has led to more imports.

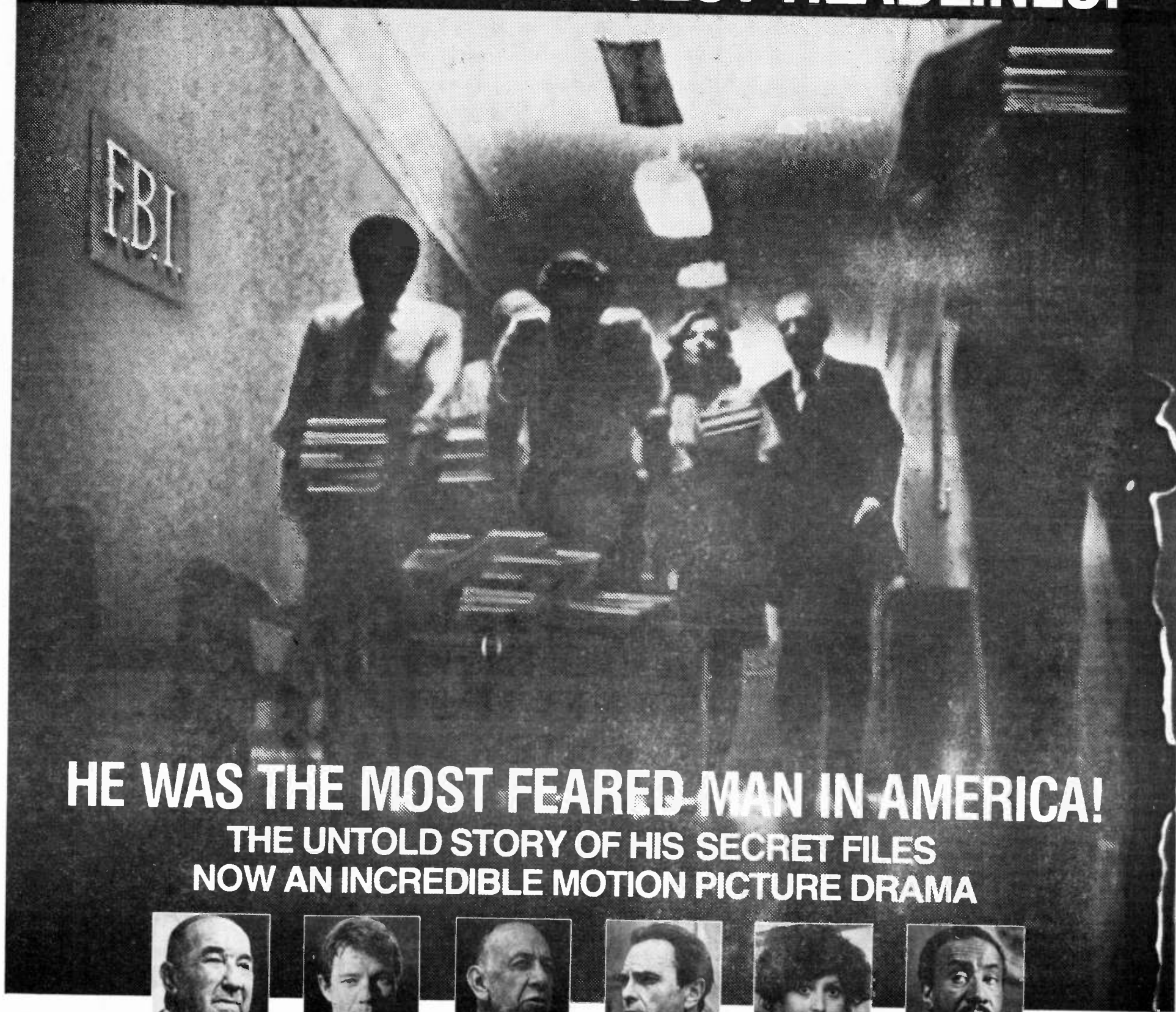
In all, the live show scene is active, high in quantity, if not always in quality.

TITLE	PUBLICATION	DATE	TITLE	PUBLICATION	DATE	TITLE	PUBLICATION	DATE
A Bridge Too Far	June 8	Ceddo (Outsiders)	June 1	Dona Perfecta	Nov. 9	Career)	June 29	
A Chacun Son Enfer (To Each His Hell)	Feb. 16	C'est La Vie Rose	March 2	Double Nickels	May 25	Homage To Chagall: The Colours of Love	May 18	
A Hero Ain't Nothin' But A Sandwich	Dec. 14	Cet Obscure Object du Desir (That Obscure Object of Desire)	Aug. 31	Doverie (Trust)	Jan. 19	Hong Kong Emmanuelle	April 6	
A Kard (The Sword)	March 9	Chateau Claque (Top Hat)	Feb. 16	Dreng (Boys)	March 9	Hong Thong (Golden Swan)	Sept. 14	
A Kiralytany Zsamolya (Kneeler Peak)	March 2	Chatterbox	Feb. 23	The Duellists	June 1	House	Sept. 21	
A Little Night Music	Sept. 21	Chevelok Ukhodit Za Pitsami (The Man Who Loves The Birds)	Jan. 26	Dym Bramborove Nate (Smoke on the Potato Fields)	March 9	The House By The Lake	March 23	
A Look At Liv	Dec. 7	The Chicken Chronicles	Oct. 19	Dynasty	Sept. 7	I Kynighi (The Hunters)	June 1	
A Piece of the Action	Oct. 5	Chikuzan Hikori Tabi (The Life of Chikuzan)	July 27	E Comincio Il Viaggio Nelle Vertigini (The Voyage Into the Whirlpool Has Begun)	Jan. 26	I Never Promised You A Rose Garden	July 20	
A Un Dios Desconocido (To An Unknown God)	Sept. 28	Children Of Labor	Sept. 28	El Anacoreta (The Anchorite)	Jan. 12	I Sao Untarai (Dangerous Girl)	Jan. 19	
ABBA — The Movie	Dec. 14	The Children of Theatre Street	April 27	El Elegido (The Chosen One)	Feb. 23	I Sua (Lady Tiger)	May 11	
Adios Alicia (Goodbye, Alicia)	Sept. 28	Chinatown Kid	Dec. 7	El Perro (The Dog)	Aug. 17	Ich Bin Ein Antistar (I'm An Anti-Star)	April 27	
Adolf & Marlene	June 1	Chinois, Encore un Effort Pour Etre Revolutionnaires (Peking Duck Soup)	Nov. 16	El Pez Que Fuma (The Smoking Fish)	Dec. 21	Ich Will Leben (I Want To Live)	July 27	
Affaerens I Moelieby (The Moelieby Affair)	Jan. 12	Chiwi Batsop (Stupid Life)	June 22	El Sakka Mat (The Water-Carrier Is Dead)	Oct. 26	Il Corsaro Nero (The Black Pirate)	Jan. 19	
Aftenlandet (Evening Land)	March 2	The Choirboys	Dec. 21	El Carrier Is Dead)	Oct. 26	Il Gabbiano (The Sea Gull)	Sept. 28	
Agent 69 Jensen I Skorpionens Tegn (Agent 69 Jensen in the Sign of Scorpio)	July 27	Chotisi Baat (A Little Affair)	Jan. 19	El Segundo Poder (The Second Power)	March 16	Il Prefetto di Ferro (The Iron Prefect)	Nov. 16	
Ai Krue (Bloody Life)	Feb. 23	Christiania	June 1	El X 14	May 25	In MacArthur Park	April 6	
Ai Kwai Legg (The Iron Buffalo)	Aug. 24	Cinderella	June 8	Elisa, Vida Mia (Elisa, My Love)	May 11	In Memoriam	Sept. 21	
Airport '77	March 23	Cine Follies	Feb. 16	Elvis! Elvis!	July 27	In Search of Noah's Ark	Feb. 9	
Ajuricaba	Aug. 31	Citizens Band	April 20	Emmenez-Moi Au Ritz (Take Me To The Ritz)	Oct. 12	Inside Jennifer Welles	Aug. 10	
Akcija Stadion (Operation Stadium)	Aug. 17	Clans Of Intrigue	April 20	Empire of the Ants	July 6	Inside Looking Out	June 15	
Al Kautsar	Dec. 14	Clark	Sept. 21	En Foraarsdag I Helvede (Springday In Hell)	March 9	Invasion of the Love Drones	Dec. 7	
Aleluia, Gretchen	June 15	Close Encounters of the Third Kind	Nov. 9	En Fekete Gyemantok (Black Diamond)	March 9	Iphigenia	May 25	
Alt Paa Et Braet (Going For Broke)	March 2	Comme La Lune (As The Moon)	Sept. 14	Equus	Oct. 19	The Island of Dr. Moreau	July 13	
Alice Ou La Derniere Fugue (Alice Or The Last Escape)	Jan. 12	Comme Sur Des Roulottes (Easy As Pie)	April 20	Eraserhead	Oct. 19	Islands in the Stream	March 9	
Also Es War So ... (Willie And The Chinese Cat)	June 1	Communism	Sept. 21	The Evolution of Snuff	March 23	Ispravi Se, Delfina (Stand Up Straight, Delfina)	Aug. 17	
Amerikai Anzix (American Torso)	March 2	Confessions From A Holiday Camp	Aug. 17	Executioners From Shaolin	March 30	Izbavitelj (The Redeemer)	March 9	
Amsterdam Kill	May 11	Cracking Up	July 27	Exorcist II: The Heretic	June 22	J.A. Martin Photographie	May 18	
Ani Imouto (Mon And Ino)	Jan. 26	Crazy-Horse Paris-France	Nov. 2	Ex Und Hopp	March 16	Jabberwocky	April 6	
Anima Persa (The Forbidden Room)	Jan. 26	Creecer De Golpe (Growing Up Suddenly)	Sept. 28	Familien Gyldenkaal vinder valget (The Goldencauliflower Family Gets The Vote)	Oct. 26	Jack	March 30	
Anita Droegemoeller Und Die Ruhe An Der Ruhr (Anita Droegemoeller And Quiet on the Ruhr)	April 27	Cross Of Iron	Feb. 9	The Family Honor	Jan. 26	Jakub	March 16	
Annie Hall	March 30	The Crown of Sonnets	Aug. 31	The Farmer	March 2	Jambon D'Ardenne (Ham From The Ardenness)	May 4	
Another Man, Another Chance (Un Autre Homme, Une Autre Chance)	Oct. 12	Crueldade Mortal (Deadly Cruelty)	Feb. 2	Feelings	Aug. 17	John Heartfield, Fotomonteur	April 27	
Anschi Und Michael (Anschi And Michael)	Nov. 16	Czlowiek Z Marmuru (Man of Marble)	June 1	Fehlschuss (Misfire)	Feb. 16	Jorden Er Flad (The Earth Is Flat)	Feb. 9	
Antonio Gramsci — I Giorni Del Carcere (Antonio Gramsci — The Days of Prison)	Aug. 31	DAAG (The Stain)	Feb. 2	Fekete Gyemantok (Black Diamond)	March 23	Joseph Andrews	March 16	
AnttiPuuhara (Antti The Treebranch)	July 27	Dagny	Oct. 26	Female Hamlet	July 27	Journey Among Women	July 27	
Armagedon	March 23	Damnation Alley	Oct. 26	Fight For Your Life	Dec. 21	Joy	Sept. 21	
Asignatura Pendiente (Flunking Out)	Aug. 17	Das Brot Des Baeckers (The Baker's Bread)	April 27	Final Chapter — Walking Tall	June 22	Joyride	June 1	
The Assignment	May 25	Das Chinesische Wunder (The Chinese Miracle)	Feb. 9	Fire Sale	June 8	Juan Perez Jolote	March 9	
Audrey Rose	April 6	Das Licht Auf Dem Galgen (The Light on the Gallows)	June 1	First Love	Nov. 2	Judgment of an Assassin	Dec. 14	
Auf Der Insel (On The Island)	June 1	Day of The Animals	June 8	The F. J. Holden	May 4	Jules Le Magnifique (Jules The Magnificent)	March 9	
The Autobiography Of A Flea	Feb. 9	Dayereh Cycle (The Mina Cycle)	Nov. 16	For The Love of Benji	June 15	Julia	Sept. 21	
Az Otodik Pecset (The Fifth Seal)	March 2	De Fresa, Limon y Menta (Strawberry, Lemon and Mint)	Sept. 25	Foxbat	Dec. 21	Julie Pot De Colle (Julie Glue Pot)	April 20	
Bad	March 30	De 141 Dage (The 141 Days)	Sept. 14	Frankenstein — Italian Style	Nov. 23	Just The Beginning	Dec. 14	
The Bad News Bears In Breaking Training	July 27	Death Collector	Feb. 2	Fraternity Row	Feb. 23	Juvenile Liaison	Nov. 16	
Baker's Hawk	Jan. 12	Death Duel	July 27	Fuer Die Liebe Noch Zu Mager? (Too Lean For Love?)	May 11	Kanga Mussa	May 18	
Bang	May 25	Death Game	April 27	Full Circle	Sept. 28	The Kentucky Fried Movie	Aug. 3	
Barney	Jan. 12	The Deep	June 22	Fun With Dick And Jane	Feb. 2	Khao Yod (Mark of the Chinese Temple)	May 25	
Barra Pesada (Heavy Trouble)	Nov. 16	Deewar (The Wall)	Jan. 19	Funny Note	Dec. 14	Kilenc Honap (Nine Months)	Oct. 26	
Barwy Orchrone (Camouflage)	May 18	Demon Seed	March 30	Games of The XXI Olympiad Montreal 1976	June 8	Kilet Khon (The Greedy People)	June 15	
Basseinut (The Swimming Pool)	Aug. 3	Den allvarsamme Leken (The Serious Game)	Aug. 31	The Garden	June 1	Kingdom of the Spiders	Nov. 16	
Baxter, Vera Baxter	June 22	Den Pro Mou Lasku (Day For My Love)	March 9	The Gauntlet	Dec. 21	Kisertet Lublon (The Phantom on Horseback)	March 2	
Before Hindsight	Nov. 16	Der Amerikanische Freund (The American Friend)	June 8	Gefundenes Fressen (Scrounged Meals)	April 27	Klujch Bez Prava Peredachi (The Key That Should Not Be Handed On)	Jan. 19	
Ben Et Benedict	April 27	Der Lange Jammer (The Long Lament)	Jan. 26	Gente Fina e Otra Coisa (The Rich Are Something Else)	Nov. 23	Knockout	March 16	
Berliner Bettwurst	Feb. 16	Der Letzte Schrei (The Last Cry)	Feb. 2	The Getting of Wisdom	Aug. 31	Koncert Pre Pozostalych (Concert For Mourners)	March 9	
Bestije (Beasts)	Aug. 17	Der Madchenkrieg (The Maidens' War)	Sept. 14	Gizmo	July 27	Krawatten Fuer Olympic (Ties For the Olympics)	May 18	
Between The Lines	April 20	Der Tod Des Fischer's Marc Leblanc (The Death of the Fisherman Marc Leblanc)	April 27	Gli Ultimi Tre Giorni (The Last Three Days)	Aug. 31	Krystyna Et Sa Nuit (Krystyna And Her Night)	Feb. 9	
Bierkampf (Beer Chase)	July 13	Der Umsetzer (The Evictor)	May 11	Gloria	Oct. 5	Kuam Rak See Dam (Love Is Blue)	Feb. 2	
Big Thumbs	Aug. 17	Der Unanstaendige Profit (The Dishonest Profit)	April 27	Golden Rendezvous	Dec. 14	Kung-Fu Wu-Su	Oct. 12	
Bilitis	April 6	Derniere Sortie Avant Roissy (The Last Exit Before Roissy)	Sept. 7	The Goodbye Girl	Nov. 16	La Communion Solennelle (Solemn Communion)	Feb. 9	
Billy Jack Goes To Washington	April 20	Des Enfants Gates (Spoiled Children)	Sept. 14	Grand Theft Auto	June 15	La Dentelliere (The Lace-maker)	May 25	
The Black Banana	Dec. 7	Desperate Living	Oct. 26	The Grateful Dead	June 8	La Guerra de Papa (Daddy's War)	Sept. 28	
Black Bird Descending: Tense Alignment	Nov. 16	Die Diabolo Menthe	Dec. 21	Greased Lightning	July 20	La Machine	Sept. 14	
Black Magic 2	Dec. 14	Die Comedien Harmonists (The Comedy Harmonists)	April 27	The Great Gundown	Aug. 10	La Menace (The Threat)	Oct. 19	
Black Oak Conspiracy	April 13	Die Elixiere Des Teufels (The Elixirs of the Devil)	July 27	The Greatest	May 25	La Nuit De Saint-Germain Des Pres (The Night of Saint-Germain des Pres)	May 18	
The Black Panther	Dec. 21	Die Eroberung Der Zitadelle (The Conquest of the Citadel)	July 13	Grete Minde	May 25	La Nuit Tous Les Chats Sont Gris (At Night All Cats Are Gray)	Nov. 16	
Black Sunday	March 30	Die Kleine Welt (The Small World)	Feb. 9	Griechische Feigen (The Fruit Is Ripe)	June 1	La Puente (The Long Weekend)	Aug. 10	
Blizna (The Scar)	Feb. 2	Die Konsequenz (The Consequence)	Nov. 16	Grozny Vek (Ivan the Terrible)	Nov. 16	La Question (The Question)	April 27	
Bobby Deerfield	Sept. 14	Die Linkshaendige Frau (The Left-Handed Woman)	Nov. 16	Gruppenbild Mit Dame (Group Portrait With Lady)	May 18	La Stanza Del Vescovo (The Bishop's Bedroom)	May 18	
Bomber Und Paganini (Bomber And Paganini)	Feb. 2	Die Standarte (Battleflag)	May 25	Guardian of the Wilderness	March 2	La Vie Devant Soi (Life Before Him)	Oct. 26	
Bon Bast (The Dead End)	July 27	Die Unverbesserliche Barbara (The Incurable Barbara)	May 11	The Guest at Steenkamps-kraal	March 9	Ladros De Cinema (Sweet Thieves)	Sept. 28	
The Boxer	Nov. 16	Die Vertreibung Aus Dem Paradies (The Expulsion From Paradise)	April 20	Gulliver's Travels	Aug. 3	L'Aigle Et La Colombe (The Eagle and the Dove)	March 23	
Break Of Day	Jan. 12	Dios Bendiga Cada Rincon De Esta Casa (God Bless Each Corner Of This Home)	Sept. 28	Haek Kai Narok Dien Bien Phu (The Great Escape From Dien Bien Phu)	Nov. 23	L'Amour En Herbe (Budding Love)	July 27	
Breaker Breaker	April 27	Disappearance	Sept. 28	Haerværk (Havoc)	Nov. 16	L'Animal	Oct. 19	
Broederna Lejonhjaerta (The Brothers Lionheart)	Oct. 5	Dites Lui Que Je L'Aime (Tell Him I Love Him)	Oct. 5	Hajducka Vremena (Daredevil's Time)	March 2	L'Apprenti Salaud (The Apprentice Heel)	Feb. 2	
Brothers	March 23	Doda Clara (Aunt Clara)	Aug. 31	Hajka (Manhunt)	Aug. 17	L'Arriviste (The Thruster)	Feb. 9	
Budapesti Mesek (Budapest Tales)	March 2	The Domino Principle	March 23	The Happy Hooker Goes To Washington	Sept. 7	Languidi Baci, Perfide Carozze (Languid Kisses, Wicked Carresses)	Feb. 9	
Camada Negra (Black Litter)	May 11	Dona Flor E Seus Dois Maridos (Dona Flor And Her Two Husbands)	Sept. 14	Hasta Que El Matrimonio Nos Separe (The Divorce Us Do Part)	March 23	Las Locas (Crazy Women)	Aug. 3	
Cambio De Sexo (I Want To Be A Woman)	June 1			Haunts	July 20	Las Poquianchis	Feb. 9	
Canal Zone	Dec. 7			Hauptmann Kreutzer (Captain Kreutzer)	July 6	The Last of the Cowboys	Sept. 21	
Candleshoe	Dec. 21			Hauptlehrer Hofer (Schoolmaster Hofer)	Feb. 9	The Last Remake of Beau Geste	July 13	
Captain Lust	March 30			Heinrich	May 18	The Last Wave	Nov. 16	
The Car	May 11			Hemat I Natten (Home and Refuge)	Sept. 28	The Late Show	Feb. 2	
Cara Sposa (Dear Wife)	Oct. 12			Hempas Bar (Hempa's Bar)	Oct. 19	Le Camion (The Truck)	May 18	
Casanova & Co.	March 9			Herbie Goes To Monte Carlo	June 22	Le Coeur Froid (The Cold Heart)	May 4	
Casabel (The Rattlesnake)	Aug. 31			Herkulesfurdio Emlek (A Strange Role)	March 2	Le Couple Temoin (The Guinean Pig Couple)	April 6	
The Cassandra Crossing	Feb. 2			Heroes	Nov. 2			
Caudillo	July 6			Heung (Jealousy)	Aug. 10			
The Cayman Triangle	Dec. 7			High Anxiety	Dec. 21			
				High Rolling	July 6			
				High Velocity	Sept. 28			
				Hitler, A Film From Germany	Nov. 30			
				Hitler Eine Karriere (Hitler, A				

(Continued on page 60)



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A Larco Production "THE PRIVATE FILES OF J. EDGAR HOOVER" Starring BRODERICK CRAWFORD MICHAEL PARKS JOSÉ FERRER CELESTE HOLM RIP TORN RONEÉ BLAKLEY JAMES WAINWRIGHT JOHN MARLEY HOWARD DaSILVA MICHAEL SACKS RAYMOND ST. JACQUES JUNE HAVOC LLOYD NOLAN ANDREW DUGGAN JACK CASSIDY GEORGE PLIMPTON and DAN DAILEY as TOLSON Music by MIKLOS ROZSA Written, Produced and Directed by LARRY COHEN  
A Larry Cohen Film Color by Moviela An American International Release

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SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

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# 'Variety's' Film Reviews, 1977

(Continued from page 58)

TITLE	PUBLICATION DATE	TITLE	PUBLICATION DATE	TITLE	PUBLICATION DATE	TITLE	PUBLICATION DATE
Le Crabe-Tambour (The Crab Drum)	Nov. 16	es En Israel (We Are Arab Jews in Israel)	Nov. 23	Saturday Night Fever	Dec. 14	Thunder and Lightning	June 29
Le Dernier Baiser (The Last Kiss)	June 15	Nunca Es Tarde (It's Never Too Late)	Oct. 26	Scenes From The Class Struggle in Portugal	Dec. 21	Ti-Cul Tougas	May 18
Le Diable Dans La Boite (The Devil in the Box)	May 4	Nyt Legetoej (The New Toy)	May 18	Scott Joplin	Feb. 9	Tina	Sept. 14
Le Diable Probablement (The Devil, Probably)	June 29	O, Madda	May 18	Se Llamaba S.N. (The Name Was S.N.)	Sept. 28	The Town That Dreaded Sundown	Jan. 26
Le Fond De L'Air Est Rouge (The Base of the Air Is Red)	Nov. 16	Ocalic Misto (Save The City)	Aug. 3	Sein Kampf (His Fight)	Dec. 7	Tre Tigri Contro Tre Tigri (Three Tigers Against Three Tigers)	Nov. 23
Le Gang (The Gang)	Feb. 9	Odyssey	Feb. 16	Seisheun No Satsujinsha (The Youth Killer)	Jan. 19	Treadoata (The Leper)	Feb. 2
Le Juge Fayard Dit Le Sheriff (Judge Fayard Called The Sheriff)	Jan. 19	Off The Edge	March 16	Semi-Tough	May 18	Trzeba Zabic Te Milosc (To Kill This Love)	June 1
Le Passe Simple (The Simple Past)	July 27	Off The Wall	April 6	Sentimentalnyi Roman (Sentimental Story)	Nov. 9	Tschushije Pissma (Strange Letters)	March 9
Le Pays Bleu (The Blue Country)	Feb. 23	Oh, God	Nov. 16	The Sentinel	Jan. 12	Tukerkepek (Reflections)	Feb. 9
Le Point de Mire (Focal Point)	Oct. 26	Ok Ketten (The Two of Them)	Nov. 16	The Serpent's Egg	Feb. 16	The Turning Point	Oct. 19
Le Soleil Se Leve En Retard (The Late Blossom)	July 27	The Old House	Dec. 14	Servante Et Maitresse (Servant and Mistress)	Nov. 2	25 Years - Impressions	Feb. 23
Le Vieux Pays Ou Rimbaud Est Mort (The Old Country Where Rimbaud Died)	May 25	Olsen-Banden Deruda' (The Olsen Gang Outta Sight)	Oct. 19	Sesuatou Yang Indah (Something Beautiful)	Feb. 23	2076 Olympiad	June 22
Leben Mit Uwe (Life With Uwe)	May 11	Oltré Il Bene E Il Male (Beyond Good and Evil)	Oct. 12	Shatranj Ke Khilari (The Chess Players)	Dec. 14	Twilight's Last Gleaming	Feb. 2
Leptirov Oblak (The Butterfly Cloud)	March 9	Omar Gatlato	Aug. 3	Shenagigans	Dec. 1	Un Anno di Scuola (A Year of School)	Aug. 31
Les Apprentis Sorciers (The Apprentice Sorcerers)	Feb. 9	One Man	May 25	Sholay (Embers)	Sept. 21	Un Borghese Piccolo Piccolo (An Average Man)	May 25
Les Enfants Du Placard (The Closet Children)	May 18	One On One	June 15	Sholay Eyes	Oct. 5	Un Moment D'Egarement (In A Wild Moment)	Dec. 21
Les Fougères Bleues (The Blue Ferns)	June 15	1 2 3 Duan Mahaphai (1 2 3 Monster Express)	June 22	Shunkin Sho (A Portrait of Shunkin)	May 25	Un Taxi Mauve (The Purple Taxi)	May 25
Les Indiens Sont Encore Loin (The Indians Are Still Far Away)	Sept. 14	Opa Schulz (Grandpa Schulz)	May 18	Sidewinder I	July 27	Una Giornata Speciale (The Great Day)	May 18
Les Loulous (The Wise Guys)	March 30	Operation Thunderbolt	Feb. 16	Signore E Signori, Buonotte (Goodnight, Ladies and Gentlemen)	Jan. 19	Una Spirale Di Nebbia (A Spiral of Mist)	Oct. 12
Les Passagers (The Passengers)	March 9	Orca	July 13	The Silent Cry	Nov. 30	Une Femme, Un Jour (A Woman, One Day)	Feb. 2
Letaci Velikog Neba (Fliers of the Open Skies)	Aug. 17	Os Pastores da Noite (Otalida Bahia)	Aug. 31	Silver Bears	Nov. 23	Une Fille Cousue De Fil Blanc (A Strait-Laced Girl)	Jan. 12
L'Homme Presse (Man In A Hurry)	Aug. 31	Osinda (The Doom)	July 27	Sinbad and The Eye of the Tiger	May 25	Une Sale Histoire (A Dirty Story)	Nov. 16
L'Homme Qui Aimait Les Femmes (The Man Who Loved Women)	April 27	Ostrov Stribnych Volavek (The Island of the Silver Herons)	March 9	The Singer and The Dancer	April 27	Unordnung Und Frühes Leid (Disorder and Early Torment)	Feb. 9
Liebe Das Leben - Lebe Das Leben (Love Living, Live Loving)	March 9	The Other Side Of Midnight	June 8	Siripala and Ranmenika	Jan. 26	Utamaro's World	May 25
L'Imprecateur (The Accuser)	Sept. 14	Outlaw Blues	July 6	Sixth And Main	Aug. 31	Uvadi Hra O Jablo (Game of the Apple)	April 13
The Lincoln Conspiracy	Oct. 12	Over-Under, Sideways-Down	Nov. 16	Sladkaia Jentchina (Sweet Woman)	Feb. 9	Valentino	Sept. 21
The Little Girl Who Lives Down The Lane	March 16	The Pack	Aug. 24	Sing Sam Oy (The Sensitive Lion)	April 6	Vanessa	May 4
Ljubavni Zivot Budmira Trajkovica (Beloved Love)	Aug. 17	Padre Padrone (Father Master)	May 25	The Skip Tracer	Aug. 4	Veri Az Ordog A Feleseget (The Devil Is Beating His Wife)	Nov. 16
Look Chao Phya (The Son of Chao Phya)	Nov. 30	Pafnucio Santo	Oct. 5	Slap Shot	March 2	Veronica Svededug (Veronica's Veil)	Nov. 30
Looking For Mr. Goodbar	Oct. 19	Paradiso	Sept. 7	Slavers	May 25	Viaje Al Centro De La Tierra (Trip to the Center of the Earth)	Sept. 28
Looking Up	March 16	Paradistorg (Paradise Square)	March 30	Sleeping Dogs	Oct. 19	Victor Frankenstein	May 25
Los Albaniles (The Bricklayers)	July 6	Parranda (Binge)	March 23	Slovo Dlia Zashchity (The Defense Takes The Floor)	Jan. 19	Violanta	Sept. 28
Louie	March 16	Pas Paa Ryggen, Professor (Mind Your Back, Professor)	Aug. 31	Slumber Party '57	Feb. 9	The Violation of Claudia	June 15
Love At First Sight	July 20	Passing Through	Aug. 31	Smerens Boern (Children of Agony)	Oct. 26	Violette Et Francois	March 30
Love Follows Rain	Jan. 26	Paul, Lisa And Caroline	Feb. 16	Smokey And The Bandit	May 18	Viva Knievel	June 8
Ludi Dani (Crazy Days)	Aug. 17	Pedro Paramo	Sept. 28	Snobstvennoie Minienie (A Personal Opinion)	Nov. 16	Volunteer Jam	Jan. 12
L'une Chante L'autre Pas (One Sings, The Other Does Not)	Feb. 16	Pele	May 25	Soldaty Svobody (Soldiers of Freedom)	July 27	Voshjoenie (The Ascent)	Jan. 12
MacArthur	June 29	Pelvis	June 22	Soleil Des Hyenes (Sun of the Hyenes)	May 25	Vous n'Aurez Pas L'Alsace et La Lorraine (You Won't Have Alsace-Lorraine)	Nov. 2
Madam Kitty	Jan. 19	Pete's Dragon	Nov. 9	Sonata Nad Ozerom (Sonata Over The Lake)	Jan. 19	The Warrior Within	June 29
Madame Claude	May 18	Phai Kam Pieng (Kill For The Truth)	Feb. 23	Sonya and the Madman	Aug. 3	Welcome To Blood City	Oct. 26
Maia Morska Vila (The Little Mermaid)	March 9	Phooying Yay Chai Daeng (The Village Head at the Border)	July 6	Sourcerer	June 29	Which Way Is Up?	Nov. 2
Mama, Ich Lebe (Mama, I'm Alive)	March 23	Phuen Rak (My Dear Friend)	March 9	Sourdough	March 2	The White Buffalo	Sept. 21
Mandagarna Med Fanny (Mondays With Fanny)	May 25	The Picture Show Man	April 13	Soy Un Delincuente (I Am A Delinquent)	Sept. 7	White Rock	Feb. 2
The Mango Tree (Churning)	Dec. 21	Piger Til Soes (Girls At Sea)	Sept. 28	Space Cruiser Yamato	Dec. 21	Who Are The DeBols? (And Where Did They Get 19 Kids?)	Oct. 12
March Or Die	Aug. 3	The Pioneers	March 16	Specijalno Vaspitanje (Special Education)	May 25	Who Has Seen The Wind	Nov. 16
Mecava (Snowstorm)	Aug. 17	Platanov	Jan. 19	The Spy Who Loved Me	July 6	Why Shoot The Teacher?	Dec. 14
Men Of Bronze	Sept. 28	Plus Ca Va, Moins Ca Va (The More It Goes, The Less It Goes)	Aug. 31	The Squeeze	March 2	Wizards	Feb. 2
Mi Hija Hildegart (My Daughter Hildegart)	Sept. 28	Podranki (Orphans)	May 18	Stand Up Virgin Soldiers	April 20	The World's Greatest Lover	Nov. 16
Mi Primer Pecado (My First Sin)	May 25	Pokfoei (Spider Football)	March 2	Star Wars	May 25	Yatsu Hakamura (Village of the Eight Tombs)	Dec. 14
The Mighty Peking Man	Aug. 31	Poloh (Disturbance)	Jan. 19	Starship Invasions	Oct. 19	Yeh Nuat Sua (Operation Black Panther)	June 8
Mimino	Aug. 3	Porci Con Le Ali (If Pigs Had Wings)	July 13	The Story of Susan	May 11	Yod Manoot Computer (The Computer Superman)	May 11
Mina, Viento De Libertad (Mina, Wind of Freedom)	Sept. 28	Porn Flakes	March 23	Strange Shadows In An Empty Room	Feb. 16	You Light Up My Life	Aug. 10
Mr. Billion	March 2	Pour Clemence (For Clemence)	Aug. 31	Stroszek	July 20	Young Lady Chatterley	May 18
Mogliamante (Lover, Wife)	Nov. 16	Pourquoi Pas (Why Not?)	Dec. 14	Stunde Null (Zero Hour)	April 27	Youthquake	May 25
Moi, Fleur Bleue (Stop Calling Me Baby)	Nov. 16	Povra Tak Otpisanih (The Written-Off Return)	Aug. 17	Stunts	June 8	Zanim Nadejdzie Dzien (Before The Day Breaks)	June 1
Mon Coeur Est Rouge (My Heart Is Red)	March 9	Presuda (The Verdict)	Aug. 17	Submission (Scandale)	Jan. 26	Zbojnik Jurko (Robber Jurko)	March 9
Monsieur Papa	Sept. 14	The Prince and the Pauper	June 15	Super Van	Sept. 7	Zdjecia Probie (Screen Tests)	May 25
Moods Of Love	Feb. 2	The Private Eyes	Jan. 26	Suspiria	April 13	Zerkalo (The Mirror)	Feb. 2
Moonshine County Express	June 8	Providence	Jan. 12	Sutdelan (Desiderium)	Dec. 14	Zofia (Sophia)	June 8
Mort D'Un Pourri (Death of a Corrupt Man)	Dec. 21	Przepraszam, Czy Tu Bija? (Foul Play)	June 1	Swami	Dec. 14	Zongora A Levegoen (A Piano In Mid-Air)	March 2
Mount Hakoda	July 27	Pumping Iron	Jan. 19	Swedish Mixx	July 6	Zuendschnuere (Fuses)	May 11
The Mouse and His Child	June 29	Puppe Kaputt (Dolly Kaput)	Oct. 12	Szepek Es Bolondok (On The Side-Line)	March 2	Zwei Tage Fuers Leben (Two Days for Life)	Feb. 2
Mrigayaa (The Royal Hunt)	July 27	Que Es El Otono? (What's Autumn)	June 1	Tabu (Taboo)	Feb. 23		
Mue Peun Khin (The Reluctant Gunfighter)	Jan. 19	Quelle Strane Occasioni (Strange Events)	March 9	Tagebuch Eines Liebenden (Diary of a Lover)	Jan. 19		
Muerte Al Amanecer (Death At Dawn)	Aug. 31	Queridissimos Verdugos (Dearest Executioners)	May 4	Take One	Aug. 17		
Ne Nagingi Se-Van (Don't Lean Out The Window)	Aug. 17	Qu'est Ce Que Tu Veux Julie? (What Do You Want, Julie?)	March 23	Tanasse Scatun	Sept. 28		
Nene	Dec. 14	Rabid	June 29	Tang Saa Phan (The Tiger's Way)	Aug. 10		
Neung Toh Jet (The Dirty Seven)	April 27	Race For Your Life, Charlie Brown	June 29	Tauwetter (Thaw)	Dec. 7		
New York, New York	June 22	Raggedy Ann And Andy	March 16	Telefon	Dec. 14		
Nezabybaemaya Osen (The Unforgettable Autumn)	July 27	Rak Otaroot (Only 16 Part 2)	July 6	10% Nadeja (Ten Per Cent of Hope)	Jan. 26		
Niedzielné Dzieci (Sunday Children)	May 18	Raw Deal	Feb. 9	Tenda Dos Milagres (Tent of Miracles)	July 13		
9-30-55	Aug. 31	Raza, El Espiritu De Franco (Race, The Spirit of Franco)	Nov. 23	Tendre Poulet (Tender Cop)	Dec. 21		
Nochi Nad Chili (A Night Over Chile)	Aug. 3	Rene La Canne (Rene The Cane)	March 9	Tengamos La Guerra En La Paz (Let's Leave The War In Peace)	Aug. 24		
Norok (Northwest Wind)	Sept. 21	Reperages (Location Hunting)	Nov. 16	Tentacles	June 15		
Nous Irons Tous Au Paradis (We Will All Go to Heaven)	Nov. 23	The Rescuers	June 15	Terror	March 16		
Nous Sommes Des Juifs Arabes		Riasztoloves (Warning Shot)	March 1	Tetectoria (Entanglement)	March 2		
		Rio Negro (Black River)	Aug. 3	Thieves	Feb. 16		
		Rollercoaster	April 27	Three Warriors	Nov. 9		
		Rolling Thunder	Oct. 5	Three Women	April 13		
		Roseland	Oct. 5				
		The Rubber Gun	Aug. 31				
		Ruby	May 18				
		Ruzove Sny (Rose-Tinted Dreams)	March 9				
		San Babila: 20 H (San Babila: 8 P.M.)	Aug. 10				
		San Gottardo	Aug. 31				
		Sandstone	Feb. 23				
		Sao Jomken (The Tomboy)	Aug. 31				
		Sao Thang Tam (The August Star)	July 27				

## Desert Blooms In Las Vegas

(Continued from page 6)

building and convention center that added 300 rooms to the hotel in '76. And, despite continued rumors of financial difficulties, the Tropicana

had begun construction on a 21-story Tiffany Tower. Tourists motoring into town from Los Angeles in the past few weeks have

been astonished by the disappearance of the old 70-foot-high fountain (with its large, unfolding, rose-like petals), a landmark of the hotel from 1957 on.

All these emblems of a flourishing Vegas economy — summer casino revenues up 19% for a record-breaking 1.1-billion take and the figures for the final quarter still to come — are shadowed, however, by the closing of the Desert Inn, long a haven of the high-rollers, most recently the headquarters of its late owner (Howard Hughes), and now undergoing a costly renovation, which apparently led to the hotel's shutdown.

Change in the appearance of the Strip is paralleled by changes in hotel headliners. Motion among performers, once quite rare, is now a common place. Shirley MacLaine, who made her Vegas debut a year or two ago at the MGM Grand, is now headed for the Riviera. Engelbert Humperdinck, who got his start at the Riviera, is now leaving for an undisclosed (at this writing) affiliation. Johnny Carson, recently at Caesars Palace, is now returning to the Sahara. So is Buddy Hackett while Alan King is moving from Caesars to the Sands. The Mills Bros., long a Flamingo supporting act, are now supporting Dean Martin at the MGM. Helen Reddy, whose name was frequently at the top of the MGM marquee, has now settled at the Las Vegas Hilton. Ann-Margaret, who headlined at the Hilton, is moving to Caesars Palace. And the Hilton is wondering how to fill the enormous gap left by the death of Elvis Presley, the biggest audience draw in Vegas showrooms for years.

While Sinatra and Dean Martin continue to be ineluctable magnets for gamblers at their respective hotels — something Elvis Presley never was — neither was able to fill showrooms as a consistent SRO attraction as did the late King of Rock 'n' Roll.

Rock plays no figure on the Strip entertainment scene, except at the Aladdin's Theatre for the Performing Arts. Completed just 18 months ago at a cost of \$10,000,000, the 7,500 seater bowed to a July 4, 1976 weekend sellout with Neil Diamond. Since then, what with the departures of various entertainment directors, it has presented such top rock attractions as Boz Scaggs, Steve Miller, Cheech & Chong, Leo Sayer, Peter Frampton, The Commodores and Fleetwood Mac. The Aladdin is virtually the only spot, other than skating rinks, where Vegas teenagers can go for their generation entertainment.

Culture is also on the upgrade in Vegas, with the Artemus Ham Hall on the UNLV campus playing host to outstanding concert attractions like the Philadelphia Symphony, violinist Isaac Stern, pianist David Bar-Illan and others of comparable calibre. A short distance away on Maryland Parkway, a resident theatrical company has set up shop.

Cognizant of this growing penchant among the citizens of one of the country's fastest-growing cities, the Dayton-Hudson Properties have been publicizing their 80-acre shopping center, now under construction, as a future haven of the Fine Arts. The Meadows, situated on the west side of town (once a ghetto outpost), is to have a continuing program of ballet, symphonies, jazz concerts and art exhibits. During a nine-month screening period, five young artists were selected to create sculptures for the shopping center.

As a former New Yorker, I derive the same sense of excitement-in-the-air, of perpetual motion and change — also of helter-skelter and garsih growth — that I once experienced when I was growing up in Gotham in the 1930s and '40s.





# SEASONS GREETINGS from MONTY PYTHON

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(except possibly for some other comedy teams, but we are english so perhaps we are the most successful *english* comedy team in the world, well damnit our TV shows have been seen in twenty five countries and our last movie did \$9m distributors gross, whatever that means, and we've sold a million and a quarter of our books and over a million copies of our record albums, so we're not exactly broke)

*anyway, the point is we're back together again in 1978 for*

*Monty Python's New Film*

written by and starring GRAHAM CHAPMAN, JOHN CLEESE, TERRY GILLIAM, ERIC IDLE, TERRY JONES, MICHAEL PALIN  
Directed by TERRY JONES Designed by TERRY GILLIAM Produced by JOHN GOLDSTONE

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## \*\*\*\*\* A Women's Film Exchange (On Male Bias As Barrier) \*\*\*\*\*

\*\*\*\*\*By CECILE STARR\*\*\*\*\*

It's been a year, almost to the day (Jan. 9, 1977), since the Arts and Leisure Section of the N.Y. Times published an article I had written, which they titled "Is the Government Subsidizing Sexism in Film?" In it I protested the virtual exclusion of women from a number of important educational and cultural film projects, heavily funded by Federal and state agencies and by tax-free foundations. I cited the Museum of Modern Art's three-year film study program, the Anthology Film Archive's repertory screenings of "key words" and the American Federation of Art's avant-garde film exhibition. In each instance the selections had been made by men who said they wanted to include more women and more films by women, but couldn't find adequate quantity and quality. To women like myself, it seemed a clear case of taxation without representation.

Since then, some good things have happened — and some good things haven't happened. In the latter category, The Museum of Modern Art's film study program, now in its second year (and funded with \$347,763 from the National Endowment for the Humanities), still has not "announced" any women as lecturers, filmmakers, or organizers. And the Anthology Film Archive still has not announced any women appointed to its five-man Film Selection Committee.

The American Federation of Art, however, has added three women to its advisory Film Committee. Initially the committee of nine included only one woman, Camille Cook, Director of the Film Center at the Art Institute of Chicago. After serious searching the AFA found three more qualified, available women: Edith Kramer, of the Pacific Film Archive in Berkeley; Melinda Ward, of the Walker Art Center in Minneapolis, and Ellen Hovde, New York independent filmmaker. Who knows how many more they might find, if they would keep looking?

### Mekas Heard From

Only one bad thing that I know about happened as a result of my article — an attack in The Soho Weekly News by Anthology Film Archive's director, Jonas Mekas, calling my article (and me, by implication) thoughtless, dishonest, manipulating, sexist, insulting, nonsensical, and harmful. I've thought it over and I reckon that if I were even half that wicked I'd be a somebody in the film world, even in the little world of non-commercial, independent films. But I wondered why Mekas had answered my no-names, facts-only article with no facts and names only.

Then Bernice Baer, Special Projects Officer of the International Women's Year Secretariat, sent me some publications that helped me understand the problem. One booklet, entitled "The Creative Woman" (available for \$1 from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20404) gave facts and figures revealing that when women audition for symphony orchestras or submit their paintings or writings, they have significantly better chances of being hired or hung or published if their gender is not known — that is, if they fiddle or toot behind screens, or sign their paintings and articles with an initial instead of a feminine first name.

This can only mean that a significant number of men discriminate against women intentionally

or unconsciously. In either case it would be extremely difficult for such men to "find" competent women, or to accept the fact that they are prejudiced against competent women.

### Off To Buffalo

Then I got a call from Wiley Hance, a former ABC-TV producer of the "Directions" show, for whom I had written several scripts. He wanted me to help get together a panel of women filmmakers for a three-hour program on WNED-TV, the educational station in Buffalo (where recently he's been appointed Executive Producer for locally originating programs). There wasn't much money available, but with help from the Film Speakers Bureau, indirectly funded by the New York State Council on the Arts, we got five women up to Buffalo in mid-February, on the first sunny day they'd had in months. We were Mary Ellen Bute, Edie Lynch, Roz Mass (substituting for Doris Chase), Linda Feferman, and myself.

Most of us saw each other's films for the first time as we watched the studio monitor. Mary Ellen Bute, who made the first American abstract animation films back in the 1930s, told about the peak years in the 1950s when several of her short films were playing in New York theatres at one time, one of which ran for years with the popular "Lili." Edie Lynch wondered how she had gone through film school at NYU without once seeing a film that Bute had made, or even hearing her name. Linda Feferman, another NYU film graduate, remembered that when one of her male teachers warned her not to try to be a director, she changed classes — and she became a director, and intends to remain one.

This was my first association with an all-woman activity, and I enjoyed it immensely. We all did. Off camera, one thing led to another. At Edie Lynch's recommendation, Monica Freeman was invited by Wiley Hance for a subsequent program on black filmmakers. Claudia Weill, who was not free when I asked her for our program, went up to Buffalo for another show. Roz Mass, after seeing Mary Ellen Bute's film on "Finnegan's Wake," proposed a program on James Joyce films to the Modern Language Assn. (which she organized and chaired last month in Chicago).

We saw that every activity brings more activity. And inversely, when we are excluded, we miss not only the event itself but also the multiple opportunities and benefits that result from being involved in the first place.

### Women's Exchange

We talked about getting together in New York City, and in June some of us began meeting informally in a group we call the Women's Independent Film Exchange. We've had eight meetings thus far, the last two of which were devoted to screening films by some of our members: Mary Ellen Bute, Doris Chase, Martha Edelheit, Monica Freeman, Edie Lynch, Rosalind Schneider, Alida Walsh, and myself. We are trying to use our combined energies and resources to take positive and effective action on behalf of ourselves and other independent women in film. And as minority groups have the same problems we have, we hope we'll be helpful to them as well.

Not all our members are film-

makers. Barbara Rochman, for example, is a lawyer who's especially interested in film and in women's activities. Mary Newhouse is an artist and teacher, who organizes an annual program of films made by New York high school students. Susan Mace teaches film at a private high school and is an independent film consultant. The sharing of ideas, goals, and expertise within the group benefits us all. As Edie Lynch has pointed out, "it propels me to think more carefully, with deeper purpose, you might say, about the work I am doing."

But many of our meetings have been devoted to listening to other people. We've met with Barbara Haspiel and Mara Bennici at the New York State Council on the Arts to learn more about the organization's grant-giving procedures. We've met with Julie Semkow and William Sloan at the Donnell Library Center's film library; with Nadine Covert, Judy Trojan, and Mary Ann Chach at the Educational Film Library Association; and with Joseph Noble, president of the American Association of Museums and Director of the Museum of the City of New York, and with his assistant, Jane Wong. Millicent Hodson, a guest at one meeting, told us about the Maya Deren project which she and three other women are preparing for publication later in 1978.

We hope to have more screenings of our films and of films made by other women. We want to help set up a permanent, accessible information file on women and minority filmmakers in the New York area. We are discussing the possibility of presenting film programs in various areas of the city.

Now, a year after my article appeared in The New York Times, we see that government funds are still subsidizing sexism in film projects, whether intentionally or not. Righting these wrongs — or any other wrongs — is not easy. The fact that we call ourselves a women's group and that we promote women's films are obvious signs of our weakness. After all, the Museum of Modern Art isn't called the Museum of Men's Modern Art; their film study programs aren't labelled "films made by and about men." And I wonder if the public would react favorably to them if they were.

Being involved with independent films is difficult enough in itself, without the added burdens we carry. Mary Ellen Bute says she would rather make films than eat, and in this time of rising film and lab costs, she adds that independent filmmakers often do just that. Therefore we support those organizations and individuals who are making conscious efforts to give women and minorities opportunities in film that traditionally have gone to white males. As to those that still resist change, or ignore the need for it, we may just have to wait until they find themselves caught with their grants down.

### Based On Detroit, Ord In Texas Knocked Out

A similar ordinance will not affect Dallas or Irving following a ruling by a federal district judge that has declared University Park's X-rated motion picture ordinance unconstitutional.

U.S. Dist. Judge Robert Hill voided University Park's restriction prohibiting the showing of erotic films within 500 feet of an area zoned for church, school, park or residence.

The ordinance was based on a Detroit, Mich. ordinance that was upheld in 1976 by the U.S. Supreme Court, it was stated by Dick Wood, University Park city attorney.

(Continued on page 82)

## Film Exhibitor In Town Of 271 Population, Ralph McClanahan

By HARLAN JACOBSON

Cumberland Gap, Tenn. "There's so much romance over the theatre business, you tend to forget the economics," sighed Ralph McClanahan, 29, who is a third generation exhibitor. His late grandfather was Russell McClanahan Sr. who worked on the railroad for 20 years, before he moved to Irving, Kentucky to start the Mack Theatre (after McClanahan) in 1939 followed by the New Irving, which his son still operates today.

In 1974, the grandson moved into Cumberland Gap, Tennessee (pop. 271; 91 voters), where the legendary Daniel Boone followed an Indian pass in 1769 through the Appalachians, Boone-like he built with his own hands the most vital thing he needed. A theatre.

That theatre, also called the Mack though it began as the Rebel, three months ago put McClanahan into insolvency. Projecting a start-up cost of \$15,000, a shallow dig forced McClanahan to bust through the roof of the existing structure. Total cast was \$43,000. "I borrowed the whole nine yards," said McClanahan. "I mortgaged my house."

### Nostalgia

McClanahan is a nostalgia addict. In October he travelled 250 miles to Chattanooga to see a showing of "Grand Hotel," the 1932 film top-lining Garbo, the Barrymore brothers and Joan Crawford. "I have tried to keep my theatre in the 1939 era image," McClanahan said.

He built it with the help of the Holy Rollers. "I figured Holy Rollers, they gotta be honest," McClanahan said. "And they were great, though it took us a year and a half. They had other jobs and I couldn't just ask them to run on over here with a log anytime I wanted."

The lobby is a cross between a mining museum (Eastern Tennessee and surrounding states are mining centers) and an old general store, furnished with bits and pieces of film memorabilia, including a 1939 Manley Popcorn machine, an old jukebox, one-sheets, film reels, ads, farm and mining implements, and a large hay wagon made in town. The wood candy counter had hotel reservations desk in its first life.

### Short Throw

The auditorium is marked by wood sidewall lamps, alongside the 200 green velvet seats McClanahan bought from a hospital in Kentucky. The throw looks about 35 feet, which isn't long enough for perfect focus, he admitted, "but looks good to me, and I never have had any complaints." His booth, which cost \$15,000, he figures, is an automatic Simplex platter system, feeding 35mm film before a Xenon bulb, with solar sound and brinker heads.

His nearest competition is in Middleboro, Kentucky, where the Jaycees operate a theatre, or Knoxville about 90 miles away. "People with autos that can make it to Knoxville are the jet set around here," he joked. What McClanahan unreels twice on Fridays and Saturdays and once on week nights on a weekly change policy is pretty near what Cumberland Gap and environs sees. "Also, it's dry for miles except for here," he said.

### 'Star Wars'

"Star Wars" held over for three weeks and may go four, and McClanahan is happy with the 60/40 straight split Fox dealt. "I showed 'Jaws' 72 times (that's eight weeks) and I still lost money," said McClanahan, who had forwarded a \$5,000 guarantee and paid 90/10 after the house expense. What's his house

nut? "I dunno," he smiled, proving exhibitors everywhere have some things in common.

The Mack just came off a one-week run of "Thunder and Lightning," Fox's item toplining Kate Jackson. "It went over real good. 'One on One,' topcasting Robbie Benson only went over 'okay.' 'Other Side of Midnight' is due in next, followed by 'Bad News Bears in Breaking Training' and 'The Spy Who Loved Me.' McClanahan is the furthest point south in the Cincinnati exchange, which he thinks gives faster print service than Atlanta because it is in the North.

"You got to get people in the habit of goin' to the movies. Any little thing'll deflect 'em. The theatre business in the last 10 years has gone straight to hell," said McClanahan. "I grew up in it. I ate supper with it since I was this high," he motioned very low. "And exhibitors have gone from the front pew to work with."

### Detriments

Big budget productions, lack of imagination, television and sex have ruined the film business, McClanahan thinks. "When an exhibitor looks at tv and says it's competition, then everything is lost. We still have some things of quality to work with."

McClanahan's latest item to work with was a showing of "Drive-In," before which Richard Owens, his projectionist, decided to break the world's record for lying on a bed of nails. "He went 26 hours. The record was 25 and 20 minutes. The lobby filled up (50 people fill it up), and the women were fascinated. They drank three Cokes. The men just walked on by him. I heard one guy say 'Yah, I kin do that,' McClanahan said. "We took Rich to the hospital after that. He looked awful." The nail-lying projectionist is leaving, and McClanahan is training Wolfie, a 20-year old customer to take over the booth. There is no union.

"'Easy Rider' was the right idea a good, quick, low-budget film that had content, not stars," opined McClanahan. "The sex in some of these films has just ruined the business. It hurts business everywhere. It hurts the people who stand there and applaud it," he stated. "We ought to be talking about everlasting things," he added. "There was more sex in Barrymore's patting Crawford on the behind in 'Grand Hotel' than in anything today that's got an X-rating."

### Only Two X's

McClanahan, however, showed "Emmanuelle," Columbia's soft-core erotic film of two years ago. "That and 'Myra Breckenridge' were my only two X-rated films. I did terrible on both. They hurt the theatre, probably, but I'd do it again. 'Emmanuelle' was a beautiful picture," he said, reminding him of Roger Vadim's "And God Created Woman" (1956). "I snuck up in the balcony to see Bardot. She was the most beautiful woman I ever saw," he sighed.

"Sometimes you can do more for the industry than just make a buck," McClanahan chided. "Hollywood was built on nickles and dimes. It can't turn away its audience. It's hard enough to find and keep an audience coming back," he declared. "If they can't think of anything new, well then do a remake," he suggested. "I loved 'A Star Is Born.' I thought Barbra Streisand was wonderful."

McClanahan would like to get into production, but complained that

(Continued on page 82)





# MOTOWN INDUSTRIES

The Total Entertainment Complex



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## Valenti Views U.S. Pic Biz

(Continued from page 1)

theatres and for the financing of prime American tv programs. It is not profit. It is the return of needed production capital.

The estimated total annual investment by American companies in production of theatrical films and tv programs is \$750,000,000.

Following the same trend as in the domestic market, foreign film rentals in 1977 resumed the upward trend of recent years which had been broken only by an interruption in 1976. The increase abroad did not rise at the same rate as the domestic gross but foreign billings still climbed to a record level.

The improvement in foreign business was largely influenced by two factors during the year.

This first factor was the great success of several top motion pictures. The pattern of expanded box-office at home was repeated abroad. While "Star Wars" and "The Spy Who Loved Me" have generally lead the parade, a number of other films achieved outstanding results, among them "The Deep," "Rocky," "Taxi Driver," "New York, New York," "The Other Side of Midnight," "Annie Hall." The boxoffice returns of films such as "Star Wars," because of substantially later release dates, are only at year's end beginning to be reflected in foreign grosses.

The second factor was the fluctuation of the value of foreign currencies. This is an element absent in the domestic market. In 1976 the overall foreign decline was more than accounted for by the extent to which local currencies fell in value in relationship to the dollar. Thus, in nine out of 10 top markets the local currencies lost value in comparison with the dollar.

The reverse has been true in 1977. The value of local currency in several major markets — W. Germany, Japan, and The United Kingdom — has appreciated against the dollar and thus has bolstered dollar earnings.

### Television

Sales of American programs in 1977 were estimated to exceed \$200,000,000 from 120 markets outside the U.S.

During the past decade while the number of receivers abroad increased by 62%, our total sales rose by 120%, or nearly double. Even after discounting the effect of more than 70% inflation, this sales record is tribute to the excellence and quality of the U.S. production.

The increases in tv revenue from overseas have not been the automatic result of the spread of television around the world. Far from it. They have been achieved in the face of vastly increased competition from foreign producers, growing nationalism in larger overseas markets, stringent measures to promote local production industries, quotas and other non-tariff barriers to trade, various types of remittance restrictions, augmented customs duties, and taxes on earnings abroad.

To combat these strictures and to keep pace with continuing increases in our tv program production costs, the Television Program Export Committee of the Motion Picture Export Assn. pursues a steady campaign of making sales agreements in foreign markets. Such agreements now cover more than 50 countries.

While U.S. distributors actually sell to some 120 countries abroad, the bulk of the overseas revenue comes from relatively few big markets. The top five markets in 1976 (1977 results are not yet complete) were: Canada, Japan, Australia, the United Kingdom, and Brazil, which accounted for more than 65%

of that year's total exports. The primary English-language markets of Australia, Canada, New Zealand, and the U.K. made up 43% of U.S. sales abroad. Of the foreign language markets, western Europe totalled around 18%; Latin America and the Caribbean about 19%; the Far East 16%; the Middle East 2.5%; Africa 1%; and Eastern Europe about .5%.

### 20% Of World Gross

In the past decade foreign television sales have accounted for a little more than 20% of world gross. The proportion of foreign to domestic has improved over the years, reaching some 24% foreign to 76% domestic. Can we look forward eventually to the same 50-50 domestic-foreign ratio for television as for theatrical films? It seems unlikely.

There is a vast difference between the structure and economics of television and theatrical motion pictures. In many countries television is not only subsidized but actually owned and operated by the government.

It is an instrument of national policy, a principal means of communication, both cultural and political. The economic necessity which motivates theatrical exhibitors throughout the free world to buy the best and most popular entertainment available is absent in these government-controlled tv systems.

Additionally, competition in the foreign market from such increasingly able producers as the British, French, Italian, Japanese, Mexican, Peruvian, Argentinian, Brazilian, and other developed and developing TV industries will continue to grow through the years.

We may not reach the 50-50 ratio but we are making progress and I doubt not that the upward trend of the past few years can and will be maintained.

### A Darker Side — Piracy

No consideration of foreign markets could be complete without mentioning one of the greatest threats facing the industry today: the cancerous growth of piracy.

To cite a few examples: in Palermo, Italy, a television station exhibited a pirated print of "The Sting;" in Lebanon pirated prints of "Jaws," "The Exorcist" and "Marathon Man" have been sold on the open market; in Saudi Arabia the exhibition of pirated video cassettes of films such as "Shampoo" and television shows such as "Bionic Woman" is flagrant and notorious; and in South Africa pirated prints of "Rocky" have been shown in public theatres. Cuba is daily showing pirated prints.

Piracy has of course always been with us. But the advent of new technology which makes it much easier illegally to duplicate films has led to a veritable explosion in the unauthorized use of motion pictures. Piracy, if left unchecked, threatens seriously to erode the economic base of the industry to the detriment of producers and distributors and exhibitors alike.

The industry is moving with vigor, and a considerable expense, to cut out this cancer. Film security offices have already been established in Hollywood and Paris, and arrangements have been made to open others. Close relationships with police forces around the world are being established; efforts are being made to strengthen anti-piracy provisions in national laws; and the industry's own security procedures are being improved.

At its recent General Assembly, the International Criminal Police Organization (Interpol), called upon its 125 member nations to join

in the fight against piracy. Interpol found that piracy affects government revenues and local employment as well as the industry. This is a singularly significant step in raising world awareness of the problem. And it is encouraging that three dozen criminal convictions for piracy have already been obtained in the U.S. alone.

Much remains to be done. Whatever may be their differences in other areas, piracy is a threat against which all segments of the industry can and should join in common battle.

## Don't Lose Your Marbles

(Continued from page 6)

musical comedies could be performed right down there in the mines — during coffee breaks.

I thought it might take the miner's minds off what a tough, dirty job they had and forget about going on strike every once in a while.

I got nowhere with this idea either. The coal mine owners said they thought it would be too distracting for the miners and nobody would notice that the canary was dead. (If you don't understand this — send to Department 45-W, Department of Mines, 76500 Pennsylvania Ave., Washington D.C. 10003, for a free booklet for coal miners — it's called: "You and your canary and what to do if your canary is still alive and you're not.")

It's a very interesting little booklet even if you don't give a good damn about coal miners or canaries — or anything!

So much for my attempt to make a fast million or two at filling stations and in coal mines.

In the legitimate field I had much better luck, I wrote a drama. It is a sort of a reverse "Son of Sam" kind of drama where this young guy goes around wherever young couples are parked in their cars — smooching — or necking or whatever it is called. This guy has a loaded pistol — and he interrupts the young couple who are necking or smooching or whatever hands them the loaded gun and asks them to shoot him. (This is taken from an actual case which happened in Lynbrook Long Island, New York where I happened to live when I was a boy.) — Usually the young neckers or smoochers don't know what to do but when this guy insists they usually shoot him. And usually in a spot that won't hurt too much — like his head.

After almost a whole year of this crazy behavior this guy is caught and they want to give him a test to see if he has all his marbles.

Eighteen psychiatrists and a judge decide that he is sane enough to stand trial but he isn't guilty — the people who shot him (at his request) are guilty. This creates a terrific law problem but it is solved in no time by F. Lee Bailey (who takes the case just for the publicity) and the 27 people who shot this poor innocent boy go on trial and are found guilty (the jury was out just long enough to get a cup of coffee).

The 27 people who shot this poor innocent boy at his request are sentenced to Devil's Island — as soon as they refurbish it, and the play ends where this poor innocent boy with 54 bullet holes in his head (counting where the bullets went out the other side) stands alone on the stage — in a single blue spotlight, reads excerpts from "The Wizard of Oz" in the original Polish.

Please watch for this production and go and see it — although it's success is practically guaranteed by its out-of-town box office (Keewana, Michigan \$27.36 — Tooze, Iowa \$27.33 — Deaf Smith, Texas \$27.32) the critics are liable to zing it because of its middle-of-the-road socialism, and I wouldn't like

that. I wouldn't like that one bit. I'm too much of an artist and a perfectionist to take any kind of criticism — so again — please go and see it — make it a hit. Financially — if no other way. And let's not ever forget — America needs Broadway because Broadway is the only place left where we can say what we want to — and do what we want to — and it's the only place, as the famous judge of the Supreme Court, Justice Felix Frankfurter once said, "On Broadway it doesn't matter whether you're black or Puerto Rican, or Jewish, or Gay — success may come to anyone — but if you're a black, Puerto Rican, Gay Rabbi (with an uncle in the fur business) you'll stand a much better chance."

## Fun With Black Box

(Continued from page 1)

is embarrassing, and ending up third is a mortal sin.

The fact that all three networks are making zillions of dollars has no effect on their standings. This fall, ABC is number one, NBC is number two and CBS is number three. Because of this, heads are rolling at NBC and CBS. Grown men in Brooks Bros.' suits are throwing themselves in front of commuter trains. Others, who used to travel around the country in private company jets, are now taking the bus to their new homes in the South Bronx.

My wife, who doesn't know how the game is played, thinks by switching her dial she can save a network executive's life.

The other night we were watching a tv show on ABC and she said, "Why don't we switch to CBS?" "What for?" I asked.

"They need the business," she replied. "I just read they were number three in the ratings."

"We can't help them by switching the dial," I told her.

"Why not?" she wanted to know.

"Because we don't have a black box. You see the ratings hinge on 1,200 homes. Mr. Nielsen puts a black box in each one of them, and then on the basis of that he knows how many people in the U.S. are tuned in to any particular show."

"But suppose we're not watching the same show as the person who has a black box?"

"That's not Mr. Nielsen's problem. He has to assume that we are watching the same program as the person with the black box. That's how the ratings are made."

"Well, why don't we get a black box and help out CBS and NBC? I don't see why ABC has to be always first."

"You can't get a black box just by asking for it. Mr. Nielsen decides who gets the black boxes and who doesn't. If everyone had a black box Nielsen would never be able to tally the results. He doesn't have the staff to check 100,000,000 black boxes. In fact he'd go broke installing them."

"I wonder who has our black box?" my wife asked.

"What do you mean, who has our black box?"

"Well, somewhere out there in America someone has a black box, and Nielsen assumes whatever he or she is watching we're watching too. If we could find out who the person is we could call and tell her what network we were tuned into just in case she was viewing something else."

"Nielsen doesn't tell anyone who has his black box. He makes people take an oath of secrecy when he puts one in their house. Otherwise everyone would be calling them up and they wouldn't have time to look at television."

"It's hard to believe that so much money and so many jobs are at stake because of 1,200 little black boxes. What would happen if someone with a black box watched

public television instead of a network show?"

"Nielsen would probably come to the house himself and rip it out of the set, and he'd see to it you never got a black box again."

She thought about it for a moment and then said, "I'm glad we don't have a black box. I don't think I could stand the pressure."

## Irish Film Biz Still Awaiting 'Promised' Aid

By MAXWELL SWEENEY

Dublin.

With a drop in feature film production at Ardmore, the National Film Studios of Ireland, John Boorman, chairman of the board of the state-owned outfit, has recently commented that the company "survived, but at the cost of falling into debt."

He has emphasized that the long-promised legislation to provide financial aid to film production is still awaited. Boorman says that a revolving fund to finance or part-finance Irish films is essential.

Only three films were made at Ardmore during the year 1976-77: "Un Taxi Mauve," a French-Italian coproduction starring Charlotte Rampling, Peter Ustinov and Fred Astaire; additional photography, editing and post-production work for John Boorman's "Exorcist II: The Heretic"; and "The Inn of the Flying Dragon." Two major tv films, "Law and Order" for the BBC, and "Lebenslaufe" for Polyphon of Hamburg were also made at the studios plus a number of commercials for home and overseas tv networks.

Distributors and some exhibitors were engaged in a major hassle during the year when the Commission on Restrictive Practices investigated accusations that small independent exhibitors were being unfairly treated by distributors. The majors renters gave evidence before the Commission and suggested a modification of the distribution system, but flatly declined to be involved in a scheme which would give small units first-run pictures before city centre houses screened them. The Commission has not yet handed down its ruling.

The Green Group has now built up a substantial chain in the suburbs and is regarded as a target for criticism by independents. But in their turn independents have been accused of not putting money back into their houses to attract customers. The independents claim that they have been starved for major films.

Dublin center cinemas suffered a falloff of audiences, due to disinclination of public to go downtown at night, but there was an upturn in biz towards the end of the year. Both major exhibitors and renters repeat the old claim that "there's nothing wrong with the biz that a good film won't cure."

Censorship has caused fewer headlines than usual, but there's no chance of porn getting through film censor Dermot Breen's net, and some of the most titillating titles in the ads have been edited or removed before they get to the Irish screens. Breen has continued to display a balanced view and relations with renters are regarded as good.

Introduction of a new tv channel which will cover an additional area later in 1978 may dent local business further, and lead to more switches to bingo halls.

Mike Bills is new office manager at the Universal Film Exchange in Dallas. He replaces Roy Smith who retired following 30 years of service.



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## BOOKS REVIEWED BY 'VARIETY' 1977

Title	Author	Date
A Fine Mess	Richard J. Anobile	May 4
A Pictorial History of the American Theatre	John Willis	Sept. 7
A Relevant Memoir	Henry Hart	Dec. 21
American Folklore Films and Videotape - An Index	Judy Peiser, William Ferris	July 6
The Art of the Dance	Sheldon Cheney	June 8
At Random	Bennet Cerf	Sept. 28
At the Cinema: 148 Film d'Auteur	Alberto Moravia	Oct. 19
Backstage Passes	Al Kooper, Ben Edmonds	March 16
Between Acts	Robert Merrill	March 30
Between Marriage & Divorce	Susan Brandy	Jan. 12
Beyond The Image	Ronald Holloway	Dec. 14
Billy Wilder in Hollywood	Maurice Zolotow	Oct. 19
The Book of Darts	Paddy Whannel	March 23
Book of Villains	Zero Mostel, Israel Shenker	Jan. 19
British Music Hall	Roy Busby	Feb. 9
The Broadway Musical: A Picture Quiz Book	Stanley Green	May 25
Bubbles	Beverly Sills	Feb. 16
Cannes Rapport	Sigurd Moe Hetland	Nov. 2
Cast of Thousands	Anita Loos	Feb. 9
Cecil Beaton - Stage and Film Designs	Charles Spencer	Feb. 23
Changing	Liv Ullmann	Feb. 9
Clearing The Air	Daniel Schorr	Oct. 26
Cole Porter	Charles Schwartz	July 13
The Communications Revolution	George N. Gordon	Dec. 7
Contemporary Dramatists	James Vinson	Aug. 31
Costume Design in the Movies	Elizabeth Reese	Feb. 23
The Court-Martial of George Armstrong Custer	Douglas C. Jones	Jan. 5
The Cracker Factory	Joyce Rebetaburditt	July 20
Damned in Paradise	John Kobler	Oct. 12
Dickens of London	Wolf Mankowitz	July 27
Doing It Yourself - A Handbook of Independent Film Distribution	Julia Reichert	Aug. 3
Encyclopedia of Jazz in the Seventies	Leonard Feather, Ira Gitler	March 23
Fame	Susan Margolis	Nov. 30
The Fan	Bob Randall	May 4
The Filmgoer's Companion - 1978	Leslie Halliwell	Dec. 7
Flesh and Blood	Pete Hamill	Dec. 21
The Flicks	Charles Champ- lin	May 4
Folk Music: More Than A Song	Kristin Baggelaar, Donald Milton	Feb. 9
Fritz Lang	Lotte H. Eisner	March 2
From Option to Opening	Donald C. Farber	May 11
Ginger, Loretta and Irene Who?	George Eells	Feb. 2
Gli Anni Sessanta In Cento Film (1960s)	Giovanni Grazzini	Oct. 19
Going Nuts In Brazil	Jack Douglas	Jan. 26
Golden Age of Television: Notes From The Survivors	Max Wilk	Feb. 23
Good Company	Irving Drutman	March 2
The Gospel According to Billy	Chuck Ashman	Sept. 7
The Great American Amusement Parks	Gary Kyriazi	Jan. 5
Great Times, Good Times	James Kotsilibas-Davis	March 23
Halliwell's Film Guide	Leslie Halliwell	Dec. 14
Haywire	Brooke Hayward	April 13
How To Make a Hit Record	Mike Jahn	March 16
I Mille Film Dieci Anni al Cinema: 1967-77	Tullio Kezich	Oct. 19
In Menschenhaut, Aus Menschenhaut, Um Menschenhaut Herum	Walter Mehring	Sept. 28
The Impure Eye	Gianni Massaro	March 16
The Incomplete Folksinger	Peter Seeger	June 29
Indian Films, 1976	B.V. Dharap	Aug. 31
International Film Guide 1978	Peter Cowie	Nov. 30
It's Not Enough To Be Hungarian	Victor Varconi, Ed Honeck	Nov. 2
The Jack Benny Show	Milt Josefsberg	April 13
Jazz in the Movies	David Meeker	Sept. 28
Jazz People	Dan Morgenstern	March 16
John Hammond On Record	John Hammond, Irv Townsend	Nov. 16
Josephine	Josephine Baker, Jo Bouillon	Oct. 26
Kid Andrew Cody & Julie Sparrow	Tony Curtis	May 4
Les Passagers du Souvenir	Maurice Bessy	May 18
Life Is A Banquet	Rosalind Russell	Oct. 5
Logistics of the American Circus	Joe McKennon	Dec. 14
Long Live The King	Lyn Tornabene	March 30
Love, Honor and Dismay	Elizabeth Harrison	June 22
The Magician of Sunset Boulevard	Frederick Kohner	Aug. 3
Majesty	Robert Lacey	March 9
Making It Big	Marc Stevens, Diana Clapton	Feb. 9
The Making of the Wizard of Oz	Aljean Harmetz	Dec. 21

Title	Author	Date
The Makings of a Musical	Lehman Engel	Nov. 30
The March of Time	Raymond Fielding	Nov. 30
Mary Pickford and Douglas Fairbanks	Booton Herndon	Dec. 14
The Media Are American	Jeremy Tunstall	July 27
The Militant Cinema	Guy Hunnebell	May 25
Monty	Robert La Guardia	Aug. 3
Newport Jazz Festival: The Illustrated History	Burt Goldblatt	Oct. 26
New York Times Encyclopedia of Television	Les Brown	Nov. 30
The Nureyev Image	Alexander Bland	May 25
On the Brink	Benjamin Stein, Herbert Stein	Oct. 6
One Hell of an Actor	Garson Kanin	April 6
One Naked Individual	Cheryl Crawford	May 4
Our Films Their Films	Satyajit Ray	March 2
Over My Shoulder	Jessie Matthews	Jan. 19
Preminger	Otto Preminger	April 20
The Raspberry Tart Affair	Fred Halliday	Feb. 2
The Real Tyler Moore	Chris Bryers	April 20
Remembering Josephine	Stephen Papich	Jan. 26
Rex Stout	James McAleer	Nov. 2
The Road To Hollywood	Bob Hope	Aug. 3
Rock 100	David Dalton, Lenny Kaye	April 20
The Runner Stumbles	Milan Stitt	Feb. 16
Sarah Bernhardt And Her World	Joanne Richardson	Dec. 21
Scenes From the 19th Century Stage In Advertising Woodcuts	Stanley Appelbaum	May 25
Science Fiction And Horror Movie Posters In Full Color	Alan Adler	May 25
Sinatrafile, Part One	John Ridgway	May 4
16mm Distribution	Judith Trojan, Nadine Covert	Aug. 3
Souvenir Programs of 12 Classical Movies 1927-1941	Miles Kreuger	May 25
The Story Behind the Headlines - Barbara Walters: TV's Superlady	Barbara and Dan Lewis	Jan. 19
Sun And Shadow	Jean-Pierre Aumont	June 22
They Were Ragtime	Warren Forma	June 1
The Thorn Birds	Colleen McCullough	June 8
Three And A Half Husbands	Dorothy Fuldheim	Jan. 12
Valentines And Vitriol	Rex Reed	June 22
Vintage Films	Bosley Crowther	Feb. 2
Vivien Leigh: A Biography	Anne Edwards	July 6
Waves At Genji's Door	Joan Mellen	Feb. 9
We Two	William Woolfolk	Nov. 30
Weegee	Louis Stettner	Nov. 2
Who's Afraid of Elizabeth Taylor?	Brenda Maddox	Dec. 14
Who's Who In Hollywood	David Ragan	April 6
Who's Who in the Theatre (16th ed.)	Ian Herbert	March 9
World Almanac 1977		Feb. 2
The World In A Frame: What We See In Films	Leo Braudy	April 6
Writing A Broadway Musical	Aaron Frankel	Nov. 30
Yesterday's Cleveland	George E. Condon	Aug. 31

## Young German Directors

(Continued from page 1)

one of the main topics of conversation was Wenders's "The American Friend," a journey through the underworld of Gotham, Paris, and Hamburg based on Patricia Highsmith's novel and featuring Yank helmens Dennis Hopper, Samuel Fuller, and Nicholas Ray in key roles.

Another oddity, Herzog's "Stroszek" has Bruno S. arriving at Kennedy airport and proceeding immediately to Wisconsin. Herzog even journeyed to a North Carolina Indian Reservation to lens a sequence with a trained chicken. And his tv docu, "How Much Wood Does a Woodchuck Chuck?," records the blabber of a steer-auctioning contest in Pennsylvania Amish country.

Petersen's "The Plastic Nightmare," a thriller, will go before the cameras shortly with locations in New York City and elsewhere; the young helmer has some 20 pix to his credit (mostly tv) and is a specialist in the detective story.

Stenzel made a bicentennial exploration of America from coast-to-coast in a salute to Marcel Duchamp, "C'est la vie Rose," and

Thome introduced the riches of lensing New York in 16m with his autobiographical "Made in Germany and USA."

The list hardly ends there. West German television has had a special monthly report on Gotham, titled "New York, New York" (long before Martin Scorsese copped the banner). Tv docs on America have been produced by West German stations in abundance, which mirror the culture and the customs of the Yankee spectrum from the literary world (Faulkner's fiction-Mississippi) to historical personalities and landmarks to the plight of the underprivileged (civil rights movement, American Indian rights, women's lib, etc). Thus, it's not hard to understand why the great interest in looking to the New World for inspiration and guidance.

There are two reasons, however, why New German Cinema prefers the Yank model of filmmaking in the present decade.

The first is that the two previous decades were spent watching and learning from neighboring European helmens, with mixed results.

In the 1950s, as NGC was still in short pants, the French "New Wave" directors were the models to imitate. Another attempt in the 1960s to make personal pix in the vein of Czech and Polish helmens didn't produce results either. The 1960s was more a time of stumbling rather than taking giant steps forward.

Meanwhile — and here the second reason comes in — the New American Cinema of Coppola, Ashby, Scorsese, Spielberg, Bogdanovich, and others proved that personal cinema could also be entertaining and commercial. Just as the NGC helmens were taking over the ship at home, they discovered that their wares drew only 10% of the home audience, while New Yank Cinema was boosting its draw in West Germany to over 40%.

As one NGC helmer recently noted: "If we can't beat the Americans, we'd better joint them."

## Commercial Films

Today, the trend in Germany is toward the viable commercial pic with serious overtones, as Edgar Reitz's "Zero Hour," Erwin Keusch's "The Baker's Bread," Reinhard Hauff's "Paule Paulaender," Volker Schlöndorff's "Katharina Blum," Fassbinder's "Mother Kusters," and the aforementioned Wenders and Herzog pix. These form the nucleus of a new-style story-telling cinema, a narrative rather than personal kino.

Besides the autobiographical bent of NGC, there's a return to literary sources for good story material. Bernhard Sinkel and Alf Brustellin's "The Maidens' War" is based on a popular novel, which almost insures success from the beginning. Schlöndorff is going to film Gunter Grass's "The Tin Drum" in a reported \$3,000,000 project. Fassbinder's biggest success was "Effi Briest," which played in 700 cinemas, and he obviously hopes for the same in adapting Alfred Doebelin's novel, "Berlin Alexanderplatz" (which he will also film as a tv series).

The interesting aspect is how the NGC helmens latched onto the Yank prototypes for guidance. It came about through the growing number of studio-like art-houses in the major cities and campus towns, where 16m Hollywood pix of the 1930s and '40s were unspooled in nonstop repertory programs. Along with this came a series of tv on the spot reports on old and new Hollywood, mostly by critic Hans C. Blumenberg for Westdeutscher Rundfunk in Cologne. Docus on Hollywood vets still alive, as Christa Maerker's portraits of John Wayne and James Cagney added to the growing consciousness of the new generation.

## Stories, Not Neuroses

In short, the young audience prefers stories, not the filmmaker's neuroses. The new generation also longs for a star, a phenomenon still lacking on the NGC scene — in great part, it appears, because the NGC helmer still wants to remain the superstar and doesn't like competition in the acting ranks.

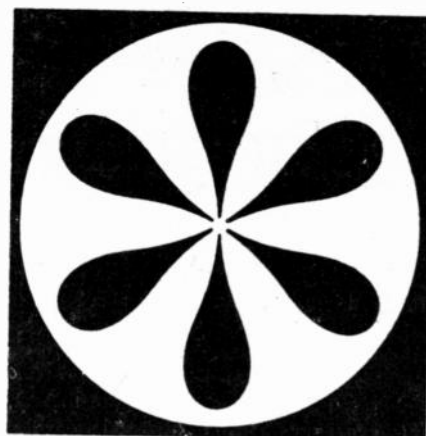
But slowly, the director has conceded that writing and directing are two different disciplines, not to be mixed unless the man in charge is a genius (none discernible on the horizon as yet). Perhaps it will become clear in the near future that actors with magnetic audience presence are also necessary to make NGC a viable commercial reality.

Berlin as a film capital in the Roarin' Twenties remains a memory of the past. There are some young film buffs here who believe that, with the decline of the French, British, and Italian industries, German cinema has been handed its future on a silver platter.



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# Festivals and Markets, 1978

(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	DATE	EVENT	LOCATION
Jan. 3-17	Madras	India	Sept.	Salvador (shorts)	Brazil
Jan 18-22	Avoriaz Fantastic Film Fest	France	Sept.	Toronto (Festival of Festivals)	Canada
Jan. 18-24	Rencontres Int'l du Film (Tours)	France	Sept.	Besancon (musical)	France
Jan. 18-29	Brussels	Belgium	Sept.	Les Diablerets (alpine and environmental)	Switzerland
Jan. 20-26	MIDEM (Music) (Cannes)	France	Sept.	Prix-Italia (TV) Venice	Italy
Jan. 23-28	Berlin Agrarian Film Fest	W. Germany	Sept.	Metz (science fiction)	France
Jan. 29-Feb. 1	INTV (Independent Television Stations) (San Diego)	U.S.	Sept.	Thessaloniki	Greece
Jan.	New Delhi	India	Sept.-Oct.	New York Film Festival	U.S.
Jan.	Solothurn (Days of Swiss Film)	Switzerland	Sept.-Oct.	Sorrento (Swiss cinema)	Italy
Jan.	Utrecht Cinemanifestatie	Holland	Sept.	Pesaro (new cinema)	Italy
Feb. 2-12	Rotterdam International	Holland	Oct. 16-24	Vienna	Austria
Feb. 3-11	Belgrade	Yugoslavia	Oct.	Barcelona (color)	Spain
Feb. 4-8	NATPE Conference (Tv Program Execs) Los Angeles	U.S.	Oct.	Sitges (horror)	Spain
Feb. 6-8	San Antonio (Hemisfilm) (Texas)	U.S.	Oct.	CISCO (int'l fair for cinema, theatre equipment) Paris	France
Feb. 9-18	Monte Carlo TV Fest	Monaco	Oct.	San Francisco	U.S.
Feb. 10-14	Thames Film Fest (London)	England	Oct.	Mannheim	W. Germany
Feb. 15-19	Tampere	Finland	Oct.	Teheran (Super 8)	Iran
Feb. 22-March 5	Berlin	W. Germany	Oct.	Arnhem	Holland
Feb.	Cortina at St. Vincent (sports)	Italy	Oct.	Benalmadena (art films)	Spain
March 2-19	Filmex (Los Angeles)	U.S.	Oct.	14th EBU screenings (MIFED) Milan	Italy
March 4-8	NATPE, Los Angeles	U.S.	Oct.	Nyon (shorts)	Switzerland
March 6-11	Chamrousse (Humor Films)	France	Oct.	MIFED Film and TV Market Milan	Italy
March 10-16	Cartagena	Colombia	Oct.	East-West Film Market (MIFED) Milan	Italy
March 10-21	Paris Fantastic Films	France	Oct.	Sao Paulo (International film market)	Brazil
March 18-23	NARM (New Orleans) (Music)	U.S.	Oct.	San Sebastian (nature)	Spain
March	Strasbourg (Rights of Man)	France	Oct.	Oberhausen (sports)	W. Germany
March	Dallas (U.S.A. Festival)	U.S.	Oct.	7th MIFED Indian Summer Film Market, Milan	Italy
March	Bergamo at San Remo (authors)	Italy	Oct.	La Rochelle (Sailing)	France
March	Berlin TV (Prix Futura)	W. Germany	Oct.-Nov.	Hof Film Days	W. Germany
March-April	Huesca (shorts)	Spain	Oct.-Nov.	Teheran (children's films)	Iran
March-April	Rheims (sport films)	France	Nov. 15-30	Lucca (animation)	Italy
April 3-10	Jacksonville (Fla.)	U.S.	Nov.	London Film Festival	England
April 9-12	NAB Convention (Las Vegas)	U.S.	Nov.	Paris Film Festival	France
April 21-26	MIP-TV (Cannes)	France	Nov.	Luebeck (Northern Film Days)	E. Germany
April 30-May 3	Cable TV Assn. (New Orleans)	U.S.	Nov.	Chicago Film Festival	U.S.A.
April	Valladolid (human values)	Spain	Nov.	Namur (nat'l shorts)	Belgium
April	Oberhausen (shorts)	Germany	Nov.	Padua (sci-educational)	Italy
April	Paris Audiovisual Show	France	Nov.	Cartagena (maritime)	Spain
April	Milan (maritime docs)	Italy	Nov.	Virgin Islands	U.S.A.
April	Belgrade (Science & Technology)	Yugoslavia	Nov.	Teheran Film Festival	Iran
April	Toulon	France	Nov.	Leipzig	E. Germany
April-May	Philadelphia	U.S.	Nov.	Bilbao (shorts, documentaries)	Spain
May 17-29	Cannes Int. Film Fest	France	Nov.	Porretta Terme	Italy
May 21-26	American Film Fest (N.Y.C.)	U.S.	Dec.	Istanbul Film Festival	Turkey
May 23-June 1	Tashkent	U.S.S.R.	Dec.	Huelva (Latin-American)	Spain
May	Montreux TV Festival	Switzerland	Dec.	Florence Festival dei Popoli	Italy
May	Budapest (sports)	Hungary			
May	Trento (Mountain films)	Italy			
May	Lausanne (children)	Switzerland			
May	Cracow (shorts)	Poland			
May	Beaune (historical films)	France			
May	Asolo (art and printing)	Italy			
June 2-17	Sydney	Australia			
June 2-17	Melbourne	Australia			
June 10-17	Cork	Ireland			
June 26-July 9	Hong Kong	Czechoslovakia			
June 29-July 12	Karlovy Vary	Australia			
June	Adelaide	Bulgaria			
June	Varna (health)	France			
June	Annecy (animation)	France			
June	Cannes (ad films)	U.S.			
June	Los Angeles Children Films	U.S.			
June	Long Island (Mineola N.Y.)	Belgium			
June	Brussels	Czechoslovakia			
June	Poruba (environment)	Czechoslovakia			
June	Prague Television Festival	Germany			
June	Munich (youth prize-tv)	Canada			
June	Montreal (environment)	Italy			
July 13-20	Taormina (Fest of Nations)	England			
July 15-22	International TV Fest (London)	New Zealand			
June-July	Auckland	Italy			
July	Trieste (science fiction)	Spain			
July	Gijon (children)	Gt. Britain			
July	Film '77 London	France			
July	Avignon	Brazil			
July	Brasilia (Brazilian films)	Italy			
July	Salerno (children films)	Denmark			
July	Odense (fairy tale)	Yugoslavia			
July	Pula (national)	Canada			
Aug. 25-Sept. 3	Montreal	Australia			
Aug. 28-Sept. 3	Brisbane	Canada			
Aug.	Ottawa	Switzerland			
Aug.	Locarno	Iran			
Aug.	Shiraz Festival of Arts	Scotland			
Aug.	Edinburgh	France			
Aug.	La Chappelle-en-Vercors (Speleology)	Spain			
Aug.	La Coruna (comedy)	France			
Aug.	Trouville (Young French cinema)	Italy			
Aug.-Sept.	Venice	Spain			
Sept. 9-20	San Sebastian	Egypt			
Sept. 26-Oct. 5	Cairo	France			
Sept.	Deauville (American Films)	Australia			
Sept.	Asian Film Fest (Sydney)	U.S.			
Sept.	Telluride, Colorado	France			
Sept.	Deauville (U.S. Films)	France			
Sept.	Cabourg (Francophone)	France			

ada, the films from India are shown on a weekly basis in Chicago, Toronto, and in a few other locations.

The film fever does not end in the theatre since a number of radio stations in the New York area broadcast India's film music. On television, Channel 47, Linden, N.J. presents a weekly program "Vision From Asia" on Sunday mornings dedicated to the showing of old feature films. The program stripped into a one hour slot presents its films in two or in some cases three parts.

Indians residing in the U.S. are also into making of motion pictures. Amin Chandhri, who has been living in New York since 1957, directed his first film "The Scandal That Rocked Britain"—Keeler-Profumo Affair—1963. After a number of other films, Chandhri's latest production "Kashish" carries an Indian theme. The story, of which 10% was shot in India, concerns itself with an Indian living in western society, an environment in which he must learn to survive. According to Chandhri, the film is highly personalized.

Krishna Shah who directed "The River Niger," and a number of other features, has also directed television episodes for "Ironside," and "Love American Style." He's just completed "Shalimar," on location in India with Rex Harrison.

In addition to directors there are also a number of producers of which Ismail Merchant has been the most successful. He has produced "Savages," the not too successful "The Wild Party," and finally his finest accomplishment the recent "Roseland" (Cinema Shares) which has become a sleeper, and generated talk at the 1977 New York Film Festival.

With the motion picture being the number one entertainment in India, film publications numbering around 600 are published on a continuous basis. Publishing ventures have been undertaken by the Indian community, and presently six film magazines covering the Indian scene are circulating in the U.S.

The Indian film is not just a commodity in the U.S. and Canada, but also in London, Johannesburg, wherever there is a concentration of Indians. To enjoy a bit of "home" by seeing their fantasy girl and boy, to hear songs, familiar music, drawn into a dance, or become involved in the violence and emotions of the film, are all encompassed in a 2½ hour story. It is not entertainment the way Hollywood imagines it today, but India in 1977 and in future years will keep producing product in the vain of the American '30's.

The "home spun" Indian film is new to our shores. Not many of us will see them, but individuals interested in witnessing what Indian filmmaking has to offer technically, in scripting, their performance, direction, and production will seek them out.

### Florida Support

(Continued from page 37)

vision Services office.

Council member Bill Greffe, president of Film Artist Corp. noted that Florida has an advantage over many other states in that a producer can have a 100% Florida crew available to him on location in the state. To maintain this financial and logistical advantage, an educational program aimed toward camera men, sound men and the like, is under discussion.

Stew McDonald, president, Florida Motion Picture and Television Assn. referred to the state's film production support as a "best kept secret." "Not anymore," according to the enthusiastic 19-member Council.

## Films Of India Regularly Unreel In U.S. And Canada

By RENE ASH

Metropolitan cities of the U.S. and Canada have, since the settling of immigrants before or at the turn of the century, been steeped in ethnic culture. Prior to the upsurge of the motion picture, live shows depicted the settler's emotional feelings through stage shows and music. Germans, Irish, Sweden, Jews were notable. Today's ethnic culture is widely spread through radio and television, and other forms of mass communication. The motion picture of the "home spun" nature, geared especially to the ethnic population has always played an important part in major cities.

Add to the already established groups the many-sided culture of India. In the last decade individuals from that vast land have established themselves through running their own businesses in export-import, restaurants and, not to be overlooked, the motion picture.

There are approximately 150,000 persons from India presently residing on the North American continent, and due to the fact that Indians are avid film fans (435 films produced in India during 1976) the Indian film has done well in New York's India community. None of these motion pictures are of the Satyajit Ray's cerebral standard but are strictly human emotional stories interlaced with song and dance. There are no less than 15 film distributors of India product in North America of which Gala Films and Films of India are the largest suppliers of films from all regions of India.

Until last year, films in New York were screened and still are at Columbia University, and in a school in Rego Park, New York.

**The Bombay Cinema**

In the fall of 1976, Pillari Giri-Ray an entrepreneur in the restaurant and travel agency business took over the former Lincoln Arts Theatre, New York and renamed it the Bombay Cinema. It's the only house in North America on a seven day a week operating schedule. Films presented are approximately one year old, while other product has been in release for only six months. Here, as in India, the top stars are Amitabh Bachchan, known for his tough roles; Hema Malini, number one female boxoffice star; Shashi Kapoor, one of the top ten male performers, and Zeenat upcoming female performer, are just a few names of an endless list.

The Bombay Cinema caters to all Indians of various backgrounds by presenting regional films which are Tamil, Bengali, and Kannada. Since a number of Indian communities have been established in various parts of the U.S. and Can-



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## Market section

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## Information show

Films for children, films from Cuba & China, films by Lilienthal and lots of others

## New cinema

The 8th International Forum of Young Cinema (24.2.-3.3.)



# 1977: Fortunes Built On Quick Fame

(Continued from page 1)

Apple boomed once again.

Last winter's deep freeze generally killed show biz activity, but it didn't stop Broadway from posting an all-time record week of \$2,671,286 for the Jan. 2-9 period. In fact, the legitimate theatre posted its all-time record season in '76-'77 grossing \$176,000,000, up from \$123,000,000 the previous annum. The road was booming as well, posting an \$82,000,000 gross with Broadway coming in at \$93,000,000. The growth was not just from ticket price increases, as playing weeks were up along with the grosses.

The very strong films premiered last Christmas really took off and demonstrated the necessary holding power to carry them through the first quarter in excellent shape. The summer was very good, due to "Star Wars," and a more even pattern of picture play-off was noted by some industry observers.

The film story of the year, aside from "Star Wars," was the suspension of David Begelman from his job as head of production for Columbia films and tv, due to various financial problems, and his reinstatement as head of production at the end of the year, but minus his titles with the parent corporate entity.

## Youth Market

The 50th anniversary of talking pictures was celebrated in '77, and many showmen noted that it was not just "sound" that had matured, but the audience as well. The youth market on which both films and music have relied heavily was aging, indicating a change in emphasis would be needed to keep abreast of a maturing market.

Motion picture exhibitors complained about the business practices and power of the distributors, but in complaining to the Department of Justice only managed to provoke a governmental decree outlawing product splits which had helped to bolster independent theatres in smaller markets. The Screen Actors Guild won unprecedented concessions from Hollywood producers, getting a 30% increase over the life of a new three-year contract, only 5% less than the actor's original demands.

## Terror Hurts

Terrorism plagued show biz overseas with Germany and Italy being special targets. Films and outdoor concerts were especially hard hit.

In Britain, Queen Elizabeth II's 25th Jubilee spurred a tourism boom and in Spain a new era of political freedom washed over the country in the post-Franco era, the abolition of film censorship being one example.

European producers continued to cast a covetous eye at the U.S. and many either moved across the Atlantic, or opened permanent offices in Hollywood. In Germany, a film documentary, "Hitler, A Career," proved a click and started a trend at the same time.

## ABC Takes, Holds No. 1

ABC set the pace for the television networks in '77, further lengthening its rating lead and posting an \$80,000,000 increase in profits. The network's 1976 profits were up 186% and its gross soared 39% to \$708,000,000. The webs' runaway rating lead prompted four affiliates of NBC and CBS to join the ABC family providing additional circulation strength in an area of traditional ABC weakness, station clearances.

The battle between CBS and NBC for second spot produced major shake-ups at both webs. John Backe

replaced Arthur Taylor as president and chief executive officer at CBS Inc. Jack Schneider was moved upstairs, Bob Wussler was shifted back to the sports division from the network presidency, and Gene Jankowski was moved up to overall responsibility of programming and television operations.

At NBC Bob Howard, was fired as NBC-TV president, and in an unusual move went to the networks New York o&o, WNBC-TV, as general manager. Bob Mullholland, was named new president of the tv network. A further sign of the cut-throat competition for ratings was the quick cancellation of series and on-going program switches to hopefully produce rating strength. The quick kills upset overseas program buyers and the switches in series schedules only confused the public.

According to the A. C. Neilsen Co. television viewing was down about 6%, a report that sent shivers up the spine of network execs since a drop in homes using television (HUT) indicated lower revenues for the networks which sell on a guaranteed cost per thousand.

"Happy Days" set price records for syndicated product and "Bionic Woman" and "The Mary Tyler Moore Show" also pulled maximum prices in the syndication market.

In Washington, the Federal Communications Commission promised a thorough review of the 1934 Communications Act, and scheduled hearings on the matter, and President Jimmy Carter appeared on CBS radio with Walter Cronkite on a phone-in show titled "Ask the President."

## Personalities of the Year

The inauguration of President Carter was a rather tame affair compared to the inaugurations of Presidents Kennedy and Johnson. There were also plenty of freebies in evidence ... Billy Carter, the President's brother, hired Top Billing Inc. of Nashville as his agent. ... It did not take long for the Carter Administration to drop Shirley Temple Black as Ambassador to Ghana.

Veteran New York restaurateur Toots Shor died at 73, and Freddie Prinze committed suicide at age 22, just when his career appeared to be taking off ... the government finally issued a pardon for Tokyo Rose — Iva Toquri D'Allino, after some 30 years ... NBC paid Peter Falk \$2,000,000 for four telepix and the Variety Clubs honored Totie Fields after her many medical woes ... Anita Bryant became a cause celebre for her battle with various gay groups. Despite the controversy she managed to hang on to her television commercials for the Florida Citrus Commission.

Israeli Prime Minister Menahem Begin became a client of the William Morris office after signing with tv syndicator, Sandy Frank, who got the rights to his book, "The Revolt," and his life's story ... Judge Charles Galbreath of the Tennessee Criminal Court created a furor by writing Penthouse publisher, Larry Flint, indicating the magazine was not obscene in his opinion ... French chanteuse Regine disclosed plans to build a string of 25 discotheques around the world ... Roman Polanski was found guilty of sex and drug charges involving a 13-year-old girl in California, and was given a probationary sentence which included mandatory psychiatric treatment.

Director Francis Coppola sold his 70,000 Cinema 5 Shares back to the company for \$2.50 each, and undoubtedly used the money to augment his other commitments to the cost overruns on "Apocalypse Now," which is presently set to cost around \$25,000,000. The film is scheduled for release in the fall of '78.

Britain altered its tax laws to exempt the first 25% of non-U.K. income on overseas earnings for British tax payers, but that was not enough to keep "James Bond" producer Cubby Broccoli in Britain, and he returned to the U.S. after 25 years in Blighty ... the Osmond Family developed its own entertainment complex in Utah, including sound stages, recording studios, etc. ... former Secretary of State Henry Kissinger received the Humanitarian Award from the Variety Clubs International at its annual confab in Monte Carlo ... the Federal government tightened its rule for hiring aliens in the U.S., and former Georgia Governor Lester Maddox did a two act at the Riverboat in New York with Bobby Lee Feers, an ex-con, sort of an updated version of the odd couple.

Cheryl Ladd replaced Farrah Fawcett-Majors on "Charlie's Angels," and Jim Bouton tried another baseball comeback after having been both a broadcaster and an actor ... Model Lauren Hutton shocked a lot of staid Bostonians by using some four letter words on a television interview show in that city ... Barbra Streisand was offered \$600,000 for a six-day eight show engagement at the Radio City Music Hall by Lee Guber. The offer was not taken up ... Mel Brooks rated everything billing in "High Anxiety" in which he starred, directed, produced, cowrote, and also acted as lyricist ... Harry Loman, London legit stage door keeper, retired at 96.

George Burns was more active at 80 than he had been in years, but Karl Wallenda, 72, fell from the highwire while appearing in his own NBC biopic.

Clive Barnes shifted from the N.Y. Times to the N.Y. Post at a reported \$75,000 salary, and both the N.Y. Daily News and Washington Post started Friday entertainment sections ... John Dean, of Watergate fame, became a radio commentator and Evel Knievel got six months in the slammer for an assault on Sheldon Saltzman, who wrote an allegedly unflattering bio of the stuntman. Ideal Toys blamed some of its last quarter loss on the bad publicity resulting from the assault.

The Friars Club on the Coast admitted women for the first time, and the trials over the Howard Hughes wills provided something of a cottage industry for the western legal profession ... Michael Bennett was reported grossing some \$90,000 per week for his share of the action on "Chorus Line," and actor-producer Fred Williamson managed to moonlight and produce his own pic while working on another film in Rome.

Six major music industry figures died in '77: Elvis Presley, Bing Crosby, Guy Lombardo, Leopold Stokowski, Dr. Peter Goldmark and Ethel Waters. A major sales boom erupted as fans flocked to record stores to buy disks of one or another, especially Presley, of their departed favorites. Punk Rock emerged on the pop scene as a major force, although British giant, EMI, dropped the Sex Pistols, when that group generated excessive heat via a television interview in Britain.

The Far East remained a hot bed for piracy, with industry sources estimating that 10% of all disks and 80% of tapes sold in that part of the world were manufactured by pirates in various locales.

Legalized gambling was front page news in the east during '77, as state and municipal governments cast covetous eyes on gambling as a new source of tax revenues. The Jai Alai fronton in Hartford, Conn., produced a \$350,000 average daily handle in its first year of operation, and Massachusetts was looking into a legalized gambling status of New Jersey as a possible model for future operations.

## Teamsters Pensions

The U.S. Dept. of Labor came down hard on the Teamster's Union Pension Fund, and in the process dried up one of the major sources of financing for Las Vegas casinos. And the Internal Revenue Service said that its new regulations would require that all winnings over \$600 would have to be reported and withholding tax paid at the time the winnings were claimed.

Boston's so-called "Combat Zone" slowly died, as various agencies revoked licenses for one reason or another at various clubs. A fire killed 158 people at a nightclub in Southgate, Kentucky, creating a rebirth of interest in safety regulations in places of public accommodation.

A price war of sorts developed among various air carriers and the discount fares for overseas travel lured many residents to foreign spas, hurting some domestic resort areas significantly.

Outgoing New York City Cultural Commissioner Martin Segal said that cultural activities provided a \$3-billion boost to the local economy. The League of New York Theatres was not quite so bullish, but did publish a survey indicating that the Broadway theatre was responsible for \$168,000,000 to the city's economy.

The Liza Minnelli starrer, "The Act" set a new ticket price record for Broadway by charging \$25 per skull on weekends, a sign of the times, and Queen Elizabeth II's Jubilee, besides providing a tourism boom, also boosted the grosses of London legit shows.

## Films' Strong Start

The motion picture industry started off in 1977 with a flood of strong Christmas product, which carried over through the first-quarter of the year, and in some cases even beyond. Among the entries were "King Kong," "Silver Streak," "Pink Panther" and "The Enforcer." The fast getaway and the staying power of the year-end films augured well for the year, but the dramatic impact of "Star Wars" surprised many showmen and dramatically contributed to the record-breaking grosses the industry posted for the entire year.

The U.S. majors continued to post impressive results overseas, but the report by the Motion Picture Export Assn. for 1976 overseas rentals indi-

cated a 6% fall-off from record '75 earnings ("Jaws").

A universal complaint by just about every film company, the independents as well as the majors, was the soaring cost of marketing. A major factor here was the ever-escalating rates for tv time and general marketing strategy which dictates multiple run engagements relies heavily on television advertising to lure the audience. It was variously estimated that marketing costs for '77 will finally total \$175-200,000,000, an all-time record, and a sum representing the production budgets of the major companies not too many years ago.

Clair Farley of Sunn Classics estimated that television advertising costs for films was up by some 26% in the last two years. Sunn also departed from its previous four-wall marketing strategy by demanding up-front guarantees on its fall film "The Lincoln Conspiracy." Many other independent distributors began asking up-front guarantees for their product, claiming that exhibitors paid the majors first, and that the indies were in many cases hung-up for long periods of time before getting their money.

Non-refundable guarantees and blind bidding of product became the accepted wisdom in the industry and, in fact, all of the major product from the major companies for the summer of '78 will be going to market in this fashion. The reduction of field men by the majors continued in '77, with many of the companies using local advertising agencies to supplement their marketing strategies. There were many who argued that this technique was not as productive as the field men used to be, but a major company like Paramount now uses some 70 different agencies around the country and the concept seems well-established and accepted.

## Eruptive 'Star Wars'

20th Century-Fox's "Star Wars" was the runaway hit of the year, and propelled the company into a three way race with United Artists and Warner Bros. for top distributor of the year. All three companies will come very close to posting \$300,000,000 grosses for '77, and the final ranking will not be determined until the Christmas bus business is counted up.

In diversification moves, Fox bought the Coca-Cola Bottling Co. of Minneapolis, and very late in 1977 acquired the Aspen Ski Resort in Colorado. Claude Cockrell, made an aborted attempt to institute a Fox proxy fight, but it never got off the ground. The largest Fox stockholder EMW Associates, headed by John Vogelstein, controls 13% of the Fox stock, and is apparently very much behind the Dennis Stanfill management team. Fox also used 1977 to withdraw from distribution in France and Britain.

## France's Heartburn

In France, the Fox withdrawal caused considerable problems with the unions involved, but a settlement was eventually negotiated. In Britain, Fox returned to the Rank Organization which henceforth will distribute its product. Late in the fall, Fox licensed 50 pre-'72 feature films to the home video tape market, making the tapes available to those with the Sony Betamax, or comparable units, at a cost of \$50 each.

Aside from the still detail-shy (Continued on page 72)



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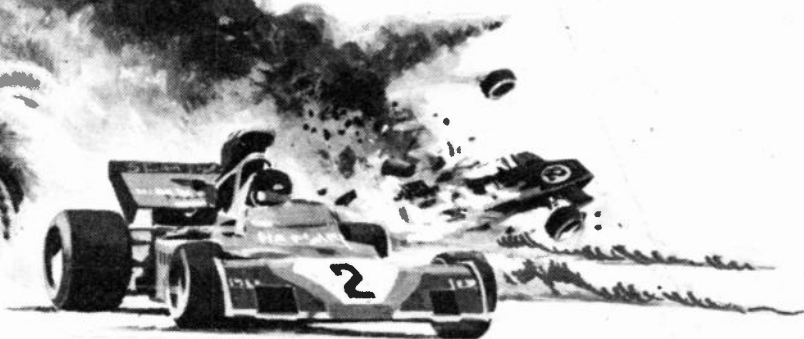
Screenplay by **ANNE MATHER** and **JILL HYEM** · Directed by **GERRY O'HARA**

Based on the novel **LEOPARD IN THE SNOW** by **Anne Mather**

A **SEASTONE PRODUCTIONS LIMITED** and **LEOPARD IN THE SNOW LIMITED** Production

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# Terrorists Mean To (And Do) Hurt Biz

(Continued from page 70)

mystery surrounding the David Begelman September suspension, Columbia called off a potential merger with Filmways early in the year, and finally sold its 711 Fifth Avenue headquarters for \$13,000,000 to a group of real estate investors. Columbia says the home office will remain in New York which would seem logical since Allen & Co., its financial mentor, moved its headquarters from the Wall Street area to 711. The company has also managed to almost eliminate its staggering debt load of \$160,000,000 with the final \$5,000,000 expected to be wiped out during the second quarter of the current fiscal year, a very dramatic turnover.

## Profits Of Rejection

MCA embarked on a diversification course making a tender offer for Coca Cola Bottling of Los Angeles. The bottling company rejected the MCA offer, and was eventually acquired by Northwest Industries. MCA, however, still profited from the effort, making more than \$1,000,000 on its Coke of L.A. stock.

The Security & Exchange Commission continued its on-going investigation of Paramount parent Gulf & Western but no charges have yet been filed. In another takeover situation, Burnup & Sims outbid MEI Inc. for the Floyd Theatre Circuit in Florida. B&S got the circuit for \$11,300,000.

The Federal Court in Boston handed down a precedential decision requiring that films be treated the same as tangible goods and interstate commerce. The federal government also transferred the Astoria Studios to the City of New York which is trying to stimulate film and tv production. The first feature to extensively use the facilities was "The Wiz," which has been at Astoria Studios for some weeks. New York State continued its own efforts to lure production east and the Association of State Film Commissions held its annual confab in Atlanta.

## Showmen Meet Jimmy

The presidents of the major film companies had a summer time meeting with President Jimmy Carter in which they had an opportunity to explain some of the industry's problems to him. Nothing concrete has resulted.

The drop in value of the Canadian dollar hurt the American film companies especially since Canada is the second largest market for U.S. pix. Also in Canada, a major publishing company, Harlequin, decided to enter film production drawing on its huge library of romantic novels.

First Artists indicated an interest in the Atlantic City casino scene and at year's end partnered with a British firm to pursue the matter. Lord Lew Grade's ITC said it had \$25,000,000 in guarantees on the company's current slate of nine productions.

## Doty-Dayton Takes 11

On the Coast Doty-Dayton went into Chapter 11 bankruptcy and in the east the New York Times banned all advertising for porno films. The ban reportedly would cost the Times some \$750,000 a year in lost advertising revenue.

On the production front, both "Star Wars" and "Close Encounters of the Third Kind," started a trend toward science fiction and space films which will undoubtedly be followed up for years to come. Another '77 trend is the slate of nine films dealing with the Vietnam war in one way or another.

While the very strong holdover

business from last year's Christmas films lead the first-half of the year, the majors unveiled \$130,000,000 of product which was introduced during the summer. This is thought to be a record outlay for film product in any season. But even as production budgets and grosses were soaring to new all-time highs, the number of films rated by the Motion Picture Association of America, declined by 21% to 397. The Code also celebrated its 10th Anniversary in '77.

## Help From 'Small Biz'

The small business administration in Washington developed a program to help finance feature films and television production, and said that the agency had \$100,000,000 available for potential funding. Earlier in the year the nation's largest bank, The Bank of America, said it was allocating \$75,000,000 to help finance feature films.

Anti-obscenity laws have been introduced in all 50 states and have been passed in 25. This is since the 1973 Supreme Court ruling. The advent of kiddie porn stirred considerable nationwide reaction, and a spate of bills have been introduced to impose a stiff criminal sanction against those involved in this particular type of pornography.

In partial reaction to complaints about the mismatching of trailers with feature films, the MPAA undertook a program to code trailers, thus simplifying the compatibility problem.

## 'Roots': One Example

ABC-TV's smash success with its eight nights of "Roots" scared the wits out of many film showmen. They obviously feared similar results from other longform tv production. However, at year's end no other television production had approached the "Roots" performance, and films posted the best ever year.

Avco Embassy returned to the field of production financing after having limited operations to straight distribution for the past several years. The Reader's Digest lost enthusiasm for the film business and folded its feature operation which had been headed by Helen Strauss. Producer Martin Poll formed a new production company in New York with Sol Steinberg, the financing and financial management. Bill Cayton undertook a major project, the filming of The Guinness Book of Records, which is perhaps analogous to Wayne Newton's act of all finishing songs.

Animation work in Hollywood zoomed in '77, which certainly pleased the local unions, and for those still interested in tax shelter financing, Germany still provided some facilities to this end.

The Adult Film Assn. meeting in Miami, said that there were 100 porno pix annually produced in the U.S. and that the potential audience numbered 25,000,000.

On the piracy front, it was alleged that the mob was very much involved with pirating of films and the MPAA, in addition to establishing its own security force, enlisted the cooperation of Interpol, which agreed to pursue the matter internationally. Jack Valenti, MPAA topper, said that the Department of Justice spent some \$22,000,000 in 1976 fighting film piracy, but despite that effort, pirated prints of "Jaws" were reportedly doing big boxoffice in Cuba, where they were playing illegally. In a more concrete move to shut off piracy, Warner Bros. offered a \$5,000 reward to any employee supplying information leading to the arrest or conviction of a film pirate.

## Film Names and Movements

Dennis Stanfill, 20th-Fox, chairman edged ever closer to his potential \$1,000,000 bonus. If Fox earnings per share, from 1976-80 total \$11.75, Stanfill will get his whopping bonus at the end of the period ... Stanley Jaffe left his post as head of production for Columbia Pictures, and was replaced by Dan Melnick, who moved over from Metro ... David V. Picker once again returned to independent production, leaving the presidency of Paramount's theatrical film division ... David Raphael was ousted as international sales veepee of 20th-Fox and eventually joined International Creative Management as its continental topper based in Paris.

Jim Velde retired as United Artists general sales manager after holding that post for some 21 years, and Al Fitter assumed the post, ushering in a new concept in sales policy for UA ... Frank Mancuso was named general sales manager of Paramount replacing the late Norman Weitman who died at 49 ... Ashley Boone, 38, assumed the overall marketing responsibility at 20th-Fox, and industry vet Jonas Rosenfield retired as Fox ad-pub veepee ... Frank Yablans sued eight exhibitors for \$10,000,000 charging them with libel. NITE topper, Tom Patterson, was included in the group ... Jerry Edwards for 15 years, general counsel of 20th-Fox, left the company to return to private practice ... Robert Hagel left the Burbank Studios where he headed operations and cited severe back problems as the cause of his early retirement.

Former actress Sherry Lansing was named a veepee for Metro's theatrical production division, and Alan Livingston was named the new head of 20th-Fox entertainment division with responsibility for tv production, records, and the company's Marineland operation ... Phil Isaacs was named exec veepee of Avco Embassy replacing Milt Goldstein, and Joe Friedman left Lord Lew Grade's ITC and joined Solters & Roskin as a marketing consultant ... Former W. B. ad-pub veepee Arthur Manson, reactivated his independent marketing company in New York, and Judith Crist was appointed film critic by the N.Y. Post replacing Frank Rich ... Luis Bunuel launched his 50th Anniversary as a filmmaker in '77, and Martin Newman resigned his post as exec secretary of NATO to assume a similar function as executive director of the Will Rogers Hospital, now located at the Burke Foundation in White Plains, New York.

Larry Parrish was ousted as U.S. Attorney in Memphis and replaced by Mike Cody, a Democrat. Parrish a Republican, was best known for his prosecution of porno films and especially the "Deep Throat" trial. All penalties were cancelled against actor Harry Reems who had previously been convicted of conspiracy along with other charges in the "Throat" case.

Kathleen Nolan was re-elected president of the Screen Actor's Guild after a bitter campaign which produced many personal allegations, none of which were substantiated. The election also placed Victor Jory in the first vice presidency spot, and he promised to be a visible and vigorous opponent of Nolan during the coming year.

The Screen Writer's Guild approved a new four-year contract averting a possible strike and Mike Franklin left the Writer's Guild to join the Director's Guild of America as its Executive Secretary. Franklin has been a visible and vocal personality on the Hollywood labor front for years and his move to the Director's Guild is considered something of a coup.

Considerable union pressure applied to the federal government to force various agencies out of self-producing their own films and inter-utilizing outside production sources, obviously union. The government has agreed to move in that direction, in development which should stimulate production for industrial and commercial houses. Joseph A. Adelman replaced Ed Prelock as the Assn. of Motion Pictures & Television Producers, the major group representing consumer television producers on the coast. Former Los Angeles City Councilwoman Rosalind Wyman replaced Lou Greenspan (long-ago Variety staffer) as Exec Secretary of the Screen Producers Guild. Greenspan's retirement was caused by illness.

The American Federation of Musicians won salary increases in a new three-year contract, but again lost their bid to get residual payments for work on feature films.

## Valenti And Moscow

The major film companies, via MPAA topper Jack Valenti, patched up their beef with the Moscow Film Festival and were represented at the '77 event. Serge Losique headed up a new organization administering the Montreal Film Festival, which bowed successfully in the fall. It now appears that Montreal and Toronto will each have ongoing fests and better coordination in terms of dates would seem indicated if major European representation is desired at both events. (The University of Pennsylvania again offered a three credit course on films in conjunction with the Cannes Film Festival. This has been an ongoing program at the U. of P. and apparently pulls good student attendance for the May curriculum in France.)

Tom Patterson and his National Independent Theatre Owners Assn. accelerated in the intra-industry squabbles over trade practices and was continually vocal throughout the year to the U.S. Dept. of Justice complaining about distributor business devices. D. of J. issued a ruling outlawing product splits, which probably was the worst thing that could happen to NITE members since it most directly affected small exhibitors. Major distributors have since taken advantage of the exhibitor's misceue to simply put all pictures on a bidding basis.

## No Lobbyist

The National Assn. of Theatre Owners president Marvin Goldman warned D. of J. on the effect of outlawing product splits, but to no avail. Goldman handled his own internal problems within NATO, and his early thoughts about hiring a Jack Valenti type topper for exhibition apparently evaporated over the year. Hank Plitt, now head of Plitt Theatres, in the midwest pulled his 133 cinemas out of NATO and rap-

ped Goldman and his administration pretty hard. Several other state organizations formerly part of NATO, voted to withdraw from the parent organization, and several did over the course of the year. There is no doubt that these defections have weakened the National organization, but it is doubtful if any exhibitor organization can really wield effective economic power given the current industry modus vivendi.

## Theatre Changes

The Walter Reade chain filed for Chapter 11 bankruptcy protection early in the year and in the fall raised New York City ticket prices to \$4 generally and \$5 for some special attractions.

The Radio City Music Hall continued to have problems getting suitable product and Universal came to the rescue over the summer by, in essence, four-walling the Hall with a couple of reissue bills and the premiere of "MacArthur." The Embassy Theatre in New York (Broadway and 49 Street) threw in the towel and went to an exclusive hardcore policy becoming one of the Pussycat chains. Bob Sumner lost the lease on the World Theatre in New York, a well known porno site, and relocated his activities to the east side.

On screen commercials in cinemas were revived in '77 as an additional income source for theatre owners. Just about every distributor complained about the device and some even went so far as to specifically prohibit commercials in their respective distribution contract. Along similar lines, National Screen Service revamped its operation to supply not only film but also to supply theatre concessions. Apparently the competition from television, long runs for feature films, et cetera, has hurt NSS's business and the company countered accordingly. In Boston, General Cinema Corp. expanded its bottling division by buying the Pepsi Cola Bottling Company of Washington, D.C.

## Sues 'Billy Jack'

United Artists Theatre Circuit filed a \$1,000,000 suit against "Billy Jack Goes to Washington," charging Tom Laughlin with violating the distribution agreement. The Circuit was also involved in a dispute with 20th Century Fox over showcase breaks in the New York metropolitan area. By year's end, Fox had managed to come up with a competitive alignment and New York theatre men are anticipating continued action on this front in '78.

Overseas, Beirut cinemas slowly returned to normal following the devastating civil war and, in some cases were faced with the rather strange problem of buying back their own equipment from the rip-off artists who used the fighting to mask other criminal activities. The Variety Club International convention, organized by Morton Sunshine, was held in Monte Carlo and pulled a record turn-out. Former Secretary of State Henry Kissinger was guest of honor at the event which raised a record amount for the Club's charitable activities.

## Inflation Plague

Inflation and currency devaluations continued to plague many countries in 1977. Notable in this regard was the devaluation of the Mexican peso, which caused considerable industry turmoil and a falloff in production. Inflation also hit Italy and Britain, with France also suffering, but to a lesser extent. The German mark, the Swiss franc, and the Japanese yen were

(Continued on page 74)



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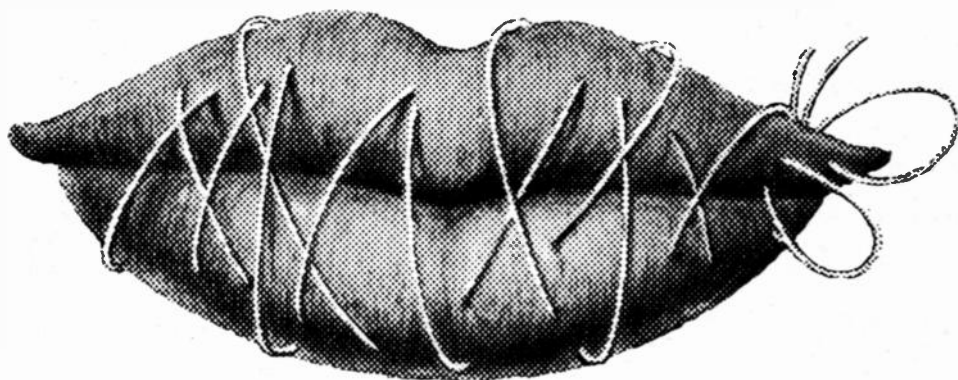
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GREENWICH FILMS, PARIS



# Network TV: The Bonanza Of The Loser

(Continued from page 72)

certainly the three strongest international currencies in '77, although the British pound strengthened considerably when the government allowed it to float and at year-end the pound was hovering at \$1.84, a considerably stronger posture for the currency than a year ago.

In Italy, devaluation, inflation, and governmental inaction combined to reduce film production by some 30% and also caused production loans, where available, to carry 25% interest rates. As a partial answer to the internal economic problems, Goffredo Lombardo's Titanus Films set up an overseas subsidiary to finance film production and also make negative pickup deals.

Despite internal economic problems, the French film industry reported overseas sales of \$25,000,000 for 1976 (latest figures available) an 8% increase over 1975 grosses. And in Britain, Thames-TV, was estimating \$5,000,000 in overseas sales for the current year and BBC reported that its U.S. sales in '76 totaled \$4,000,000, up \$500,000 from like '75 figures.

## Reversal In Germany

In Germany, there was a dramatic reversal in the decline of film going and that country reported an increase in cinema attendance for the first time in 16 years. While U.S. film companies captured 43% of the German market in '76, the largest single source of financing for German film production turned out to be the country's television stations. In return for the right to play the films on tv, theatrical features are being produced in some quantity and are a major factor in developing local production talent.

A less happy note in Germany was the bankruptcy of Constantin in Munich, one of Europe's largest distributors, now reorganized under new ownership. A separate subsidiary in Austria continues to operate, and was not involved in the bankruptcy.

## MPEA Settles With Swedes

Early in the year the Motion Picture Export Assn. settled a rather heated dispute with the Swedes concerning film rental terms. Later in the year the Association juggled territorial responsibilities with Paris-based S. Frederick Gronich assuming responsibility for Spain and Portugal, while Rome-based Marc Spiegel took on Switzerland and Turkey.

A famous film company name disappeared from the scene in '77 as EMI absorbed all the assets of British-Lion, including the title. Barry Spikings and Michael Deeley went over to EMI with the deal, Spikings remained in London with Deeley going to Hollywood to oversee operations.

Rank hypoed its leisure division, foreshadowing a return to production and at year's end sold off its Odeon theatre circuit in Canada for \$31,200,000. The British home market for cinema continued to decline with the latest figures indicating that the country's screens were down to 1,500 as of 1975. It had 4,504 screens in 1955. The decline in the home market and the loss of production jobs, obviously spurred British technical union ACCT to end its longstanding boycott on filming in South Africa in an effort to secure or stimulate jobs for its members.

In various liberalization moves in the post-Franco era, Spain lifted its 24 year ban on gambling and there were reports of interest by Las Vegas casino operators in developing Spanish gambling facilities. A strike by theatre personnel in Madrid shuttered 179 cinemas late in the

year, another manifestation of Spain's more liberal approach to things these days. Spain also abolished film censorship opening the market to a number of pix formerly banned.

Thailand doubled the import tax on foreign films and successfully killed off the film imports in that country. U.S. majors boycotted the move and the situation is still at an impasse. The latest Dutch figures available indicate a 6.4% drop in ticket sales in that country for 1976.

## 'Cousin Cousine' Hits

"Cousin Cousine" was, undoubtedly, the imported hit of the year in the U.S. and its producer Al Schwartz recommended that many foreign producers should consider percentage engagements in the U.S. market, rather than looking for fixed rate upfront payments. Such an arrangement would obviously be beneficial for a hit, but it's unlikely that overseas producers are going to respond to the concept.

However, a different wrinkle was tried in France earlier in the year where the producer made the same film with two casts, one French and the other American. The French cast version was scheduled to play off theatrically in Europe and the American cast version was set for NBC-TV which had also put up some of the production coin.

There was considerable activity on the festival front throughout the year, the most notable change being the Berlin Festival's switch to late February-early March timing rather than its tradition June run. The '78 event will be the first one in the new time frame and Wolf Donner, who took over the reins of the festival from Dr. Alfred Bauer, seems to feel that the early timetable will attract better films and hopefully, American participation.

The Eastern countries showed considerable interest in Berlin last summer and it's felt that this bloc may utilize the Berlin festival and its showcase for the western world. If this happens, it might affect the east-west market at Milan's Mifed in the fall, but that remains to be seen.

## Cannes Festival

Many hotels in Cannes have vigorously protested the shortening of that festival to 12 days as currently projected for '78. An additional day has been added to the May schedule, but the reduced running time was felt to be necessary since there are shortages in quality films.

The Venice Film Festival was officially cancelled for '77, but the Biennale ran through the fall featuring mainly cultural events. Venice's proposed "Dissent in the East" program stirred a storm of protests from Moscow and its friends in Italy, and was certainly a daring program to schedule considering the circumstances.

Miguel Echarri suffered a stroke last summer and Luis Gasca took over the operation of the San Sebastian Film Festival. The event was held, as usual, in September and earned generally favorable reviews. However, it appears that Echarri is reluctant to formally resign his post as fest topper, and Gasca is reluctant to continue unless given the top spot. The event is scheduled again for '78 and some resolution of the problem is expected early in the year.

Terrorists exerted their old special form of censorship on show business all over Europe with riots and bombings becoming commonplace. Especially enraging to the clatter and smash people was the "Raid on Entebbe" film and the ter-

rorists were responsible for bombings in Germany, Greece, Italy, and Japan. Pier Paolo Pasolini's "Salò, The Last Hundred Days of Sodom" finally was okayed by Italian censors to play its home country. The film was in a storm of censorship activity all over the world and generally has been allowed to play, in one form or another, but has not produced very much in the way of boxoffice.

Another censorship dispute was the battle between Bernardo Bertolucci and producer Alberto Grimaldi over the editing of "1900." Various versions have been produced and a final agreement was reached on the U.S. front, which has been playing off with unspectacular results for Paramount.

## British Film Censor

Former British film censor John Trevelyan resurfaced in '77 as the head of a watchdog committee, self-supported by Britain's soft core book publishers. The idea is for Trevelyan to catch excessive material prior to publication.

The Cinematheque Francaise lost its founder and longtime mentor, Henri Langlois, in '77. He left a museum of some 50,000 films, certainly one of the world's largest and most active collections and archives, but a shortage of funds threatened to shutter the museum at year's end.

## Lose Viewers

A major problem for all the networks and programmers as well was that homes using television (HUT) showed a loss during the year and some 76% of the returning shows on the networks were posting lower ratings than the previous season. If the trend continues, the networks, which basically sell on a guaranteed cost-per-thousand, will have to either lower rates or provide make up spots to advertisers to equal out the prices charged. The HUT fall-off affected daytime as well as primetime shows, and the daytime fall-off could be even more serious in terms of advertiser rebates, since daytime is as profitable as primetime and lost more viewers.

Because of ABC's runaway lead in the ratings, CBS and NBC took advantage of whatever scheduling edge they possessed to "stunt" at the beginning of the season, and it soon provoked a three-way race to debut shows, oppose the enemy, or take whatever other tactic seemed appropriate to protect each network's enlightened self-interest. The upshot was that it cost the networks approximately \$45,000,000, since advertisers who had made commitments earlier in the year weren't about to pay extra for fresh episodes at rerun prices to which they were committed. As the new season developed, series failures became apparent very quickly and put additional heat on CBS and NBC to make changes and, hopefully, gain a competitive edge against ABC as that network's rating lead continued to climb.

## Long-Form Miniboom

The long-form show, which ABC exploited so spectacularly with "Roots," was immediately followed up by the other networks, but with less than outstanding success. It may well prove out that the imitations in television will be no more successful than they are in feature films, which may send a lot of program planners back to the drawing boards.

As the fall progressed, all the networks preloaded their programming schedules for the sweep, since this not only makes points with their respective affiliates but also with

advertising agencies for the upcoming selling season. The nets will probably do the same thing in the spring, since that set of numbers carries through the summer and into the fall selling season.

The competitive hassle among the networks prompted NBC and CBS, which were fighting it out for second place, to buy ABC series castoffs, such as "Wonder Woman," "Bionic Woman" and "The Tony Randall Show." Many years ago, CBS manufactured a considerable hit series by picking up Danny Thomas from ABC, where the show was going nowhere, and simply by giving it additional exposure and clearances promoted it into a major programming hit.

## Talent Tribulations

But, perhaps, even a more serious problem for all the networks this past year was the contract busting of performers. Redd Foxx and Farrah Fawcett-Majors come to mind, and despite the legal technicalities of contractual obligations, it's apparent that a very serious problem exists for the networks and program producers unless they clean up their administrative procedures and enforce their commitments to the maximum. This also presents a serious problem for the talent unions involved, which so far have successfully hedged on taking a firm stand so long as any question remained as to contract terms.

Since "Roots" proved to be the programming whiz of the season, Warner Brothers quickly scheduled a follow-up via the David Wolper organization, which produced the original long-form show. The educational market, which is not known for paying substantial prices, was pricing "Roots" prints at \$7,000 each, an unheard of tab for a show in the schoolroom market.

## Super Dollars

The Super Bowl's usual 44.4 rating and 73 share produced an estimated 31,600,000 homes and 75,000,000 individual viewers, and that probably spells out better than anything else why the tv networks are paying the National Football League \$624,000,000 for rights to telecast the games. In fact, the Minnesota Vikings of the NFL expect more money in '78 from television than they get via gate receipts. There were negative comments about over-exposure of sports, especially football, but there's no arguing with the rating numbers and dollar payments.

Piracy proved to be a continuing problem for all programs suppliers, and MCA president Sid Sheinberg claimed that program producers are losing \$100,000,000 a year to the pirates, cable tv systems which pay no royalties, and the new horror of videotape recorders, such as Betamax, which can record programs directly off the tube.

General Motors, which had been an original sponsor of "The Life Of Jesus," produced by Lord Lew Grade's ITC, withdrew its sponsorship of the shows after having spent more than \$5,000,000 on the series. Various Fundamentalist churches in the U.S. protested the treatment of Christ and GM folded in the face of the negative comments. Procter & Gamble, on the other hand, quickly jumped in and took over the General Motors commitment and by so doing managed to shoe-horn in another 37 commercial minutes into the overall package, which aired on NBC-TV.

Universal TV paid Howard Fast, the novelist, \$1,000,000 for the rights to three upcoming novels and also

set a production budget of \$200,000,000 for forthcoming television shows and series. First Artist Productions entered the tv arena for the first time and hired away Peter Engel from Universal to head up its tv production arm. Warner Brothers named Alan Shayne as head of its tv production operations.

There was a serious rift in the television academy during 1977, with the Hollywood chapter splitting away from the national organization and setting up its own staff and awards structure. In contrast, the international Emmys continued to be most prestigious and, if anything, 1977 proved to be a year where U.S. networks and programmers were more conscious than ever of the potentials of international coproduction.

Strangely enough, the state of Florida provided a couple of television headlines during '77, the first being a murder trial in which television violence was blamed for contributing to the murder of an old lady by a juvenile. Second, and perhaps more lasting in consequence, was the fact that Florida courts allowed a tv pool camera into the courtroom for the first time, providing a major precedent. Incidentally, the violence trial ended in conviction of the defendant and the rejection of the violence attribution to tv, but it may very well be a straw in the wind for the future.

## Whispers

Newspapers paid more attention to television in '77 than they had in years. Eric Sevareid says that gossip and trivial news escalates in long periods of relative tranquility, and if he's right, that may be the reason; nevertheless, major metropolitan papers were devoting more space to programming trivia and personality gossip than they have in years. It may well be that the imitative nature of the medium provides grist for the mill and that is enough to keep the gossip columnists moving. When the opposing networks have three pilots of "Charlie's Angels" imitations in the wings, it has to provide food for the gossips.

In Washington, the FCC scheduled a major probe of network practices and once again the Group W network stance proved to be important. The FCC also scheduled a probe into payola practices but may well have been upstaged by the Grand Jury investigation in Newark, N. J., which has already handed up several indictments. Charles Ferris was named new FCC chairman by President Carter. Ferris was previously Senate Majority Leader Mike Mansfield's administrative assistant and well-known Washington personality. He replaced Richard Wiley, an Illinois lawyer, who returned to the private sector following Ferris' appointment.

## FTC Gets Saccharine

The Federal Trade Commission continued to raise hell in '77, recommending a ban on saccharine products for tv advertising, which threw broadcasters into a tizzy. Congress, in its infinite wisdom, managed to postpone any ban on such commercials for at least a year, and it's doubtful that any action will ever be taken on the matter.

At year's end, Henry Loomis resigned as Corp. for Public Broadcasting chairman, with a replacement still unnamed at this writing. William F. Buckley's "Firing Line" returned to the Public Broadcasting Service in '77 after a lackluster year on commercial stations, and Dick Cavett also returned to

(Continued on page 76)



Cinema International Corporation  
staying the biggest by showing the best.



MGM, Paramount and Universal



# Cafes, Circuses, Arenas: All Get Theirs

(Continued from page 74)

nighttime television via a PBS series.

The Dept. of Commerce estimated that Red China would be purchasing up to \$840,000,000 a year in tv equipment by 1980. The Chinese are obviously a huge market for American communications equipment manufacturers, whenever diplomatic and economic relations are further normalized.

## On The Network Front

ABC's overwhelming rating lead not only translated into tremendous bottom-line dollars (see above) but also gave that network tremendous leverage in attracting affiliates from both CBS and NBC. Since ABC has always suffered from lower clearances than the other two networks, its ability to lure away competing affiliates in larger markets such as WPRI Providence, R.I., was a cause of major happiness at ABC's Sixth Ave. headquarters. Several other stations made the switch as well in '77.

The star of Roone Arledge was very much on the ascendancy at ABC during the year, as he was given the dual responsibility of news as well as his longterm leadership of the sports scene. Arledge quickly went on a hiring spree and re-installed Av Westin as producer of the nightly news and also managed to lure Cassie Mackin away from CBS News as an on-air reporter.

The National Assn. of Broadcast Employees & Technicians (NABET) called a strike against the network early in the year, and some 1,500 individuals were affected. The strike dragged on for approximately four months, with the eventual settlement giving ABC its desired flexibility in installing electronic newsgathering equipment (ENG), and also providing the network with flexibility in hiring freelancers in the field for specific assignments. ABC also took it on the chin when a scandal resulted from the Don King-promoted boxing series that appeared on the network Saturday afternoons. The responsibility for any transgressions eventually wound up on the shoulders of King and also Ring Magazine. ABC also received a lot of advance heat on its new "Soap" series, but the protests probably served to give the series more advance publicity than it deserved and it premiered satisfactorily and has produced good ratings since its debut.

## CBS Shakeup

Despite its rating problems, CBS Inc. sailed past the \$2 billion mark in '76 for the first time, and there is no doubt that '77 was even better. The network's rating woes, however, prompted the promotion of Gene Jankowski to president of the Broadcast Group. Bob Wussler was demoted to prez of CBS Sports after 18 months as network president. James Rosenfield is now CBS-TV president and Robert Daly is president of CBS Entertainment, with prime programming responsibility. Additionally, the network moved its program and business affairs departments to the Coast.

As further evidence of the web's rating problems, CBS planned more than 100 hours of specials for the '77-'78 season, and additionally scheduled a \$250,000 viewer sampling contest via a TV Guide insert, something of a first for the network.

In other major CBS changes, Tom Lahey replaced Tom Miller as head of the CBS radio division and Van Gordon Sauter left his program practices post to become general manager of KNXT Los Angeles. Paul Monash left the network as chief of its long-form programming operation to return to in-

die production.

Over at NBC, the last Sarnoff (Tom) left the scene, setting up his own Coast company to represent program producers. Anthony Conrad, parent company RCA president, suddenly resigned in a cloud of mystery apparently involving failure to file certain income tax returns. Later in the year, the Internal Revenue Service said it had dropped all criminal proceedings against Conrad, but the situation was never satisfactorily explained, and Conrad remained in seclusion on the matter. Edgar Griffiths replaced Conrad as RCA president, and immediately applied pressure on all divisions to improve their operating performance. As a result, NBC began axing almost 300 employees. Herb Schlosser, who was named chief executive officer (he is also NBC president), was left with the problem of ironing out the ruffled feathers and improving the network's performance.

NBC signed a consent decree with the Justice Dept. settling an antitrust suit, which was filed against all the networks for alleged restrictive programming practices.

Both ABC and CBS were furious with the NBC settlement, since it limited their respective options for ironing out individual problems. NBC also agreed to a \$2,000,000 settlement with a group of female employees that had charged discrimination at hiring and promotional practices at the web.

In a longrange programming move, NBC paid \$100,000,000 or so for the rights to the 1980 summer Olympic games in Moscow, and also planned to echo ABC's "Roots" with its own longform epic, "Holocaust," which the web was producing in Germany for airing in '78.

## News Changes

Jim Hartz was fired from the "Today Show" and eventually went to WRC-TV Washington as an anchor for the early evening and late-night news. David Brinkley also returned to Washington, teaming with John Chancellor as the anchors of the NBC evening news. Later in the year, Chancellor indicated that he would like to move up into an Eric Sevareid-type commentary position, and the current "Today" host, Tom Brokaw, was mentioned as a possible replacement for the evening news anchor spot.

The network's radio flagship in New York City, WNBC, shook up its entire programming staff and fired a number of well-known deejays. The move was credited to a quest for a more youthful audience and was definitely a vote against the cult of personality.

## NATPE Success

On the syndication front, the National Assn. of Television Programming Executives conference (NATPE) continued to increase in importance and pulled a record 2,200 in attendance at its annual convention. The NATPE confab has now clearly surpassed the National Assn. of Broadcasters (NAB) convention as an annual get-together of important broadcasting elements.

Bernard Chevy's MIP-TV programming meeting in Cannes attracted more U.S. companies, and Jack Valenti, president of the Motion Picture Export Assn., attended the event for the first time.

After 25 years with Columbia Pictures TV and its predecessor, Screen Gems, John Mitchell was ousted after serving his last seven years as president of the company. Ed Montanus was named president of MGM-TV, succeeding Harris Katelman, who left to become an

independent producer with Columbia.

Irwin H. Ezzes retired as head of United Artists TV after more than 20 years in that post, and Marty Robinson was named to succeed Ezzes as of Jan. 1. Morton Slakoff left Viacom to accept a similar ad-pub position with Metromedia TV. Syndication vets Bud Rifkin and Ken Joseph formed a new independent syndication operation in '77.

MCA-TV reached the \$100,000,000 mark for 1976, representing a 40% increase from the division's 1975 volume. It was considered a record for MCA and also a probable high mark for the syndie business in general.

## Syndie Feature Prices

The \$100,000 per feature barrier with independent stations was cracked by ITC, another record, and Time-Life bought out Talent Associates from David Susskind, giving that company a further toe-hold on the production scene. In a major diversification move, Viacom bought WHNB Hartford, Conn., for \$20,000,000.

Storer Broadcasting made a \$57,000,000 offer for Viacom stock, but the deal fell through when Viacom resisted the overtures. The employee-owned Kansas City Star, however, did not resist the overtures of Capital Cities Broadcasting and sold the paper to the broadcasting company for approximately \$125,000,000.

A veritable swap-shop for broadcasting stations and media companies began operation in '77 due to court-imposed, though appealed, cross-ownership restrictions prohibiting companies from owning newspapers and broadcast stations in this same market. In one of the larger deals of this nature, the Post-Newsweek Stations swapped WTOP-TV Washington with the Detroit Daily News' WWJ-TV in that city. Similar trades and sales are being rumored on an almost daily basis.

There were several television stations around the country which expressed interest in broadcasting live coverage of executions, but, thankfully, no coverage of this type has yet surfaced.

## Prices & Costs

The soaring cost of local television has been reportedly depressed spot tv volume by some 25% for many stations, especially in the midwest; however, any decline in spot volume did not deter the Ziff-Davis Publishing Co. from paying \$60,000,000 for the Rust Craft Co. Former ABC exec I. Martin Pompadur as head of the Z-F broadcast division engineered the deal. Obviously, he was not especially interested in the greeting card operation of Rust Craft.

Group W scheduled its own locally produced magazine shows for the prime access period on all five of its owned stations, knocking out numerous syndicated entries, and the Post-Newsweek group put on three and a half hour local ascertainment shows on its stations, portending a trend in this direction by other stations around the country.

## Revolving Doors

Larry Israel resigned as head of the Washington Post Co. to return to the broadcast field and wound up '77 in control of WNYS-TV Syracuse, with the financing coming from the Coca-Cola Bottling Co. of New York. Gene Klavan left radio WNEW New York, where he had been the morning man for 25 years, with a succession of partners, to segue to WOR and take over that afternoon drive time period. Barry

Farber gave up his latenight stint on radio WOR New York to run for the mayoralty of New York City on the Conservative Party ticket and wound up with about 4% of the vote. Station, meanwhile, replaced Farber with Bob Grant, hiring him away from radio WMCA New York, where he was a well-established personality. WMCA increased its use of Mutual news in '77 and WOR signed on with ABC Radio News to augment its on-the-hour newscasts.

WNEW-TV New York axed "Wonderama," its Saturday morning kidvid show, after 24 years. Its former longtime host, Sonny Fox, was named as v.p. of NBC children's programming, but was axed from that spot late in the year.

U.S. Court of Appeals in Washington threw out the FCC paycable regulations, giving a big boost to such operators as Home Box Office (HBO). A number of companies accelerated program production for paycable systems, including Columbia Pictures TV, which established an entirely separate programming division under Angela Schapiro.

Warner Communications Inc. started the first two-way cable system in Columbus, O., (QUBE) which was testing successfully at year's end.

## Maple Leaf Ragging

A Canadian court ruling, late in '77, threw U.S. broadcasters into consternation as the decision allowed Canadian cable operators to eliminate U.S. commercials in the programs picked up from the U.S. The net effect would be for U.S. stations to reduce their circulation claims and, therefore, their rates — an unpleasant thought for most American broadcasters.

In the same vein, Canadian talent unions, were successful in eliminating U.S. talent in many categories of employment, including feature films and commercials. The CBC was locally challenged in terms of its new objectivity in light of the Quebec separatists movement. And in reaction to considerable union pressure, CBC cut back its quota on foreign-produced shows by progressive half-hour stages per year through 1982.

## Around The World

The BBC claimed its overseas sales pace was up by 20% in '77, but Bryan Cowgill left the BBC to take on the top job at Thames TV.

The British Independent TV Authority cut the quota on overseas shows to 12% from 14%, again submitting to union pressure for local production, but while aimed at U.S.-produced shows, the net result could well be that Canada and Australia would be more directly affected.

The European Broadcasting Union (EBU) expressed considerable wariness of the \$10,000,000 asking for rights to the winter 1980 Olympic games, though the Europeans recently agreed to pay \$4,000,000 for the games to be held in Lake Placid, N.Y.

South African television, in its first year, expected a gross of \$46,000,000 and was selling spots at \$738 for a 15-second advertisement.

In Italy, Giuseppe Glisenti resigned as RAI director general, citing internal political strife as the reason, and Pierantonio Bento replaced Glisenti in that job.

Mexican television giant Televisa disclosed plans to expand into Spain in '78 and committed to a staff build-up and studio construction to produce Spanish-language programming in the home country.

In a major Latin American up-

heaval, Walter Clark suddenly departed Brazil's Globo-TV to enter independent feature film production with plans for 7-10 feature pics per year. Clark was, reportedly, one of the highest-paid programming executives in the world, earning over \$3,000,000 per year in his Globo post. The reason for his resignation has yet to be disclosed.

## Key Personalities Die

The music business lost five powerhouse names in '77: Elvis Presley, Bing Crosby, Guy Lombardo, Goddard Lieberson and Dr. Peter Goldmark.

Presley's death in August became a media event, and was attributed as the major reason for a disk sales boom that carried through till the end of the year. Apparently, people coming into record stores after long absences to buy disks by Presley, Crosby, or Lombardo, discovered all sorts of new and sophisticated goodies, and just started buying. The unprecedented demand caused a severe logjam at pressing plants around the country which will continue well into the first-quarter of '78.

Lieberson was credited with being the guiding light behind the Columbia Records ascendancy to the top spot in the record business, which it still maintains.

Goldmark was noted for developing the LP disk during his tenure at CBS Laboratories, as well as having participated in developing numerous other inventions as well as the Columbia color tv system which eventually lost out to RCA's all electronic device, currently the industry standard.

## Stewart, Glancy Move

Mike Stewart left United Artists Music to join the Bertlesmann Group of German companies, as head of its U.S. music operations, and Ken Glancy left the presidency of RCA Records to return to its London operation from which he'd come. Louis Couttolenc was named the new president, coming from the Mexican RCA operation, which he had headed for some years. Jules Malamud resigned as president of the National Assn. of Record Manufacturers (NARM) to pursue other music business interests. Joseph Cohen took over NARM's direction.

Freddie Bienstock bought the N.Y. Times music business for \$3,000,000, and Neil Sedaka bought back 116 songs from Don Kirshner for \$2,000,000. Rod McKuen took RCA to court claiming illegal sales on cut-outs and saying that the damages were worth \$60,000,000, a suit that eventually was settled for considerably less.

Reverend Jesse Jackson blasted the entire rock music trend via his Operation PUSH, saying the lyrics of most rock songs are immoral and harmful to America's youth. A New Jersey grand jury investigating payola in the record industry handed up a number of indictments, and Frankie Crocker of WBLS-FM New York City, was handed a one-year jail term, later overturned.

Allen Klein, the former Beatles manager and rock impresario, was indicted on income tax evasion charges involving Pete Bennett, his promotion man in the early '70s, concerning cash payments for promotional records. Klein denied the charges and the trial wound up with a hung jury. A new trial has been slated for Jan. 30.

Another milestone for 1977 was the centennial of the disk business. It's doubtful if Thomas A. Edison ever envisioned a \$2,000,000,000 plus

(Continued on page 78)



# IN THE GREAT TRADITION OF "ROOTS"

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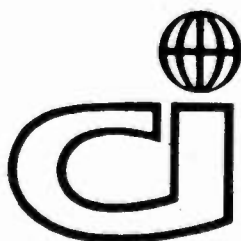
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# The Small, Steady Glow Of The Stage

(Continued from page 76)

industry when he produced the first recording system a century ago.

American Can Company, which had taken a bath in the graphic arts some years back, expanded into the music business by buying Pickwick International for \$101,000,000 in '77. Later in the year Canco further expanded by acquiring the Sam Goody Record Stores for some \$30,000,000.

Record Club sales continued to expand in '77, nearing the \$500,000,000 mark, and a new method of disk merchandising emerged — cinema commercials which could prove to be a bonanza for record clubs and disk companies. The audience attending films has the same demographic profile as the one purchasing records and tapes and such visual exposure should result in immediate sales impact.

## Meet The Prez

Music industry leaders had a meeting during the year with President Carter, outlining some of the problems facing their respective companies. One problem hanging over the music biz was a Chicago grand jury probe into mob tie-ins with the concert business.

Sales of country & western music continued to climb in '77, especially overseas, where 25-30% of the sales volume was derived. CBS Records president Walter Yetnikoff, speaking at the company's sales meeting in London during the summer, said that CBS Records should be a \$1,000,000 operation by 1980. But while CBS execs were all upbeat, ABC Records shook up its a&r staff, cutting the company's overhead by some 30%, but at year's end, expected to post a \$26-28,000,000 loss for the year.

## Classical Music

On the classical music front, it was noted that U.S. symphonies managed to cut their collective deficits to approximately \$4,000,000, while the total budget for these orchestras reached the \$108,000,000 mark. RCA Records gave up several of its studios around the country, but kept New York City and Nashville. Undoubtedly, part of the reason was the new NABET contract with RCA, which provided for substantial wage increases and fringe benefits.

The Wallichs Music Stores on the Coast succumbed to financial pressures and filed for bankruptcy under Chapter 11. Jimmy's World, discount record chain in N.Y.C. also went into bankruptcy. Meantime, European G. I.'s plunked down some \$116,000,000 to purchase a varied assortment of audio gear.

Although 1977 was a boom year for record and tape sales, it was also apparent that the quadrasonic sound systems were going nowhere. Born again gospel music was certainly on the upswing during the year no doubt bolstered by the impact of President Carter and his family. Some 75-200 radio stations around the country reportedly devote the majority of their programming to this type of music.

## Midem's Record Turnout

Bernard Chevry's annual Midem Conference in Cannes, pulled representatives from some 1,000 music companies from 40 nations. It was a record turnout which produced generally favorable comment on the meeting. Not so favorable were the comments concerning the third annual Muxexpo held in Miami later in the year. It may be that the industry simply cannot support two major gatherings a year.

Background music interests (Muzak) lost their case to get lower ASCAP license fees. Longtime

ASCAP president Stanley Adams was reelected once again, while Edward M. Cramer continues at the helm of BMI.

The Newport Jazz Festival proved to be okay boxoffice in its New York City location, and the San Remo Music Festival in Italy, was panned once again for its lackluster organization.

## Concert Biz Upbeat

The concert business was generally upbeat throughout the year, but soul concerts in various parts of the country produced riots in their aftermath and much negative comment. Perhaps the most notable example was the upheaval surrounding a soul concert at Madison Square Garden, New York, where rampaging teenagers assaulted citizens, randomly along 8th Avenue when they could not gain admittance to the event.

The Reverend Sun Myung Moon was sued by some 22 music publishers claiming his Reunification Church was in violation of the copyright laws in its hymn book "Songs of Worship and Fellowship." In Australia, the musicians banned U.S. tooters from working in cafes and hotels, another sign of local protectionism.

## Legalized Gambling

Legalized gambling was very much on the minds of casino and hotel operators as well as State and local politicians in 1977. Gambling meant profits to the operators and new sources of tax revenue to the politicians and almost every state in the Union was considering a form of lottery, horseracing, or other devices to gain additional sources of income.

On the east coast, jai alai produced beaucoup parimutuel action for the state of Connecticut, Bally Manufacturing Co. made an offer to buy out Miami-based World Jai Alai Inc. for \$66,000,000. The deal appeared set but late in the fall World Jai Alai Inc. called off the deal without explanation. In Delaware Warner Communications Inc. applied for a jai alai franchise in Wilmington, and a decision there awaits the outcome of hearings before the state legislature. Massachusetts, too, has cast an envious eye at various forms of legalized gambling and it is entirely possible that the state will approve new forms of gambling during the next year.

Nevada and Las Vegas in particular continued to boom with Vegas posting an 11.9% increase in gambling revenues for '76, compared to '75, with the state of Nevada soaring over the \$1,000,000,000 gambling mark for the first time. With year-end figures not yet complete, Vegas gambling was running 20% ahead of '76 through the first three-quarters of '77.

## Weinberger Resigns

In other Vegas doings, William Weinberger resigned as president of Caesars Palace to join Bally Manufacturing and head up their new casino operation in Atlantic City. Kirk Kerkorian bought the Cal-Neva Lodge in Lake Tahoe. The Lodge was once owned by Frank Sinatra and in 1960 he was forced to sell it when Sam Giancana, an undesirable according to the Nevada Gambling Authority, was caught visiting the place. Kerkorian bought the Lodge as a personal investment, and it has nothing to do with MGM's Nevada operations. Sinatra and his attorney, Milton Rudin, also figured in a bid to gain control of the Del Webb Corp., but later in the year, Sinatra dropped out of the contest and Rudin was named to the Webb board.

The Argent Corp., headed by

Allan Glick, sold the Hacienda Hotel in Vegas for \$21,000,000 and Hank Greenspun, publisher of the Las Vegas Sun, won a \$1,000,000 verdict against the Howard Hughes estate. The award was largely punitive damages, and resulted from a land deal in which Greenspun and Hughes were involved.

## Bramlet Murdered

Al Bramlet, president of Local 226 of the Bartenders Union was murdered earlier in the year. There was some speculation that it may have been in reprisal for his role in the hotel strike the previous year, which effectively disrupted operations on the Strip. The killing had no effect on Vegas' popularity, and a survey by the Convention & Visitors Bureau indicated that New York residents led all other states in frequency of travel to L.V. on major junkets.

A new promotion for Vegas was scheduled for the late fall, when tourism is generally slow and many of the main showrooms shutter until the Christmas holiday season. A backgammon tournament, with a \$1,000,000 top prize was organized and some 16,000 people were expected to attend occupying some 9,000 hotel rooms. If nothing else, it certainly attests to the popularity of the game. However, the tournament ran into trouble over the failure of the promoter to put the entrance fees into escrow.

## In Miami

On the other side of the country, Miami suffered through one of its worst winter seasons, being plagued not only by cold weather, but by a disruptive hotel strike, which caused numerous cancellations with many people diverting to Puerto Rico and the Bahamas for a bit of sunshine.

The Diplomat Hotel, however, took a plunge and booked Liza Minnelli and Sammy Davis Jr. for the same New Year's Eve bill at a \$100-\$250 top. As a promotion, it was successful with some 1,800 attending, but the hotel later claimed that it just barely broke even.

The importance of Latin American visitors to the South Florida resort area was emphasized by a survey which indicated that these Latin tourists meant \$4,000,000 a month to the South Florida area. However, even the Latin tourists could not help Miami's summer season which was generally considered to be a real dud.

## Morris Lansburgh

Morris Lansburgh died at 58, and his sons took over the Eden Roc Hotel operation in Miami. The landmark Fontainebleau Hotel went into Chapter 11 bankruptcy and former owner Ben Novack was forced out. Other land investments were blamed for the Fontainebleau woes, and the hotel was continuing to operate reportedly at a profit, under control of the bankruptcy referee. It was later sold to a corporation headed by Miami Beach developer Stephen Müss.

Miami and South Florida are obviously feeling the competition from Disney World in Orlando, and in response the City of Miami has approved plans for a \$45,000,000 theme park to be located in that area. It's a natural counter to the upstate competition.

Further up the east coast, Atlantic City, with legalized casino gambling approved, was in the midst of a construction boom as various operators rushed to complete hotels or were refurbishing existing establishments. Resorts International was the first to file for an A.C. casino license, and is expected to be the first operation to debut. Playboy is also in the casino race with

better than \$50,000,000 earmarked for the project.

David (Sonny) Werblin was forced to resign from a consortium which had applied for a casino license. It was felt that Werblin, who was a member of the New Jersey Sports Authority, would be in a conflict of interest position as a casino owner and this view obviously prevailed. At year's end, Werblin took over the top exec spot at Madison Square Garden replacing Joseph Cohen.

## Labor Front

On the labor front, Alon Cory challenged Penny Singleton for the presidency of the American Guild of Variety Artists. After the relatively light vote was counted, Cory had lost, and Singleton was elected to a new term as AGVA's executive president. AGVA successfully negotiated a new contract for the Radio City Music Hall Rockettes getting the gals a new two-year contract with a 5.9% wage hike.

The Ringling Bros. Barnum & Bailey circus was in dispute with the American Federation of Musicians earlier in the year with the AFM successfully persuading the AFL-CIO to announce a national boycott of the circus. The hassle was later settled and the boycott withdrawn. In another circus development, Richard Barstow resigned after 29 years as stager for the Ringling operation.

In a maneuver that lasted most of the year, Gulf & Western was successful in acquiring Madison Square Garden via a tender offer for the Garden's stock. The Sol Hurok empire split following the impresario's death with part of the client list going to International Creative Management and part to the Harold Shaw Agency.

## New IAAM Prexy

Louis C. Owen, head of the Tarrant County Convention Center was elected the new president of the International Assn. of Auditorium Managers. Sid and Marty Krofft were forced to vacate their Atlanta entertainment complex due to fiscal problems.

In Paris, Zeev Birger, former Israeli government official in charge of the film business there, joined International Creative Management as deputy to Continental topper David Raphael. A short distance away, the Lido relocated two blocks away from its former site boosting capacity and sporting a new decor. The William Morris Office made a deal with Derek Block to rep the agency and its clients in Europe and Scandinavia.

Theme Parks continued to lure operators as the Marriott chain disclosed plans for such an enterprise to service the Washington, D.C., area. The Spoleto-USA Festival in Charleston S.C. might be considered a cultural theme park and the event was considered a '77 success, almost covering its \$800,000 budget.

## Westchester Premier

Closer to New York, the Westchester Premier Theatre in suburban Tarrytown, was beset with problems including an FBI probe and a Chapter 11 bankruptcy proceeding. Original promoter Elliot Weisman left the operation. Booker Don Wasserman shifted to the newly revived and nearby Nanuet Star Theatre as an operator for a specified number of dates. At year-end, the fate of the Westchester operation is still a matter of conjecture.

Lainie Kazan became something of a one-woman cottage industry for Playboy, as she now not only appears at the L.A. and New York clubs, but also books talent for the two rooms on a year-round

basis.

The Broadway boom, aside from generating record grosses during the year, also produced a theatre traffic jam of major proportions. Neil Simon's "Chapter Two" was booked into the Imperial (larger capacity) rather than his own Eugene O'Neill Theatre, which effectively put a straight play into a musical house further compounding the booking problems. At year's end, there was no relief in sight for this theatre shortage.

Actors Equity negotiated a new three-year contract in '77, bringing the minimum Broadway scale up to \$355 per week. There was also a major battle between talent agents and Equity over the question of whether agents should get commission on scale bookings for tv commercial work. The matter was resolved with the agents continuing to get commissions.

Joseph Papp ankled his post as head of the Lincoln Center Repertory Theatre saying that the economics of the operation were just too difficult to contend with. Richard Eder replaced Clive Barnes as drama critic for the N.Y. Times, and later in the year Barnes jumped from the Times to become drama (replacing Martin Gottfried) and dance critic of the N.Y. Post. Speaking of jumping, Rudolf Nureyev played a three week engagement with "The Friends of Nureyev" company in New York and grossed \$560,000 for the engagement.

## Preview For Agents

Theatre Party Associates staged a preview of the Broadway season for theatre party agents with six upcoming Broadway shows represented. The Metropolitan Opera almost came to an ultimate strike situation, but managed to sign with Local 802 of the American Federation of Musicians at the last minute and avert any stoppages.

Stephen Sondheim was reelected president of the Dramatists Guild and Merle Debuskey was reelected for his sixth term as president of ATPAM, Assn. of Theatrical Press Agents & Managers. Irving Berlin's "This Is The Army" celebrated its 35th Anniversary with a reunion cast party at Sardi's.

New York State Attorney General Louis Lefkowitz settled his suit against the Shubert Estate and withdrew 64 of 66 charges previously made.

## National Endowment

A study prepared by the National Endowment for the Arts showed cultural events outdrew sports as spectator attractions. Meanwhile, Nancy Hanks turned in her resignation as president of the Endowment and Livingston Biddle was appointed by the Carter administration to replace her.

In other legit activities, the Nederlanders bought 50% of the Pantages Theatre in Hollywood, and also named Arthur Rubin to be general manager of their theatre circuit.

Down in Florida, Zev Bufman posted a \$6,000,000 seasonal gross for his legit activities in that part of the world. "Chorus Line" pulled \$1,800,000 in an eight-week run at the Theatre for the Performing Arts in Miami Beach. It was a record engagement.

After a 30-year run, the Coconut Grove Playhouse tossed in the towel, and reverted to local repertory productions only.

In Baltimore, the Mechanic Theatre, booked by Alexander H. Cohen, posted a season record. Cohen's "Hellzapoppin'" how-

(Continued on page 82)



# **Simone Signoret**

## **La Vie Devant Soi**

**Directed by Moshe Mizrahi**

# **Yves Montand**

## **Les Routes Du Sud**

**Directed by Joseph Losey**

**Screenplay by Jorge Semprun**



## Show Boat On The Mississippi

(Continued from page 6)

upriver to drench its passenger list in sustained nostalgia. A 44-whistle calliope, Storyville reminiscent piano, and jazz, plus groaning boards of southern style cuisine and fluids in abundance appropriate to the clock, casts a spell which lasts a week and makes one think Jelly Roll Morton is current, that Mark Twain is really the purser with his hair dyed, and Col. Sanders' way with herbs, spices and chicken-fix-in' won't go into any recipe books for another 75 years.

Christened April 30, 1975, and hustled into a maiden voyage March 2, 1976, the Mississippi Queen was one of some 123,657 Bicentennial occurrences. In matters of show biz Americana, she has to have special significance. In the old South where cousins, real and kiss-in', are important, she is in her way a modern example in the progression from British actor William Chapman's original 14-by-100-foot "Floating Theatre," built in Pittsburgh in 1831.

He used his own family as crew, as well as cast, played "The Stranger" and "Taming of the Shrew" at every landing the Ohio and Mississippi currents nuzzled him into until he got to New Orleans. In no way equipped to return against the current, he junked his combo craft, took his brood back to Pittsburgh, built another boat and repeated the course giving bright moments of relief to the raw frontier and the sparse diet of culture available in mid-America. In the rush to get the Mississippi Queen into service, one of the discovered bugs in need of corrective action was her inability to take on the current north of Vicksburg. Being the biggest steamboat of her type ever afloat, and consorting as she does with all the myriad styles of working and pleasure craft which also use the river, her up and back time is just about right. The Mississippi Queen stacks up as the equivalent of a space capsule which literally transports its own environment.

The traditional show boat arrived with actors, musicians, and as many empty chairs as its theatre could accommodate, and as noisily as possible. The Mississippi Queen presents itself on approaching a landing with throaty river jargon beeped from the pilot house, and the calliope shrilling through clouds of hissing steam. This is the signal for every lady with homemade pralines on the stove to wrap them in wax paper, put them in a basket and get down to the dock. But the real reason is to get the tour buses in line for the inevitable sidetrips to antebellum homes, the "Evangeline country" of the Acadian exile immortalized by Longfellow, and parks and reserves and Civil War battlegrounds.

### Show Boat Atmosphere

What the Mississippi Queen does is preserve enough of the show boat atmosphere, and it maximizes 'audience participation' which has become such a staple on tv. It takes no more than a day for the passenger list to sense its arrival at any mooring point is of just as much consequence as the actors of old. None leaves the Mississippi Queen without the feeling of having been a part of an event. More often than not, there's a tv crew on board (from Bill Moyer's CBS Reports, 'Profile of New Orleans,' when I was there, and Dec. 3-10, the Phil Donahue syndie taping five segments for later telecast).

The Mississippi Queen depends on Hollywood to some degree for capturing the river's moods and other times. There's a below-deck theatre with twice daily features and featurettes, such as "Show

Boat," the Howard Keel-Kathryn Grayson-Ava Gardner version; "Louisiana," "Forever Free," "Vicksburg," "Mississippi" with Bing Crosby and W. C. Fields; "Adventures of Huckleberry Finn" with Tony Randall. The "Show Boat" epic in this instance additionally titillates when it is pointed out that the people shown rushing to meet their arrival at Natchez actually did it there, processed in later with the "Show Boat" set in Hollywood.

Hollywood locations along the Mississippi Queen's route go away back. One of them, directed and starred in by Crane Wilbur in the early '20s, was "Heart of Maryland," which precipitated an incident long held secret by one of the South's most respected editors, George Healy, Jr., of the Times-Picayune.

A young boy then, Wilbur's idea of managing him and his contemporaries, was to hire them as extras in this story of the agonies of the Confederacy. One day, they wore confederate uniforms, the next the blue of the Union. "I've always kept it quiet," says George, now 72, and retired from the T-P, "as I don't know whether the Statute of Limitations has run out on such conduct down here yet!"

In the ante-bellum homes, "Green Leaves" one of the lesser actors' picture is enshrined among the artifacts — Ben Lyon (he swears he is only 76, alive and well in Los Angeles, and only that photo can be a Civil War artifact, not him!) "So Red The Rose," "Hush, Hush, Sweet Charlotte" and "Raintree County" used the east bank as locations, and Hollywood via Dolores del Rio reached out to the St. Martin of Tours Church of St. Martinville, La. She played the role of "Evangeline" in a movie and had a monument erected to her memory on that site. In this era of investigative reporting, if we are to believe historian Caleb Pirtle, Longfellow was more interested in rhyme than being right. Her name was not Evangeline, but Emmeline; and her last name, Labiche. Her emamorade was not Gabriel, but a nogoodnick Cajun, Louis Arceneaux, who when separated from his Emmeline in the exile, took up with another. Then she became a broken-hearted nun.

This was akin to that long ago confrontation of L. Wolfe (Wolfie) Gilbert who wrote the classic "Waitin' for the Robert E. Lee" (about the 1870 Lee and Natchez steamboat race) with the poet, Carl Sandburg, who quarreled with Wolfie's geography which had put Mississippi levees in Alabama. Wolfie felt betrayed, and said so. "Carl, it rhymed, and I needed that rhyme!"

### Musical Steadies

The Mississippi Queen depends on two musical steadies when on the river at night. One is Eddie Bayard and his Bourbon Street Five which works the Grand Saloon. The other is its pianist, Bob (Catfish) Mallory, who holds forth in the Paddle-wheel Bar until the last insomniac caves in. There are moments for the intrepid, who are asked to try out on the calliope, a contest which clears the riverbank for at least ten miles in each direction of all animal life, and no bird utters a peep until the intimidation is past. An improbably named Bodine Jackson Belasco is boasted about in Mississippi Queen literature as a persisting vestige of a "riverboat gambler" who will prove to the unwary why they shouldn't take to cards with strangers. The host for all seasons and enterprises is Walter Long, assisted by sometime singer, Sandy Hancock, who does vocals with the Bayard group.

It is perhaps coincidental, but in-

### Just Call Her Skip

Cincinnati.

Late last year, Lexie Palmore, 30, received her first-class pilot's license and will be steering and navigating the Delta Queen on her regular runs from Cincinnati to Cairo, Ill. next season. She was a 1973 passenger, stayed on as maid, and just graduated first in her class at the National River Academy, Helena, Ark., on completion of a 22-month course. She's bucking now for captain, sees no likely opposition from male crew members.

"I'd fire them if there was," she said. She has some reason to be optimistic, considering her demonstrated competence. President of the Delta Queen Steamboat Co., is femme as well, Betty Blake.

teresting, that as the Mississippi Queen's older sister, the Delta Queen, came on the river in 1926, a twosome in the employ of Florenz Ziegfeld — Jerome Kern and Oscar Hammerstein, II — were humming, noodling, writing and scoring what became the late 1927 change-up pitch for audience, "Show Boat." Literally hundreds of show boats, even a circus on barges, had worked the rivers for nearly a century before it provided a theatrical setting at the Winter Garden to become one of the longer stayers (572 performances). It starred Helen Morgan, Charles Winninger, Edna Mae Oliver, Norma Terris, and had a singer named Jules Bledsoe, who introduced Hammerstein's "Old Man River." (It was in a revival that a football player with a voice that rumbled from below decks, Paul Robeson, latched onto it and never let go.)

The Delta Queen was a senser of the potential for profit in preservation of glamorous Americana, and also that the days of the old style show boat were numbered as railroads and roads added hundreds of miles annually making dependence on the rivers less necessary (The last traditional show boat sweep of the Mississippi and its tributaries was by The Goldenrod in 1943). The Delta Queen Steamboat Co. operated out of the Port of Cincinnati, could take 192 people on river cruises — and it still does — even though its new fancy lady, the Mississippi Queen, which cost \$22,900,000, attracts a greater number of suitors annually. One can board neither without being sucked up in the atmosphere of that other time, with luxuries and comforts added.

### Coca Cola Subsid

Today, the Delta Queen Steamboat Co., with its cruise-oriented pair of ships, is a subsidiary of the Coca Cola Bottling Co. of New York, having been acquired by them from previous affiliation with Overseas National Airways. The CCBCNY parenthood began at the Mississippi Queen's maiden voyage time, April, 1976. The combined loss of the pre-CCBCNY joinup was \$3,400,000, and laid to the normal startup costs where new equipment is involved. That would appear to be well behind the Mississippi Queen, and if she reaches the 85% occupancy rate attained by the Delta Queen, CCBCNY can be credited with having taken another southern invention (Coca Cola syrup being the first) with potential.

Hollywood has done some outrageous casting in its time, but if faced with picking someone to play the role of Delta Queen Steamboat's top executive, first reaction would surely be to forego Glenda Jackson, Faye Dunaway, Suzanne Pleshette, or Louise Fletcher. But the truth is that Delta's president is not far off being a mirror match in facial characteristics. The dif-

ference is that she could be her own agent, and not have to share any percentages. She understands bottom lines and hemlines, too.

Theatre buffs remember how Oscar Hammerstein's widow used to become incensed when she overheard someone offhandedly remark that Jerome Kern, who did the music, wrote "Old Man River." "Mr. Kern," the widow of the lyricist would say, "wrote dum-dum-de-dum. My husband wrote 'Old Man River'!"

Perhaps after all the men and women who can lay claim to contribution to our river lore, and some to preservation of it, it may fall to Betty Blake never to let the charm of America's waterways be lost as a current or nostalgic experience — which for want of the old Delta Queen and the fancy Mississippi Queen could happen!

## Conn. Jai Alai

(Continued from page 1)

ly in the three jai alai frontons. Frustrated and reeling from some shocking disclosures, several members of the politically appointed body have expressed their inability to deal with the situations they encounter.

On Dec. 15, the board learned from the state police that it had in its own files tapes alleging jai alai player payoffs to throw games at the Hartford fronton. The panel was unaware of the tapes or their content.

The board claims the legal devices of its licensed gambling operators keeps the state from being knowledgeable of what they are doing. There is also the suspicion that the state frontons are being used to launder dirty money. Beatrice Kowalski, chairman of the board, takes an opposite tack. She said that "we do need more resources. I don't have any doubts that the commission can keep up."

On the surface, legalized gambling was in a healthy way, the first part of the year. By years end, jai alai had been engulfed by several ailments. Gov. Ella Grasso went up in arms at excessive profits at the Bridgeport Jai Alai. Labor and legislative leaders started clamoring for partnered ownership of pari mutuel facilities, with the general public showing general apprehension at the revelations.

### Surface In Spring

Gambling problems for the regulatory body started to surface in the spring. At that time it was called on, as the results of complaints, to investigate itself. Members were accused of a "conflict of interest" by taking free admission ducaats for themselves and friends at the Bridgeport Jai Alai. State Police investigation revealed a total of \$9,000 worth of tickets utilized. As a result of attendant publicity, panel adopted a code that forbade use of future freebies for members.

Lt. Richard J. Hurley, head of a special state police unit attached to the panel, said he found the tapes in a file in the headquarters of the commission and were filed under the tag "Extortion, Hartford Jai Alai." One tape said that three HJA players were involved in payoffs to lose games when they held certain post positions. The tape threatened exposure. A second tape said more tapes would follow. None did. The tapes were turned over to the commission security chief for inspection and copies were sent to the FBI.

In the past six months, the media has widely covered the gaming commission looksee into a variety of alleged activities at jai alai, ranging from skimming to syndicate systems betting. In between that has been the threat to the life of a witness, intimations of the laundering of illegally gotten money, by-passing of state regulations through

legal devices, etc.

Also in the spotlight was the regulatory board's efforts to find out who owned the realty co, which owned the property spun off from Bridgeport Jai Alai. An embarrassed commission never did find out and beat a retreat after being told it was none of their business.

The panel also wanted to know why attorney A. Robert Zeff earned \$1,000,000 in salary and legal fees the first year of operation of Bridgeport Jai Alai. In that period, BJA showed a profit of \$3,100,000 on a gross handle of \$152,100,000. One commissioner challenged this figure and said his analysis showed the profit should have been up to \$8,400,000. The year in question was for June 1, 1976 through June 30, 1977.

BJA was purchased for \$16,000,000. Zeff put up \$2,000,000 in cash. The first mortgage is held by the Teamsters Union. Originally the license was held by Conn. Sports Enterprise. Latter lost its license after David Friend, original license holder, was charged with perjury by the state, for saying he had paid John Bailey, former national Democratic chairman, to obtain the license. Friend is awaiting a trial for larceny and perjury in Bridgeport Superior Court.

### Systems Betting

The ongoing investigation into systems betting has revealed that one man, Rodney E. Woods, Jr., Juno, Fla., bet more than \$7,000,000 at the state's three frontons in the past 18 months. The total is a cumulative total that started with an \$18,000 stake in the summer of 1976 at the Bridgeport Jai Alai. Woods bets solely on trifectas.

Testifying under commission immunity, Woods surrendered his 1976 income tax return to the panel. The return showed an income from winning tickets at \$5,600,000 with profits at \$120,000. Wood said \$4,000,000 of the money was from Conn. frontons, with the balance from Florida frontons.

He claimed that his profit margin is so small that the IRS rule, instituted in May requiring the withholding of 20% of a win ticket over \$1,000, forced him to suspend betting on Oct. 10. The Feds, he says, are holding \$150,000 and has left him without cash for betting.

The subject of bribery crept into the gaming picture when a commissioner reported recently a \$50,000 bribe attempt for a food concession at a projected horse race plant at nearby Middletown. No investigations or arrests have been made.

A projected Bally Manufacturing Co. acquisition of World Jai Alai for \$66,000,000 was the subject of investigations. WJA has a fronton in Hartford as well as four in Florida. Bally paid the state gaming commission \$27,000 for expenses before the deal blew up the latter part of November. The state police have admitted they found no ties between the slot machine manufacturer and the underworld but said they were afraid of the company coming here because of its huge size.

Fear of having moved too fast into gambling were expressed by several legislative sources. Others, are looking for the state legislature in 1978 to partner the state with pari mutuel facilities, in the ownership of the plants. They also look to a raising of the taxes. One gaming commission member is on public record favoring the appointment, to the board, of a gambling consumer advocate to give members of the gambling fraternity a protective voice before the board.

In addition to Bridgeport, other jai alai frontons are at Hartford and Milford.

Martin Olinick has been named Coast director of business affairs for RCA Records.



# Sovexportfilm presents

## WHITE BIM, BLACK EAR

Based upon Gavryil Troepolsky's novel of the same title.  
Script and direction by **Stanislav Rostotsky**.  
Featuring **Vyacheslav Tikhonov**.  
Produced by the **Central Studio of films for children and youth**.



## THE ASCENT

Winner of the Golden Bear Award at the 27th Berlin Film Festival.  
Directed by **Larissa Shepitko**.  
Featuring **Boris Plotnikov, Vladimir Gostyukhin, Sergei Yakovlev, Ludmilla Polyakova, Anatoly Solonitsin**.



## THE WISHING TREE

Directed by **Tenghiz Abuladze**  
Featuring **Sophiko Chiaureli, Lica Kavzharadze, Soso Djachaliani**  
Produced by the **Gruziafilm Studio**



## MIMINO

Winner of the Grand Prix at the 10th Moscow Film Festival  
Directed by **Georgy Danelia**  
Featuring **Buba Kikabidze, Frunzik Mrtychyan, Yelena Proklova, Yevgeny Leonov**  
Produced by the **Mosfilm Studio**



## AN OFFICE AFFAIR

Directed by **Eldar Ryazanov**  
Music by **Andrei Petrov**  
Featuring **Alice Freindlich, Andrei Myagkov**  
Produced by the **Mosfilm Studio**





# ALL-TIME FILM RENTAL CHAMPS

(OF U.S.-CANADA MARKET)

(Continued from page 25)

Title	Director-Producer-Distributor	Total Rental
Marathon Man (J. Schlesinger; R. Evans/S. Beckerman; Par; 1976)		15,563,508
Hawaii (G.R. Hill; Mirisch; UA; 1966)		15,550,000
The Carpetbaggers (E. Dmytryk; J.E. Levine; Par; 1964)		15,500,000
This Is Cinerama (L. Thomas; M.C. Cooper; CRC; 1952)		15,400,000
A Clockwork Orange (S. Kubrick; WB; 1971)		15,400,000
Hello, Dolly (G. Kelly; E. Lehman; 20th; 1970)		15,200,000
The Hindenburg (R. Wise; Universal; 1975)		15,087,000
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; CCF/NGP/-WB; 1970)		15,000,000
Airport 77 (J. Jameson; W. Frye; Universal; 1977)		14,836,000
Dirty Mary Crazy Larry (J. Hough; N.T. Herman; 20th; 1974)		14,805,000
Ryan's Daughter (D. Lean; A. Havelock-Allan; MGM/UA; 1970)		14,641,000
Spartacus (S. Kubrick; Bryna/E. Lewis; Univ; 1960)		14,600,000
Bob and Carol and Ted and Alice (P. Mazursky; L. Tucker; Col; 1969)		14,600,000
Serpico (S. Lumet; M. Bregman; Par; 1974)		14,600,000
Tora Tora Tora (R. Fleischer; E. Williams; 20th; 1970)		14,530,000
Who's Afraid of Virginia Woolf (M. Nichols; E. Lehman; WB; 1966)		14,500,000
Paint Your Wagon (J. Logan; A.J. Lerner; Par; 1969)		14,500,000
Network (S. Lumet; H. Gottfried; MGM/UA; 1976)		14,500,000
Carrie (B. de Palma; P. Monash; UA; 1976)		14,500,000
Slap Shot (G.R. Hill; R. Wunsch, S. Friedman; Univ; 1977)		14,497,000
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
Fantasia (animated; W. Disney; RKO/BV; 1940)		14,000,000
The Greatest Show on Earth (C.B. DeMille; Par; 1952)		14,000,000
Giant (G. Stevens; Stevens/Ginsberg; WB; 1956)		14,000,000
Those Magnificent Young Men (K. Annakin; S. Margulies; 20th; 1965)		14,000,000
Camelot (J. Logan; WB/7 Arts; 1967)		14,000,000
Fun With Dick and Jane (T. Kottcheff; P. Bart, M. Pelevsky; Col; 1977)		14,000,000
Herbie Goes To Monte Carlo (V. McEveety; R. Miller; BV; 1977)		14,000,000
Exorcist II; The Heretic (J. Boorman; J. Boorman/R. Lederer; WB; 1977)		13,900,000
Adventures of the Wilderness Family (S. Raffill; A.R. Dubs; Pacific; 1975)		13,363,269
The Sand Pebbles (R. Wise; 20th; 1967)		13,500,000
Black Sunday (J. Frankenheimer; R. Evans; Par; 1977)		13,325,501
Freebie and the Bean (R. Rush; WB; 1974)		13,300,000
Jesus Christ Superstar (N. Jewison; Jewison/Stigwood; Univ; 1973)		13,241,000
The Last Picture Show (P. Bogdanovich; S.J. Friedman; Col; 1972)		13,110,000
One-On-One (L. Johnson; M. Hornstein; WB; 1977)		13,100,000
Bad News Bears in Breaking Training (M. Pressman; L. Goldberg; Par; 1977)		13,077,324
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
Song of the South (animated/live; W. Disney; RKO/BV; 1946)		12,800,000
The Outlaw Josey Wales (C. Eastwood; R. Daley; WB; 1976)		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 the World (L. Thomas; CRC; 1956)		12,500,000
That Darn Cat (R. Stevenson; W. Disney; BV; 1965)		12,500,000
Born Losers (T.C. Frank; D. Henderson; AIP; 1967)		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
Benji (J. Camp; Mulberry Square; 1974)		12,000,000
Annie Hall (W. Allen; C.H. Joffe; UA; 1977)		12,000,000
Irma La Douce (B. Wilder; Wilder/Mirisch; 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
Let's Do It Again (S. Poitier; M. Tucker; WB; 1975)		11,600,000
Taxi Driver (M. Scorsese; M. & J. Phillips; Col; 1976)		11,600,000
Samson and Delilah (C.B. DeMille; Par; 1949)		11,500,000
Cinderella (W. Jackson; W. Disney; RKO/BV; 1949)		11,500,000
Keyton Place (M. Robson; J. Wald; 20th; 1957)		11,500,000

(Continued on page 84)

Title	Director-Producer-Distributor	Total Rental
Part 2 Walking Tall (E. Bellamy; C. Pratt; CRC/AIP; 1975)		11,500,000
Freaky Friday (G. Nelson; R. Miller; BV; 1976)		11,500,000
Lenny (B. Fosse; Worth/Picker; UA; 1974)		11,425,000
The Aristocats (W. Reitherman; W. Hibler; BV; 1970)		11,400,000
The Three Musketeers (R. Lester; A. & I. Salkind; 29th; 1974)		11,335,000
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
Macon County Line (R. Compton; M. Baer; AIP; 1974)		11,000,000
Sayonara (J. Logan; Goetz; WB; 1957)		10,500,000
Goodbye Columbus (L. Peerce; S.R. Jaffe; Par; 1969)		10,500,000
No Deposit, No Return (N. Tokar; R. Miller; BV; 1976)		10,500,000
Ode to Billy Joe (M. Baer; M. Baer/R. Camras; WB; 1976)		10,400,000
Hustle (R. Aldrich; Par; 1975)		10,279,014
The Shaggy D.A. (R. Stevenson; R. Miller; BV; 1976)		10,275,000
Casino Royale (J. Huston, K. Hughes, V. Guest, R. Parrish, J. McGrath; Feldman-Bresler; Col; 1967)		10,200,000
Island at Top of the World (R. Stevenson; W. Hibler; BV; 1974)		10,200,000
The Great Waldo Pepper (G.R. Hill; Univ; 1975)		10,133,000
Lt. Robin Crusoe, USN (B. Paul; W. Disney; BV; 1966)		10,000,000
Heroes (J.P. Kagan; D. Foster/L. Turman; Univ; 1977)		9,960,000
Gus (V. McEveety; R. Miller; BV; 1976)		9,850,000
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
The Russians Are Coming (N. Jewison; Mirisch; UA; 1966)		9,755,000
Cat on a Hot Tin Roof (R. Brooks; Avon; MGM/UA; 1958)		9,750,000
The Green Berets (J. Wayne, R. Kellogg; Batjac; WB/7Arts; 1968)		9,750,000
Blackbeard's Ghost (R. Stevenson; W. Walsh; BV; 1968)		9,675,000
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
Joe (J. Avildsen; D. Gil; Cannon; 1970)		9,500,000
Logan's Run (M. Anderson; S. David; MGM/UA; 1976)		9,500,000
Son of Flubber (R. Stevenson; W. Disney; BV; 1963)		9,350,000
Man With The Golden Gun (G. Hamblton; Eon; UA; 1974)		9,310,000
Auntie Mame (M. DaCosta; J. Warner; WB; 1958)		9,300,000
Cat Ballou (E. Silverstein; H. Hecht; Columbia; 1965)		9,300,000
The Valachi Papers (T. Young; D. DeLaurentiis; Col; 1972)		9,300,000
Willard (D. Mann; Briskin; CRC-AIP; 1971)		9,250,000
Orca (M. Anderson; L. Vincenzoni; Par; 1977)		9,230,958
On Her Majesty's Secret Service (P. Hunt; Eon; UA; 1969)		9,100,000
Thunderbolt and Lightfoot (M. Cimino; R. Daley; UA; 1974)		9,100,000
Barry Lyndon (S. Kubrick; WB; 1975)		9,100,000
Looking For Mr. Goodbar (R. Brooks; F. Fields; Par; 1977)		9,087,240
The Lion in Winter (A. Harvey; M. Poll; Avemb; 1968)		9,053,000
The Hospital (A. Hiller; H. Gottfried; UA; 1971)		9,025,000
Shane (G. Stevens; Par; 1953)		9,000,000
Barefoot in the Park (G. Saks; H. Wallis; Par; 1967)		9,000,000
Semi-Tough (M. Ritchie; D. Merrick; UA; 1977)		9,000,000
The Day of the Jackal (F. Zinnemann; J. Woolf; Univ; 1973)		8,925,000
The Boatniks (N. Tokar; R. Miller; BV; 1970)		8,900,000
Five Easy Pieces (B. Rafelson; Rafelson/Wechsler; Col; 1970)		8,900,000
Once Is Not Enough (G. Green; H. Koch; Par; 1975)		8,870,435
The Professionals (R. Brooks; Col; 1966)		8,800,000
Death Wish (M. Winner; H. Landers/R. Roberts; Par; 1974)		8,800,000
Rollerball (N. Jewison; UA; 1975)		8,800,000
Car Wash (M. Schultz; Linson/Stromberg; Univ; 1976)		8,738,000
Souder (M. Ritt; R. Radnitz; 20th; 1972)		8,726,000
The Caine Mutiny (S. Kramer; Col; 1954)		8,700,000
Two Minute Warning (L. Peerce; E. Feldman; Univ; 1976)		8,698,000
Nashville (R. Altman; Par; 1975)		8,685,483
Adventures of Sherlock Holmes' Smarter Brother (G. Wilder; R.A. Roth; 20th; 1975)		8,635,000
The Fox (M. Rydell; Stross/MPI; WB(US)-IFD(Can.); 1967)		8,600,000
Beneath the Planet of the Apes (T. Post; A. Jacobs; 20th; 1970)		8,600,000
Mandingo (R. Fleischer; D. DeLaurentiis; Par; 1975)		8,600,000
Unsinkable Molly Brown (C. Walters; L. Weingarten/-Edens; MGM-UA; 1964)		8,550,000
This Is The Army (M. Curtiz; J. Warner; WB; 1943)		8,500,000
Mister Roberts (J. Ford/M. LeRoy; L. Hayward; WB; 1955)		8,500,000
The King And I (W. Lang; C. Brackett; 20th; 1956)		8,500,000
Lover Come Back (D. Mann; Shapiro/Melcher; Univ; 1962)		8,500,000
That Touch of Mink (D. Mann; Shapiro/Melcher; Univ; 1962)		8,500,000

## Show Biz Summary

(Continued from page 78)

ever, folded on its tryout tour with a loss of \$1,250,000. The closing of the show in Boston prompted a suit between Cohen and the show's star, Jerry Lewis, and further complicated Cohen's life by triggering a running dispute with Maggie Minskoff, wife of the owner of the Minskoff Theatre on Broadway, who took exception to Cohen's shuttering of the show, and banned his limousine from its normal Shubert Alley parking space.

Another out-of-town landmark, the Provincetown, Mass., Playhouse, was totally destroyed by fire with the blaze blamed on arsonists. "Oh! Calcutta!" toured the country during the year with a battery of lawyers standing by to fight the local zealots who appeared to ban the production. In Chicago, veteran concert-agent Harry Zelser retired and said he would turn over his booking agency to Orchestra Hall for continuation of his longterm concert bookings.

### British Equity

In London, British Equity reversed its longterm ban on U.S. performers and said it would allow Donna McKechnie to play a four-week engagement with the London "Chorus Line" troupe. Two days later Equity reversed itself, per usual, and banned her appearance.

Agatha Christie's "The Mousetrap" celebrated its 25th Anniversary, making it the alltime legit longrun champ. More than 1,000 persons attended the gala bash in its honor. Also in London, the veteran D'Oyly Carte Opera Co. said it was losing \$4,800 per week. In years past, it was a very profitable operation.

Apparently the pressures of running the Paris Opera were too great for Jean Salasse and he committed suicide earlier in the year.

## Ralph McClanahan

(Continued from page 62)

"the pathways into production are a bit cloudy in Cumberland Gap." As to exhibitors making productions, "I think it's terrible ... If an exhibitor is making a picture, he's needing somebody else to worry about the theatre."

Since McClanahan went broke, he sold the building and rented back the theatre, which enabled him to open after two months shut down and saving about 75% of the expenses when he owned it. "It's all gone," he said. "But in America you can own something 10 different ways," he winked.

"Paul Mitchell — an exhibitor in these parts who just died — came down here when I was building it and said nobody does this anymore, Ralph. Everybody's in the circuit business, he said," McClanahan recalled. "I love the theatre business. I might end up selling my house to buy back the theatre."

## Everywhere Too Near

(Continued from page 62)

Although Dallas and Irving also based their ordinance on the Detroit law, attorneys for both cities said there are major differences that will leave their ordinances valid.

The local ordinance differs from the University Park ordinance in that films cannot be shown within 1,000 feet of a church, school or residential neighborhood.

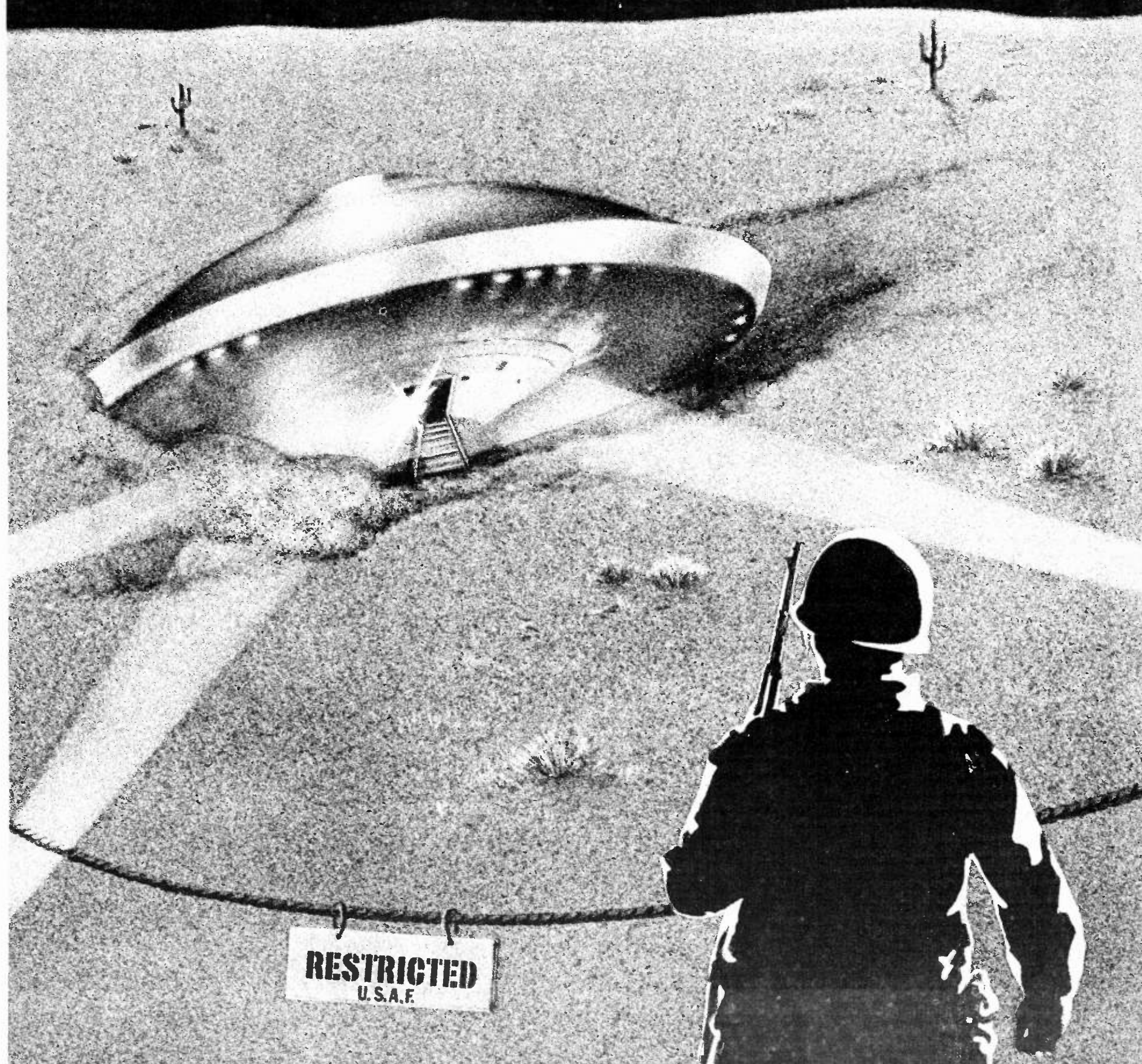
The ruling will not affect the Irving ordinance because the circumstances are too different.

It was pointed out that there are only two locations in University Park where X-rated films could be shown.



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# ALL-TIME FILM RENTAL CHAMPS

(OF U.S.-CANADA MARKET)

(Continued from page 82)

Title	Director-Producer-Distributor	Total Rental
Alfie (L. Gilbert; Par; 1966)		8,500,000
I Am Curious (Yellow) (V. Sjoman; G. Lindgren; Grove; 1969)		8,500,000
The Reivers (M. Rydell; I. Ravetch; NGP; 1970)		8,500,000
Bedknobs and Broomsticks (R. Stevenson, B. Walsh; BV; 1972)		8,500,000
Escape to Witch Mountain (J. Hough; J. Courtland; BV; 1975)		8,500,000
What's New Pussycat? (C. Donner; C. Feldman; UA; 1965)		8,450,000
A Touch of Class (M. Frank; Frank/Rose; Avco Embassy; 1973)		8,400,000
The Andromeda Strain (R. Wise; Universal; 1971)		8,341,000
Exodus (O. Preminger; UA; 1960)		8,320,000
Sleeping Beauty (animated; W. Disney; BV; 1959)		8,300,000
Rollercoaster (J. Goldstone; J. Lang; Univ; 1977)		8,234,000
Enter the Dragon (R. Clouse; F. Weintraub, P. Heller; WB; 1973)		8,200,000
MacArthur (J. Sargent; F. McCarthy; Univ; 1977)		8,165,000
Everything You Always Wanted To Know About Sex (W. Allen; Rollins/Joffe; UA; 1972)		8,110,000
Battle Cry (R. Walsh; J. Warner; WB; 1955)		8,100,000
The Music Man (M. DaCosta; WB; 1962)		8,100,000
Rooster Cogburn (S. Millar; H. Wallis; Univ; 1975)		8,022,000
Bells of St. Mary's (L. McCarey; RKO; 1945)		8,000,000
La Dolce Vita (F. Fellini; RIAMA-Pathe; Astor/Landau/AIP; 1961)		8,000,000
In Search of the Castaways (R. Stevenson; W. Disney; BV; 1962)		8,000,000
The Boston Strangler (R. Fleischer; R. Fryer; 20th; 1968)		8,000,000
Klute (A. Pakula; WB; 1971)		8,000,000
The Life and Times of Judge Roy Bean (J. Huston; J. Foreman; NGP-WB; 1972)		8,000,000
Some Like It Hot (B. Wilder; Mirisch/Ashton; UA; 1959)		7,965,000
The Four Musketeers (R. Lester; The Salkinds; 20th; 1975)		7,954,000
Pete 'n' Tillie (M. Ritt; J.J. Epstein; Univ; 1972)		7,950,000
The Alamo (J. Wayne; Batjac; UA; 1960)		7,910,000
Sleeper (W. Allen; J. Grossberg; UA; 1973)		7,875,000
The Front Page (B. Wilder; P. Monash; Univ; 1974)		7,865,000
Wait Until Dark (T. Young; M. Ferrere; WB/7 Arts; 1967)		7,800,000
Alice Doesn't Live Here Anymore (M. Scorsese; D. Susskind; WB; 1975)		7,800,000
Shenandoah (A.F. McLaglen; R. Arthur; Universal; 1965)		7,750,000
The Adventurers (L. Gilbert; Paramount; 1970)		7,750,000
Shaft (G. Parks; J. Freeman; MGM-UA; 1971)		7,750,000
Von Ryan's Express (M. Robson; S. David; 20th; 1965)		7,700,000
Sinbad and Eye of Tiger (S. Wanamaker; C.H. Schneer, R. Harryhausen; Col; 1977)		7,700,000
W.W. and The Dixie Dancekings (J. Avildsen; Canter/Shagan; 20th; 1975)		7,690,000
High Plains Drifter (C. Eastwood; R. Daley; Univ.; 1973)		7,620,000
The Jolson Story (A.E. Green; Skolsky/Griffith; Col; 1946)		7,600,000
The Glenn Miller Story (A. Mann; A. Rosenberg; Univ.; 1954)		7,600,000
Georgy Girl (S. Narizzano; Golston/Plaschkes; Col.; 1966)		7,600,000
The Gumball Rally (C. Ball; WB; 1976)		7,600,000
Butterfield 8 (D. Mann; P. Berman; MGM-UA; 1960)		7,552,000
Challenge to Be Free (T. Garnett; A. Dubs; Pacific; 1974)		7,543,215
Family Plot (A. Hitchcock; Univ; 1976)		7,541,000
No Time For Sergeants (M. LeRoy; WB; 1958)		7,500,000
Pillow Talk (M. Gordon; R. Hunter/Arwin; Univ; 1959)		7,500,000
World of Suzie Wong (R. Quine; R. Stark; Par; 1960)		7,500,000
Big Jake (G. Sherman; M. Wayne; CCF/NGP/WB; 1971)		7,500,000
Reincarnation of Peter Proud (J. L. Thompson; F.P. Rosenberg; CRC/AIP; 1975)		7,500,000
Breakout (T. Gries; Chartoff/Winkler; Col; 1975)		7,500,000
Final Chapter - Walking Tall (J. Starrett; C. Pratt; AIP; 1977)		7,500,000
The New Centurions (R. Fleischer; Chartoff/Winkler; Col; 1972)		7,450,000
The Cowboys (M. Rydell; WB; 1972)		7,400,000
Uptown Saturday Night (S. Poitier; M. Tucker; NGP/WB; 1974)		7,400,000
Vanishing Wilderness (H. Seilmann; A.R. Dubs/Selman, Dubs; Pacific; 1973)		7,395,542
Candy (C. Marquand; R. Haggiag; CRC/AIP; 1968)		7,370,000
The Silencers (P. Karlson; I. Allen; Col; 1966)		7,350,000
How To Marry A Millionaire (J. Negulesco; N. Johnson; 20th; 1953)		7,300,000
Gigi (V. Minnelli; A. Freed; MGM-UA; 1958)		7,300,000
Follow Me Boys (N. Tokar; W. Hibler; BV; 1966)		7,300,000
The Gnome-Mobile (R. Stevenson; J. Algar; BV; 1967)		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
Grizzly (W.B. Girdler; D. Sheldon, H. Faltzman; Film Ventures; 1976)		7,272,000
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
The Sunshine Boys (H. Ross; R. Stark; MGM-UA; 1975)		7,200,000
Greased Lightning (M. Schultz; H. Weinstein; WB; 1977)		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

(Continued on page 86)

Title	Director-Producer-Distributor	Total Rental
Z. (Costa-Gavras; Reggane/ONCIC; Cinema 5; 1969)		7,100,000
Beyond the Door (O. Hellman; O.G. Assonitis; Film Ventures; 1975)		7,088,000
Chitty Chitty Bang Bang (K. Hughes; A. Broccoli; UA; 1968)		7,075,000
Hatari (H. Hawks; Par; 1962)		7,000,000
The Sandpiper (V. Minnelli; M. Ransohoff; MGM/UA; 1965)		7,000,000
The Wild Angels (R. Corman; AIP; 1966)		7,000,000
Class of '44 (P. Bogart; WB; 1973)		7,000,000
Westworld (M. Crichton; P. Lazarus; MGM/UA; 1973)		7,000,000
Superdad (V. McEveety; R. Anderson; BV; 1974)		7,000,000
Love and Death (W. Allen; Kastner/Sherman; UA; 1975)		7,000,000
Sailor Who Fell From Grace With Sea (L.J. Carlino; M. Poll; Averb; 1976)		7,000,000
The Missouri Breaks (A. Penn; E. Kastner, R. Sherman; UA; 1976)		7,000,000
Nicholas and Alexandra (F.J. Schaffner; S. Spiegel; Col; 1971)		6,990,000
Greatest Story Ever Told (G. Stevens; UA; 1965)		6,930,000
Mahogany (B. Gordy; R. Cohen, J. Ballard; Par; 1975)		6,917,776
The Groove Tube (K. Shapiro; Levitt-Pickman; 1974)		6,884,000
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
Survive (R. Cardona; R. Stigwood/A. Carr; Par; 1976)		6,813,418
Beyond the Valley of the Dolls (R. Meyer; 20th; 1970)		6,800,000
A Patch of Blue (G. Green; Pandro Berman; MGM-UA; 1966)		6,792,000
Butterflies Are Free (M. Katselas; M.J. Frankovich; Col; 1972)		6,770,000
Lovers and Other Strangers (C. Howard; D. Susskind; CRC-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
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 Kilimanjaro (Henry King; Zanuck; 20th — 1952)		6,500,000
Country Girl (George Seaton; Perlberg-Seaton; Par — 1954)		6,500,000
Imitation of Life (Douglas Sirk; Hunter; U — 1959)		6,500,000
Come September (Robert Mulligan; Arthur; U — 1961)		6,500,000
Sword in the Stone (W. Reitherman; W. Disney; BV; 1963)		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
The Man Who Would Be King (J. Huston; J. Foreman; AA; 1975)		6,500,000
The Island of Dr. Moreau (D. Taylor; J. Temple-Smith, S. Steloff; AIP; 1977)		6,500,000
You Light Up My Life (J. Brooks; Col; 1977)		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
Never A Dull Moment (J. Paris; R. Miller; BV; 1968)		6,350,000
Last Remake of Beau Geste (M. Feldman; W. Gilmore; Univ; 1977)		6,338,000
Joe Kidd (J. Sturges; S. Beckerman; Univ; 1972)		6,330,000
Picnic (J. Logan; F. Kohlmar; Col; 1955)		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
Alice In Wonderland (B. Townsend; W. Osco; Gen. Natl. Ent; 1976)		6,300,000
It's Alive (L. Cohen; Warners; 1977)		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
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
Darby O'Gill and Little People (R. Stevenson; W. Disney; BV; 1959)		6,200,000
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
Charade (S. Donen; Univ; 1963)		6,150,000
A Woman Under The Influence (J. Cassavetes; S. Shaw; Faces; 1974)		6,117,812

## NO. CENTRAL NATO ON SCREEN ADS, PORNO

Minneapolis

Board of directors of North Central NATO has passed a resolution warning exhibitors to consider carefully longrange implications before contracting for national screen advertising. "It is the opinion of this board national screen advertising may not be in the best interest of the exhibitor on his indoor screen," unit's decree stated.

Emphasis on indoor screens was a bow toward local drive-in operators, some of whom run product plugs between doublebill features.

NATO unit is also gearing up in Minnesota to shortcircuit proposed anti-obscenity legislation affecting drive-ins. Outlining the situation in North Central's current bulletin, President Gerald Carisch noted the Minnesota house of representatives earlier this year passed a bill

"The next step," Carisch reported, "is for the senate to hear the bill, and we have already mounted a substantial campaign aimed directly at preventing this bill from becoming a reality. By substantial, I mean we have committed ourselves to spending \$25,000 to defeat a bill that would literally make it impossible to play an R rated product that has sex in it in the drive-ins."

## N.Y. Loves France

(Continued from page 50)

fice in Gotham to farm out pix to Yank distribs and following them up. Culture Minister Michel D'Ornano also promised funds, not from aid coffers, to open commercial channels in promising overseas marts, that is distrib and even some showcase hardtop acquisitions. A move in Brazil has already paid off.

Of course, New York sophisticates are not all of America. (Chicago is a wasteland for French films, for instance). But it is hoped with the product shortage that French product has an ongoing opportunity. Another gambit is making films in English. This has yet to work for Claude Lelouch's oater, partly made in the U.S., "Another Man, Another Woman" (UA), did not work too well, nor "The Purple Taxi" or "Providence."

Locals are waiting to see how the Jodie Foster starrer "Stop Calling Me Baby" does before deciding whether to keep trying this vein. Also, Louis Malle made a pic in the U.S., Constantine Costa-Gavras, Yves Boisset and others are due which could set up more cross fertilization of talents and maybe finally lead to the coproduction the industry yearns for.

## Unifrance

(Continued from page 50)

peared on the horizon, while our great names continue to practice their noble art.

We are also going to try, slowly but surely, to build up a network of permanent and/or free-lance delegates in various parts of the world. The actual number is highly insufficient. We hope that the government will take our efforts into consideration, for what good is a relatively unique tool if the resources and products are lacking?

Our American friends should understand that it is in their interest that a strong French film industry subsists. Psychological and economical barriers should not be raised. Motion pictures, invented in 1895 by the French Louis Lumiere, was saved from a crisis 50 years ago by the American talkies. In 1978, I do not doubt that the efforts of the film industry will permit a renewal in order to face the new crisis.

The French film industry will answer "Present."



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# ALL-TIME FILM RENTAL CHAMPS

## (OF U.S.-CANADA MARKET)

(Continued from page 84)

Title	Director-Producer-Distributor	Total Rental
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
Gable and Lombard (S. Furie; H. Korshak; Univ; 1976)		6,036,000
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. Mutrux; F. Said; Col; 1975)		6,000,000
White Line Fever (J. Kaplan; J. Kemeny; Col; 1975)		6,000,000
Food of the Gods (B.I. Gordon; AIP; 1976)		6,000,000
Nickelodeon (P. Bogdanovich; Chartoff/Winkler; Col; 1976)		6,000,000
New York, New York (M. Scorsese; Chartoff/Winkler; UA; 1977)		6,000,000
Bobby Deerfield (S. Pollack; Col; 1977)		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
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
Race With the Devil (J. Starrett; Bishop/Maslansky; 20th; 1975)		5,755,000
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
American Wilderness (A. Dubs; Pacific; 1972)		5,663,966
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
Sleuth (J. Mankiewicz; M. Gottlieb; 20th; 1972)		5,607,000
Let's Do It Again (S. Poitier; M. Tucker; Warners; 1975)		5,600,000
King Solomon's Mines (C. Bennett; S. Zimbalist; MGM/UA; 1950)		5,586,000
French Connection II (J. Frankenheimer; R. Rosen; 20th; 1975)		5,578,000
Valley of Decision (T. Garnett; E. Knopf; MGM/UA; 1945)		5,560,000
For Love of Ivy (D. Mann; E.J. Scherick; CRC/Col; 1968)		5,560,000
Escape From Planet of Apes (D. Taylor; A.P. Jacobs; 20th; 1971)		5,560,000
The Heartbreak Kid (E. May; E.J. Scherick; 20th; 1972)		5,539,460
Showboat (G. Sidney; A. Freed; MGM/UA; 1951)		5,533,000
The Great Escape (J. Sturges; Mirisch; UA; 1963)		5,520,000
Divorce American Style (B. Yorkin; Tandem; Co.; 1967)		5,520,000
Big Parade (King Vidor; MGM — 1925)		5,500,000
Mrs. Miniver (W. Wyler; S. Franklin; MGM; 1942)		5,500,000
Leave Her To Heaven (J. Stahl; Bacher; 20th; 1945)		5,500,000
Egg And I (Charles Erskine; Finkelhoffe; U — 1947)		5,500,000
Anatomy of a Murder (Otto Preminger; Carlyle; Col — 1959)		5,500,000
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

(Continued on page 88)

Title	Director-Producer-Distributor	Total Rental
Guide For the Married Man (G. Kelly; F. McCarthy; 20th; 1967)		5,500,000
The Trip (R. Corman; AIP; 1967)		5,500,000
Wild in the Streets (B. Shear; B. Topper; AIP; 1968)		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
One Of Our Dinosaurs Is Missing (R. Stevenson; W. Walsh; BV; 1975)		5,500,000
Eat My Dust (C. Griffith; R. Corman; New World; 1976)		5,500,000
Damnation Alley (J. Smith; J. Seitman/P. Maslansky; 20th; 1977)		5,500,000
The Shootist (D. Siegel; M. Frankovich; W. Self; Par; 1976)		5,492,930
The Seven-Per-Cent Solution (H. Ross; Univ; 1976)		5,472,000
The Blackboard Jungle (R. Brooks; P. Berman; MGM-UA; 1955)		5,459,000
Play Misty For Me (C. Eastwood; R. Daley; Univ; 1971)		5,413,000
A Piece of the Action (S. Poitier; M. Tucker; WB; 1977)		5,400,000
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
Death Race 2000 (P. Bartel; R. Corman; New World; 1975)		5,250,000
Spys (I. Kershner; Chartoff/Winkler; 20th; 1974)		5,205,000
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
Return of the Dragon (B. Lee; R. Chow; Bryanston; 1974)		5,200,000
Gator (B. Reynolds; J. Levy; A. Gardner; UA; 1976)		5,200,000
Bingo Long (J. Badham; R. Cohen; Univ; 1976)		5,176,000
Monty Python and the Holy Grail (T. Gilliam; T. Jones; M. Forster; Cinema 5; 1975)		5,170,000
Viva Las Vegas (G. Sidney; J. Cummings; MGM-UA; 1964)		5,152,000
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
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 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; Schneer/Harryhausen; Col; 1974)		5,000,000

## Switzerland

(Continued from page 8)

was also reflected on the home-ground by a more than respectable 48 weeks in five keys, helped by critical acclaim. ("Lacemaker" was a hit at the N.Y. Film Fest-Ed). It did even better, for example, than Luis Bunuel's "The Obscure Object of Desire," although the latter also produced above-par boxoffice results, mostly in smallseaters.

Add to the magic circle of 1977, to some tradesters' surprise, such typically U.S.-styled comedies as "Car Wash" (CIC) and "Silver Streak" (20th).

France's "Madame Claude," the elegantly told story of a real-life Paris madam, made by that "Ermmanuelle" director, Just Jaeckin, came up with excellent results, mostly in French-speaking cities Geneva and Lausanne.

And last but not least, there was a trio of reissues which outgrossed to a substantial degree some of the brand new releases. They are: MGM's perennial moneymakers, "Ben-Hur" and "Gone With The Wind," both now released by CIC, and Jacques Tati's comedy classic, the 1953-made "Mr. Hulot's Holiday." The latter's total of 41 weeks would have been deemed more than satisfactory for many a 1977-made entry.

No boxoffice report these days can be complete without mentioning 20th's "Star Wars." Since German-Swiss key cities will only open in mid-December, it is too early at this writing to give results.

## The Austrians

(Continued from page 7)

pix and a rewarding retro, "Film and Society in Austria in the 1920s," assembled by the Austrian Film Archive.

Like Swiss cinema today, Austrian filmmakers seem to be on their way up to international recognition. Four pix from south of the border were unspooled during the Berlin Film Fest last summer, mostly at the Forum of Young Cinema. Vaile Export's "Invisible Opponent" in the fem-lib class, Ernst Schmidt's "Vienna Film" in the docu-experimental category, and Goetz Hagmueller and Dietmar Graf's "Kanga Mussa" on a legendary pilgrimage across the deserts of Africa by a Prince of Mali a couple of centuries ago — all scored on the critical level and offer strong evidence that New Austrian Cinema is here to stay.

According to some statistics, the Austrian government sets aside a subsidy of \$800,000 for home production, this in comparison to approximately \$40 million in West Germany from multiple subsidy sources (primarily tv). Sihler could scrape together only about \$8,000 to run the first Velden Film Days, but critics from West Germany, Switzerland, and Holland, among other countries, came to his support. Press acclaim of small fest was encouraging for a first time around.

## 'Star Wars' Moveover

San Antonio.

After 26 weeks in San Antonio the motion picture "Star Wars" (20th) is changing one of its locations. While the film will continue to run at the Century South Six Theatres, it is moving from the Wonder to the Aztec-3 Theatre downtown.

It will be the first time the science-fiction smash has played downtown San Antonio. Tommy Powers of the Aztec-3, said he expects "Star Wars" which is already the largest grossing film of all time, to play at the Aztec-3 for an indefinite length of time.



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# ALL-TIME FILM RENTAL CHAMPS

## (OF U.S.-CANADA MARKET)

(Continued from page 86)

Title	Director-Producer-Distributor	Total Rental	Title	Director-Producer-Distributor	Total Rental
California Split (R. Altman; J. Walsh; Col; 1974)		5,000,000	Send Me No Flowers (Norman Jewison; Keller; U — 1964)		4,500,000
Bite The Bullet (R. Brooks; Columbia; 1975)		5,000,000	I, A Woman (M. Ahlberg; Novaris; Audubon; 1966)		4,500,000
The Town That Dreaded Sundown (C.B. Pierce; AIP; 1976)		5,000,000	Prudence and the Pill (F. Cook; R. Kahn; 20th; 1968)		4,500,000
Futureworld (R.T. Heffron; P. Lazarus/J. Aubrey Jr.; AIP; 1976)		5,000,000	With Six You Get Egg Roll (H. Morris; M. Melcher; CCF-NGP; 1968)		4,500,000
For the Love of Benji (J. Camp; J. Camp/B. Vaughn; Mul. Sq.; 1977)		5,000,000	There's A Girl In My Soup (R. Boulting; M. Frankovich/J. Boulting; Col; 1970)		4,500,000
Cold Turkey (B. Yorkin; N. Lear; UA; 1971)		4,975,000	Conquest of Planet of Apes (J.L. Thompson; A.P. Jacobs; 20th; 1972)		4,500,000
A Hole in the Head (F. Capra; Sincap/Capra; UA; 1959)		4,965,000	The Seven-Ups (P. D'Antoni; 20th; 1973)		4,500,000
Good Neighbor Sam (D. Swift; Columbia; 1964)		4,950,000	Twilight's Last Gleaming (R. Aldrich; M. Adleson; AA; 1977)		4,500,000
Since You Went Away (J. Cromwell; D. Selznick; UA; 1944)		4,925,000	The Eagle Has Landed (J. Sturges; J. Winer, D. Niven Jr.; Col; 1977)		4,500,000
Tom Sawyer (D. Taylor; A.P. Jacobs; UA; 1973)		4,925,000	The Van (S. Grossman; M.J. Tenser; Crown; 1977)		4,500,000
The Searchers (J. Ford; Whitney/Cooper; WB; 1956)		4,900,000	The Young Lions (E. Dmytryk; Lichtman; 20th; 1958)		4,480,000
Two Mules For Sister Sara (D. Siegel; M. Rackin; Univ; 1970)		4,900,000	Red River (H. Hawks; UA; 1948)		4,475,000
Spellbound (A. Hitchcock; D. Selznick; UA; 1945)		4,890,000	Song of Norway (A. Stone; CRC/Col; 1970)		4,450,000
The Knights of the Round Table (R. Thorpe; P. Berman; MGM-UA; 1953)		4,864,000	Don't Go Near The Water (C. Walters; Weingarten; MGM/UA; 1957)		4,446,000
Yankee Doodle Dandy (Michael Curtiz; Wallis-Cagney; WB — 1942)		4,800,000	Lipstick (L. Johnson; F. Fields; Par; 1976)		4,437,600
Notorious (Alfred Hitchcock; RKO — 1946)		4,800,000	Cheaper By The Dozen (W. Lang; L. Trotti; 20th; 1950)		4,425,000
Streetcar Named Desire (E. Kazan; Feldman; Warners; 1951)		4,800,000	The Sentinel (M. Winner; M. Winner, J. Konvitz; Univ; 1977)		4,404,000
Moby Dick (J. Huston; Moulin-Huston; WB; 1956)		4,800,000	Two Years Before Mast (John Farrow; Miller; Par — 1946)		4,400,000
Pepe (George Sidney; Col — 1961)		4,800,000	Written On the Wind (Douglas Sirk; Zugsmith; U — 1956)		4,400,000
Legend of Boggy Creek (C.B. Pierce; Pierce/Ledwell; Howco; 1972)		4,800,000	Inn of Sixth Happiness (Mark Robson; Adler; 20th — 1959)		4,400,000
The Wind and the Lion (J. Milius; H. Jaffe; MGM-UA; 1975)		4,800,000	Days of Wine and Roses (B. Edwards; M. Manulis; Warners; 1962)		4,400,000
Great Scout and Cathouse Thursday (D. Taylor; J. Buck/D. Korda; AIP; 1976)		4,800,000	Zorba, The Greek (M. Cacoyannis; Int'l Classics; 1964)		4,400,000
A Man Called Peter (H. Koster; S.G. Engel; 20th; 1955)		4,777,000	How To Steal A Million (W. Wyler, Wyler-Kohlmar; 20th; 1966)		4,400,000
Journey to Center of Earth (H. Levin; C. Brackett; 20th; 1959)		4,777,000	Five Fingers of Death (C.C. Ho; R.R. Shaw; Warners; 1973)		4,400,000
On the Beach (S. Kramer; UA; 1959)		4,775,000	Some Came Running (V. Minnelli; S. Siegel; MGM; 1958)		4,392,000
The Duchess and Dirtwater Fox (M. Frank; 20th; 1976)		4,771,000	Weekend at Waldorf (R. Leonard; A. Hornblow; MGM; 1945)		4,370,000
Salome (William Dieterle; Adler; Col — 1953)		4,750,000	Harvey Girls (George Sidney; Freed; MGM — 1946)		4,350,000
Dragnet (J. Webb; Mark VII; Warners; 1954)		4,750,000	Hucksters (Jack Conway; Hornblow; MGM — 1947)		4,350,000
David and Bathsheba (H. King; D. Zanuck; 20th; 1951)		4,750,000	Man in Grey Flannel Suit (Nunnally Johnson; Zanuck; 20th — 1956)		4,350,000
Spencer's Mountain (D. Daves; WB; 1963)		4,720,000	Marooned (J. Sturges; M. Frankovich; Col; 1969)		4,350,000
Gunfight at OK Corral (J. Sturges; H. Wallis; Par; 1957)		4,700,000	Tunnelvision (B. Swirnmoff; J. Roth; World Wide; 1976)		4,350,000
Pal Joey (George Sidney; Essex; Col — 1957)		4,700,000	Stage Door Canteen (F. Borzage; S. Lesser; UA; 1943)		4,340,000
Hercules (Pietro Francisci; Teti-Levine; WB — 1959)		4,700,000	Night of the Iguana (J. Huston; R. Stark/7 Arts; MGM/UA; 1964)		4,339,000
A Summer Place (D. Daves; WB; 1959)		4,700,000	Sergeants Three (J. Sturges; E. Small; UA; 1962)		4,325,000
Blue Hawaii (N. Taurog; H. Wallis; Par; 1961)		4,700,000	Wonder of it All (A. Dubs; Pacific; 1974)		4,321,205
The Ambushers (H. Levin; I. Allen; Col; 1968)		4,700,000	Anastasia (A. Litvak; B. Adler; 20th; 1956)		4,309,106
Fritz The Cat (R. Bakshi; S. Krantz; Cinemation; 1972)		4,700,000	Lost Weekend (Billy Wilder; Brackett; Par — 1946)		4,300,000
Frankenstein (P. Morrissey; C. Ponti; Bryanston; 1974)		4,700,000	Sailor Beware (H. Walker; Wallis; Par — 1952)		4,300,000
Mogambo (J. Ford; S. Zimbalist; MGM; 1953)		4,688,000	G.I. Blues (Norman Taurog; Wallis; Par — 1960)		4,300,000
The VIP's (A. Asquith; A. DeGrunwald; MGM; 1963)		4,688,000	One Eyed Jacks (Marlon Brando; Par — 1961)		4,300,000
Treasure of Matecumbe (V. McEveety; B. Anderson, R. Miller; BV; 1976)		4,675,000	Monkey's Uncle (R. Stevenson; W. Disney; BV; 1965)		4,300,000
The Yellow Rolls-Royce (A. Asquith; A. De Grunwald; MGM; 1965)		4,668,000	Boy, Did I Get A Wrong Number? (G. Marshall; E. Small; UA; 1966)		4,300,000
Ice Station Zebra (J. Sturges; M. Ransohoff; MGM; 1968)		4,655,000	For A Few Dollars More (S. Leone; A. Gonzales; UA; 1967)		4,300,000
Annie Get Your Gun (G. Sidney; A. Freed; MGM; 1950)		4,650,000	Myra Breckenridge (M. Sarne; R. Fryer; 20th; 1970)		4,300,000
The House of Wax (A. deToth; B. Foy; WB/Sherpix; 1953)		4,650,000	Pom Pom Girls (J. Ruben; M.J. Tenser; Crown; 1976)		4,300,000
Elmer Gantry (R. Brooks; Smith; UA; 1960)		4,610,000	The Long, Long Trailer (V. Minnelli; P. Berman; MGM; 1954)		4,291,000
Now You See Him, Now You Don't (R. Butler; R. Miller; BV; 1972)		4,610,000	Harry and Tonto (P. Mazursky; 20th; 1974)		4,265,000
Boom Town (J. Conway; S. Zimbalist; MGM; 1940)		4,600,000	Adventure (V. Fleming; S. Zimbalist; MGM; 1945)		4,250,000
The Green Years (Victor Saville; Gordon; MGM — 1946)		4,600,000	Saratoga Trunk (Sam Wood; Wallis; WB — 1946)		4,250,000
Rebel Without A Cause (N. Ray; Weisbart; Warners; 1955)		4,600,000	Demetrius and Gladiators (Delmer Daves; Ross; 20th — 1954)		4,250,000
Babes In Toyland (James Donohue; Disney; RKO-BV — 1961)		4,600,000	The Egyptian (Michael Curtiz; Zanuck; 20th — 1954)		4,250,000
The Glass Bottom Boat (F. Tashlin; M. Melcher; MGM; 1966)		4,600,000	Living It Up (Norman Taurog; Jones; Par — 1945)		4,250,000
The Love Machine (J. Haley Jr.; M.J. Frankovich; Col; 1971)		4,600,000	Bus Stop (Joshua Logan; Adler; 20th — 1956)		4,250,000
Harry and Walter Go To New York (M. Rydell; Devlin/Gittes; Col; 1976)		4,600,000	Splendor in the Grass (Elia Kazan; WB; 1961)		4,250,000
Vera Cruz (R. Aldrich; HHL/J. Hill; UA; 1954)		4,565,000	Sex And The Single Girl (R. Quine; WB; 1964)		4,250,000
The Great Caruso (R. Thorpe; Lasky/Pasternak; MGM-UA; 1951)		4,531,000	In Harm's Way (O. Preminger; Par — 1965)		4,250,000
McLintock (A.V. McLaglen; J. Wayne; UA; 1963)		4,525,000	Dear John (L-M Lindgren; Sandrews; Sigma 3; 1966)		4,250,000
Random Harvest (Mervyn LeRoy; Franklin; MGM—1942)		4,500,000	Five Card Stud (H. Hathaway; H. Wallis; Paramount; 1968)		4,250,000
Thirty Seconds Over Tokyo (M. LeRoy; S. Zimbalist; MGM; 1944)		4,500,000	Rio Lobo (H. Hawks; CCF-NGP; 1970)		4,250,000
Anchors Aweigh (George Sidney; Pasternak; MGM — 1945)		4,500,000	Moulin Rouge (J. Huston; Romulus; UA; 1952)		4,230,000
Road To Utopia (Melvin Frank; Jones; Par — 1945)		4,500,000	Hollywood Canteen (Delmer Daves; Gottlieb; WB — 1944)		4,200,000
Thrill of a Romance (Richard Thorpe; Pasternak; MGM — 1945)		4,500,000	Three Musketeers (George Sidney; Berman; MGM — 1948)		4,200,000
Easy To Wed (Eddie Buzzell; Cummings; MGM — 1946)		4,500,000	On The Waterfront (Elia Kazan; Spiegel; Col — 1954)		4,200,000
Till The Clouds Roll By (Richard Whorf; Freed; MGM — 1946)		4,500,000	Rose Tattoo (Daniel Mann; Wallis; Par — 1955)		4,200,000
Bachelor and Bobbysoxer (Irving Reis; Schary; RKO — 1947)		4,500,000	Love Me Tender (R. Webb; Weisbart; 20th; 1956)		4,200,000
Road To Rio (Norman Z. McLeod; Dare; Par — 1948)		4,500,000	Heaven Knows, Mr. Allison (John Huston; Adler-Frenke; 20th — 1957)		4,200,000
Easter Parade (Charles Walters; Freed; MGM — 1948)		4,500,000	Can Can (Walter Lang; Cummings; 20th — 1960)		4,200,000
The Paleface (Norman Z. McLeod; Wallis; Par — 1948)		4,500,000	Parrish (Delmer Daves; WB — 1961)		4,200,000
Desiree (Henry Koster; Blaustein; 20th — 1954)		4,500,000	Breakfast at Tiffany's (Blake Edwards; Jurow-Sheppard; Par — 1961)		4,200,000
To Catch A Thief (Alfred Hitchcock; Par — 1955)		4,500,000	The Incredible Journey (F. Markle; J. Algar; BV; 1963)		4,200,000
The Conqueror (Dick Powell; Hughes-Powell; RKO — 1956)		4,500,000	A Fistful of Dollars (B. Robertson; Jolly; UA; 1964)		4,200,000
Return To Peyton Place (Jose Ferrer; Wald; 20th — 1961)		4,500,000	The Trouble With Angels (I. Lupino; Frye; Col; 1966)		4,200,000
Fanny (Joshua Logan; WB — 1961)		4,500,000	Carmen Baby (R. Metzger; Audubon; 1967)		4,200,000
Diamond Head (Guy Green; Bresler; Col — 1963)		4,500,000	John and Mary (P. Yates; B. Kadish; 20th; 1969)		4,200,000
Robin And The Seven Hoods (G. Douglas; F. Sinatra; WB; 1964)		4,500,000	Star (R. Wise; S. Chaplin; 20th; 1969)		4,200,000
			Scarecrow (J. Schatzberg; R. Sherman; WB; 1973)		4,200,000
			The Bootlegger (C.B. Pierce; Pierce/Ledwell; Howco; 1974)		4,200,000
			The Cassandra Crossing (G.P. Cosmatos; C. Ponti; Avemb; 1977)		4,184,000

(Continued on page 90)

## Los Angeles Fest

(Continued from page 17)

escapade," Claude Sautet's "Mado," Volker Schlöndorff's "An Act of Mercy," Nagisa Oshima's controversial "In the Realm of the Senses," Marco Bellocchio's "Victory March," and Woody Allen's "Annie Hall."

An in-depth conference and lecture series entitled "Filmusic" (underwritten by RCA Records) examined the role of the composer in motion pictures and presented panels with such well-known composers as Alex North, Elmer Bernstein, David Raksin and Hugo Friedhofer. "Treasures from the UCLA Film Archives" was a series of 12 afternoon programs selected from rare nitrate prints maintained by UCLA. Such films as Murnau's "Tabu" and Griffith's "Way Down East" were featured.

A total of 21 free programs were presented for the public at Filmex 77. The contemporary documentary was spotlighted in a series of 11 presentations, while 12 double-features under the title of "Double-Vision" offered two different film classics based on the same story ("The Idiot" as filmed by Kurosawa and Lampin, for example, and Tay Garnett's version of James M. Cain's "The Postman Always Rings Twice" as contrasted with Luchino Visconti's 1942 neo-realist masterpiece "Obsession.")

Special tributes were staged for Henri Langlois, Fritz Lang, Charlie Chaplin, Josef von Sternberg, Colleen Moore and Peter Finch.

One of Filmex's most popular yearly programs is the annual marathon, which in 1977 was a 50-hour continuous salute to classic American film musicals.

According to Filmex tradition, short films were screened with nearly all features in an effort to encourage the often overlooked short film discipline.

Filmex's interest in promoting film appreciation extends to its direct involvement in the Los Angeles community. Annually, high school students throughout the Los Angeles area are bussed in by Filmex to view the free morning program. Filmex's motion picture industry benefit premiere of Walt Disney Productions' "Pete Dragon" (Dec. 15) expanded on this principle by following the premiere with a week-long series of free screenings of the film for 11,000 underprivileged Los Angeles children. The children chosen to view the film were selected through the 15 Los Angeles City Councilmanic offices and with the assistance of Mayor Tom Bradley.

Filmex's new Community Film Programs, currently under development by Barbara Smith and Ethel Greenfield Booth, both of the Filmex office, are particularly wide-ranging: intercultural programs for local churches are envisioned, as well as programs for correctional institutions and subtitled foreign films for the deaf. These programs will be representing the highest standards of creative cinema in features and short subjects.

### Volunteers

Filmex's year-round staff numbers 14, and expands to 75 paid staff during the actual Exposition. Additionally, over 100 of the individuals who work for Filmex during the course of the festival donate their time on a volunteer basis. "The assistance given us each year by volunteer workers is really invaluable," says Filmex Assistant Director Ruth Gribin. "Filmex volunteers come up with the additional manpower that we need to coordinate meetings, social functions, receptions, screenings — all the important, exasperating connotations of the festival."



I would like to thank  
The National Board of Review  
for voting me Best Actor of  
the Year for my performance  
in "Saturday Night Fever."

  
John Travolta



# ALL-TIME FILM RENTAL CHAMPS

(OF U.S.-CANADA MARKET)

(Continued from page 88)

Title	Director-Producer-Distributor	Total Rental	Title	Director-Producer-Distributor	Total Rental
Love Me Or Leave Me (C. Vidor; J. Pasternak; MGM-UA; 1955) .....		4,153,000	Kid From Brooklyn (Norman Z. McLeod; Goldwyn; RKO — 1946) .....		4,000,000
Father of the Bride (V. Minnelli; P. Berman; MGM-UA; 1950) .....		4,150,000	Smoky (Louis King; Bassler; 20th — 1946) .....		4,000,000
The African Queen (J. Huston; Horizon/Romulus; UA, 1951) .....		4,150,000	Holiday In Mexico (George Sidney; Pasternak; MGM — 1946) .....		4,000,000
Sometimes A Great Notion (P. Newman; J. Foreman; Univ; 1971) .....		4,120,000	Night and Day (Michael Curtiz; Schwartz; WB — 1946) ....		4,000,000
Born Yesterday (George Cukor; Simon; Col — 1951) .....		4,115,000	The Postman Always Rings Twice (T. Garnett; Wilson; MGM; 1946) .....		4,000,000
Margie (Henry King; Morosco; 20th — 1946) .....		4,100,000	Emperor Waltz (Billy Wilder; Brackett; Par — 1948) ....		4,000,000
Mother Wore Tights (Walter Lang; Trotti; 20th — 1947) ....		4,100,000	The Stratton Story (S. Wood; I. Cummings; MGM; 1949) ..		4,000,000
Johnny Belinda (Jean Negulesco; Wald; WB; 1948) .....		4,100,000	Jumping Jacks (Norman Taugo; Wallis; Par — 1952) ....		4,000,000
Joan of Arc (Victor Fleming; Wanger-Fleming) RKO — 1949) .....		4,100,000	Moon Is Blue (Otto Preminger; Herbert; UA — 1953) ....		4,000,000
Snake Pit (Anatole Litvak; Bassler; 20th; 1948) .....		4,100,000	Sabrina (Billy Wilder; Par — 1954) .....		4,000,000
I Was A Male War Bride (Howard Hawks; 20th — 1948) ...		4,100,000	Left Hand of God (Edward Dmytryk; Adler; 20th — 1955) ..		4,000,000
The Moon Is Blue (O. Preminger; Herbert; UA; 1953) .....		4,100,000	Love Is Splendored Thing (Henry King; Adler; 20th — 1955)		4,000,000
Hondo (J. Farrow; Wayne/Fellows; WB; 1953) .....		4,100,000	Seven Little Foes (Melville Shavelson; Rose; Par — 1955) ..		4,000,000
The Man With The Golden Arm (O. Preminger; UA/AA; 1955) .....		4,100,000	Don't Give Up the Ship (Norman Taugo; Wallis; Par — 1959) .....		4,000,000
Bad Seed (Mervyn LeRoy; WB — 1956) .....		4,100,000	Mr. Hobbs Takes Vacation (Henry Koster; Wald; 20th; 1962)		4,000,000
Man Who Knew Too Much (Alfred Hitchcock; Par — 1956) ..		4,100,000	Summer Magic (James Nielson; Disney; BV — 1963) .....		4,000,000
Yesterday, Today and Tomorrow (V. DeSica; C. Ponti; Avemb; 1964) .....		4,100,000	Misadventures Merlin Jones (Robert Stevenson; Disney; BV — 1964) .....		4,000,000
Texas Across The River (M. Gordon; H. Keller; Univ; 1966)		4,100,000	Captain Newman MD (David Miller; Arthur; U — 1964) ...		4,000,000
Marriage Italian Style (V. DeSica; C. Ponti; Avemb; 1964) ..		4,100,000	Nutty Professor (Jerry Lewis; Glucksman; Par — 1964) ...		4,000,000
Last Summer (F. Perry; A. Crown/S. Beckerman; AA; 1969) .....		4,100,000	Agony and the Ecstasy (C. Reed; 20th; 1965) .....		4,000,000
McQ (J. Sturges; Batjac/Levy-Gardner; WB; 1974) .....		4,100,000	Stagecoach (G. Douglas; Rackin; 20th; 1966) .....		4,000,000
The Killer Elite (S. Peckinpah; M. Baum, A. Lewis; UA; 1975) .....		4,100,000	Walk, Don't Run (C. Walters; Siegel; Col; 1966) .....		4,000,000
A Guy Named Joe (V. Fleming; R. Riskin; MGM; 1944) ..		4,070,000	Arabesque (S. Donen; Univ; 1966) .....		4,000,000
White Cliffs of Dover (C. Brown; S. Franklin; MGM; 1944)		4,050,000	Smoky (G. Sherman; A. Rosenberg; 20th; 1966) .....		4,000,000
State Fair (W. Lang; Perlberg; 20th; 1945) .....		4,050,000	Hellfighters (A. McLaglen; R. Arthur; Univ; 1968) .....		4,000,000
National Velvet (C. Brown; MGM; 1945) .....		4,050,000	The Undefeated (A.V. McLaglen; R.L. Jacks; 20th; 1969) ..		4,000,000
Cass Timberlane (George Sidney; Hornblow; MGM — 1948) .....		4,050,000	Fanny Hill (M. Ahlberg; T. Sjoberg; Cinematation; 1969) ...		4,000,000
Homecoming (M. LeRoy; S. Franklin; MGM; 1948) .....		4,050,000	Wild Country (R. Miller; R. Totten; BV; 1971) .....		4,000,000
Whatever Happened to Baby Jane? (R. Aldrich; Warners; 1962) .....		4,050,000	Plaza Suite (A. Hiller; H. Koch; Par; 1971) .....		4,000,000
Hurry Sundown (O. Preminger; Par; 1967) .....		4,050,000	Evel Knievel (M. Chomsky; Solomon; Hamilton; Fanfare; 1971) .....		4,000,000
Battle for Planet of Apes (J.-L. Thompson; A.P. Jacobs; 20th; 1973) .....		4,027,000	McCabe and Mrs. Miller (R. Altman; D. Foster/M. Browers; Warners; 1971) .....		4,000,000
Sweet Charity (B. Fosse; R. Arthur; Univ; 1969) .....		4,025,000	The Omega Man (B. Sagal; W. Seltzer; Warners; 1971) ....		4,000,000
Cinderella Liberty (M. Rydell; 20th; 1973) .....		4,005,000	Straw Dogs (S. Peckinpah; D. Melnick; CRC; 1971) .....		4,000,000
Ben-Hur (Fred Niblo; MGM — 1926) .....		4,000,000	Paper Chase (J. Bridges; R. Thompson/R. Paul; 20th; 1973) .....		4,000,000
Singing Fool (Lloyd Bacon; WB — 1928) .....		4,000,000	Dillinger (J. Milius; B. Feitshans; AIP; 1973) .....		4,000,000
San Francisco (W.S. Van Dyke; Emerson-Hyman; MGM; 1936) .....		4,000,000	Coffy (J. Hill; R. Papazian; AIP; 1973) .....		4,000,000
The Wizard of Oz (V. Fleming; M. LeRoy; MGM; 1939) ..		4,000,000	Cahill (A.V. McLaglen; Batjac; WB; 1973) .....		4,000,000
Reap the Wild Wind (C.B. DeMille; Par — 1942) .....		4,000,000	Lords of Flatbush (S. Verona/M. Davidson; Verona; Col; 1974) .....		4,000,000
Dolly Sisters (Irving Cummings; Jessel; 20th — 1945) ....		4,000,000	The Bears and I (B. McEveety; W. Hibler; BV; 1974) ....		4,000,000
Ziegfeld Follies (Vincente Minnelli; Freed; MGM — 1946)		4,000,000	Emmanuelle (J. Jaeckin; Claire Duval; Columbia; 1975) ..		4,000,000
			The Stepford Wives (B. Forbes; E. Scherick; Col; 1974) ..		4,000,000
			Hard Times (W. Hill; L. Gordon; Columbia; 1975) .....		4,000,000
			Robin and Marian (R. Lester; Stark/Shepherd; Col; 1976)		4,000,000
			Obsession (B. DePalma; Litto/Blum; Col; 1976) .....		4,000,000

## Critics Don't Spot 'Comers'

(Continued from page 13)

ance in "The Matriarch," adapted by G. B. Stern and Frank Vernon from Stern's novel. Constance Collier played the leading role in the work, which opened at the Long-acre March 18, 1930. Tandy had already played important roles on the London stage and was not an unknown. Brooks Atkinson noted in the New York Times, "...Jessica Tandy has a part deeper than most and she plays with pride and fresh sincerity."

### Hume Cronyn

Tandy's co-star and husband, Hume Cronyn first played Broadway in "Hipper's Holiday," which lasted half a week at Maxine Elliott's Theatre, beginning Oct. 18, 1934. The play was written by John Crump and Cronyn played "A Janitor" and understudied Burgess Meredith, who played the lead. John Mason Brown commented in the New York Evening Post that "the play is acted with no more distinction than it deserves." None of the reviewers, however, mentioned Cronyn. He spent a few seasons in touring productions and in September, 1936, he succeeded Garson Kanin as Green in "Boy Meets Girl." This comedy by Sam and Bella Spewack had opened at the Cort in November, 1935. In Maxwell Anderson's "High Tor," Cronyn once again understudied Burgess Meredith, who played the

leading role, and played Elkus. Robert Coleman, however, noted in his review in the New York Daily Mirror on Jan. 11, 1937: "Leslie Gorall, Hume Cronyn and John Drew Colt, as a gangster trio terrorized by their adventures in the mountains with spooks and respectable bandits, stand out."

Incidental intelligence..."High Tor" marked the first appearance on the New York stage of Dame Peggy Ashcroft.

### Colleen Dewhurst

Colleen Dewhurst, star of this season's "An Almost Perfect Person," first made Broadway in a revival of Eugene O'Neill's "Desire Under the Elms" as a Neighbor at the Anta Theatre, Jan. 16, 1952, but none of the aisle sitters mentioned her. She played a Turkish concubine and (talk about versatility) a virgin of Memphis with the Canadian Stratford Shakespeare Co., when they brought Christopher Marlowe's "Tamburlaine the Great" to the Winter Garden in January, 1956.

She played with the New York Shakespeare Festival and other off-Broadway and touring productions and received her first Broadway critical attention in a revival of William Wycherley's "The Country Wife," opening at the Adelphi Theatre (later the George Abbott and torn down in 1970) Nov. 27, 1957.

Again Whitney Bolton: "She (Pamela Brown) has acceptable help from Miss Ludi Claire and Miss Colleen Dewhurst as her fellow victims of Mr. Horner." Hobe in *Variety* listed her with several others of the cast with "...and there are helpful supporting performances by..."

Richard Kiley is again starring on Broadway as "The Man of La Mancha." After several seasons of summer stock, understudying Anthony Quinn as Stanley Kowalski in a touring production of "A Streetcar Named Desire" and a role in "A Month of Sundays," which died in Philadelphia, he received his first New York critical attention as Joey Percival in Shaw's "Misalliance." This production opened at the New York City Center, Feb. 18, 1953 and moved to the Ethel Barrymore Theatre in March of that year. John Chapman in the New York Daily News, wrote: "Richard Kiley is pleasantly masculine and assured as that modern daredevil, an aviator." Walter Kerr in the New York Herald Tribune noted: "Richard Kiley is hilariously mannered as the young paragon ('I wish to do nothing incorrect') who turns out to have a very realistic view of the moral and financial amenities."

### Tammy Grimes

Tammy Grimes, who played a leading role in the Circle in the Square's production of Moliere's "Tartuffe" this season, debuted in New York as Kim Stanley's two-week replacement in William Inge's "Bus Stop," in March, 1955. She op-

ened and closed on the road in "The Amazing Adele" (Shubert, Philadelphia, December 1955 — Shubert, Boston, January 1956). She came to the Phoenix in May 1956 in "The Littlest Revue." The aforementioned Walter Kerr reviewed her with "tagging a bit behind Miss (Charlotte) Rae — well, quite a bit behind — are Tammy Grimes, a firm-jawed girl who cannot keep her blonde hair out of her eyes." Robert Coleman in the New York Daily Mirror wrote: "Miss Grimes is a smart girl who is willing to hide her good looks in the interest of fun." She, at length, reached Broadway as Lulu in Noel Coward's "Look After Lulu" (adapted from Feydeau's "Occupe-Toi D'Amelie") in March 1959, and several of the critics noted her presence appreciatively.

This season's Broadway "Dracula" is Frank Langella, who made his stage debut in a high school production of "The Goose Hangs High." He played in summer stock, was an original member of the Repertory Theatre of Lincoln Center training company in 1963, even prior to the opening of Lincoln Center. He played with several of the top regional theatre companies. His presence was noted in the revival of Lorca's "Yerma" at the Vivian Beaumont Theatre in December 1966.

Michael Smith in his review in The Village Voice wrote: "Frank Langella plays Juan, her husband, with his customary intelligence and skill. I would question his interpre-

tation — Juan seems to me more ordinary at the outset, less cold and determinedly untractable — but Langella's portrayal of it is perfectly convincing."

The late George Oppenheimer in *Newsday* (after finding fault with the conception of the production) noted "As a result, Frank Langella, as her husband, the young actor who has impressed me so greatly in several Off-Broadway productions, seems to underact. And in appearance he looks too youthful and sensitive to play the tyrannical husband and the clod." John Chapman, however, noted: "There is a fine, repressed performance by Langella as Yerma's husband."

### Anne Bancroft

Anne Bancroft is playing the title role in William Gibson's play about Golda Meir. She came to the New York stage from television and her first role was as a star in the two-character play by the same Mr. Gibson, "Two for the Seesaw" in January 1958. Co-starring with Henry Fonda, Miss Bancroft was, of course, heralded by all of the reviewers.

Brooks Atkinson in the N.Y. Times: "Anne Bancroft is on the other end of the seesaw — an attractive young actress unknown to this department until last evening, but sure to be known to thousands of theatregoers before the season is over." John McClain in the N.Y. Journal American: "As the girl, Anne Bancroft makes her Broadway bow and threatens at times to take the entire theatre under her arm and go home."

This is, of course, only a sampling of the routes to stardom of this season's performers. An interesting experiment for yourself is to watch the lesser members of this year's casts and see if you can pick a star or two of 1990.

## Film Courses

(Continued from page 25)

conducted, sufficient equipment is often lacking. The number of students accepted is so large that a substantial percentage cannot possibly obtain employment when they graduate.

Admission standards should, without delay, be raised if the graduates are to utilize their newly acquired skills. Many of the courses in the history or the art of the cinema are conducted by idealistic young men and women who unfortunately have had no experience or practical acquaintance with picture making. The academic authorities naturally seek teachers with Ph.D's, but though such degrees are helpful in courses such as Greek, physics, romance languages etc., they are of little value in movie courses. Indeed I often wonder why more elderly directors and producers, no longer actively engaged in picture making, do not volunteer to teach. If they did so, they would find it, as I have, a singularly joyful and stimulating experience.

## Oberhausen

(Continued from page 7)

such straight docus as the Yank entries, Bonnie Friedman's "The Flashettes" and Dan Klugherz's "Women in Sports."

Those on the critical side looked for the human condition in sports. Surprisingly enough, these came from all corners of the globe: Josef Doubek's "I, Harvey Smith" (West Germany), on training horses to jump hurdles; Susanne Beyeler, Rainer Maerz and Manfred Stelzer's "Eintracht Borbeck" (West Germany), on the mishaps of a local soccer team near Oberhausen; Witold Rumel's "Munio — Child of the Ring" (Poland), on an old-time boxing coach.



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## Low Quality U.S. Education

(Continued from page 6)

the entertainment fields, as to every other activity in the U.S. that depends on the public. What I discovered deserves to be studied and acted on by entertainment leaders, associations and unions. Results of my research present an opportunity for them to act, in the interests of the U.S. and their own interests, in maintaining high standards in the entertainment field.

To find out what this country's most pressing problem is, I wrote to leading educators, presidents of universities and colleges and editors of national educational periodicals.

My respondents included Tufts University president Jean Meyer, Brandeis University president Marver H. Bernstein, Williams College president John W. Chandler, Amherst College president John William Ward, Northeastern University president Asa A. Knowles who contributed a statement by his public school expert Dr. Gregory Coffin and University of California president David S. Saxon. Four edu-

cation journal editors represented American Education, To-Day's Education, the journal of the Association of University Women and the Xerox Educational Publications.

Here are the shocking facts I found out as to what the future holds for the U.S., unless we bring about change in public school education. Most pressing problem cited is: 47% of the 17 year olds in this country cannot read and understand English well enough to follow the instructions on a parking ticket, cannot read help wanted ads or fill out application blanks for jobs.

Young people who come to college have no sense of the continuity of history or the significance of fascism or communism to the U.S.

Students in the public schools are promoted regardless of their grades.

Sexism and sex role stereotyping in our nation's schools is a pressing

problem.

Inadequate school funding.

No achievement of basic competence in reading skills, writing, logical reasoning, oral expression and mathematics.

Neglect of humanities, art, music, creative writing and literature.

Lack of good teaching.

Need to toughen students intellectually.

Need to make a reality of equal opportunity for all young people in our society.

Society requires an understanding knowledgeable citizenry to cope with the increasingly complex questions it faces in the court of public opinion and the ballot box. Our democratic society demands this. Equally, the highest development of the entertainment arts is based on a society that nurtures it.

## Between The Book Ends

(Continued from page 6)

cash flow. In book reviewing, it takes many, many mickles to make a muckle.

In 1977 I've reviewed about 70 books, or six a month, for a crazy

quilt of publications that extends from sea to shining sea. On the Atlantic, I appear in The Boston Globe; on the Pacific, it's the L.A. Times. Not the same book, alas, which is tough on the eyesight and the fingers.

In between, I hold alumni privileges as a New York Times reviewer, privileges I value because The Times does carry clout. I also do stints for Newsday on Long Island, my home base; for The Washington Post, The Chicago Tribune and The Chicago Sun-Times. In addition, I review for Saturday Review, Harvard Magazine, The Chronicle of High Education, Palm Beach Life and Politics, a new magazine.

With such a multiplicity of markets, I'm in the invariable position of reviewing most of the books I have a lurch for. It's a matter of shopping around to find an editor who wants to assign me to a book I want to read and comment on. It takes patience and fortitude, as La Guardia used to say, but it's a point of pride to be a reviewer of the 10 or 12 really good books that are published in the course of any year. In this respect, last year was typi-

cal of most recent book seasons. It assayed about 90% sludge, which means that only 10% of all those thousands of books have any claim to literary merit or enduring interest. I think I may be generous in saying 10%, because amid so much junk one is tempted to give passing marks to marginal books on the theory that their authors had good intentions.

## Always Hoping

One hopes. One always hopes that the next book in the pile will be worthy. Of course, it's not, but somehow a mood of total defeatism never takes over. There are always some books, thank God, that are good.

In no special order, let me rattle off the books of 1977 that stuck to my ribs.

Gloria Emerson's "Winners and Losers," a personal and devastating account of how the Vietnam war ravished American society.

James Atlas's "Delmore Schwartz," a clinical biography of the mad American poet.

John Cheever's "Falconer," a splendid novel about the mystical powers of love.

Studs Terkel's "Talking to Myself," a maverick's freewheeling autobiography that is profoundly human.

Brooke Heyward's "Haywire," the best show biz autobiography in years.

Andrew Sinclair's "Jack," a life of the tragically flawed Jack London.

Edmund Wilson's "Letters," the Great Champ of American literature in this century is one of a kind and endlessly fascinating.

David McCullough's "The Path Between the Seas," a rousing, suspenseful history of the building of the Panama Canal.

Andrew Field's "Nabokov," a saucy biography of the great novelist and lepidopterist.

T.S. Matthews's "Jacks or Better," a tough but compassionate account of six friendships, including one with Robert Graves.

John Bartlow Martin's "Adlai Stevenson," the second and concluding volume of a magisterial political biography.

Dee Brown's "Hear That Lonesome Whistle Blow," a Populist history of how the transcontinental railroads were built.

Those dozen books have made the year worthwhile for me. That means, by simple arithmetic, that I've read about 60 books of lesser firepower, which I will omit to mention lest I alienate all the publishers in town.

## Costs Go Up

But let's not allow the publishers to get entirely off the hook. The cost of their products go up, up, up, while the quality goes down, down, down. The amount of slipshod editing is disheartening and the number of typos is staggering. I have known for a long time that most writers can't write, and I am now convinced that editing is a lost art.

Ask me, though, if I like being a freelance reviewer, and I'll tell you I adore it. My fondest desire is to be at the same stand in 1978, with a fresh crop of books to read. I know there'll be a dozen that will make the year memorable, and the others, well, you forget them.

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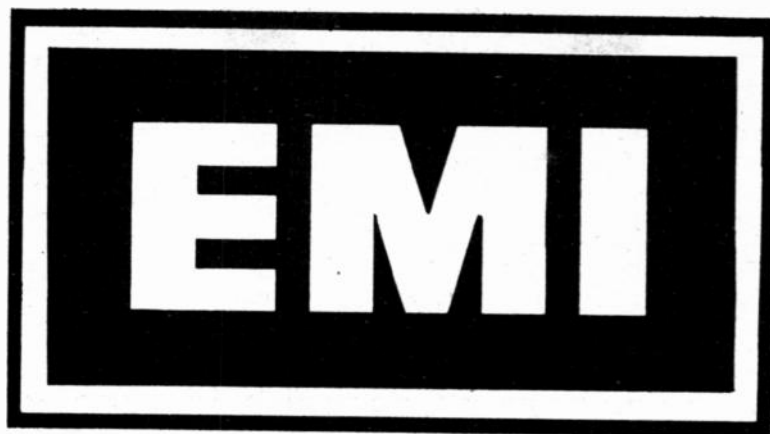
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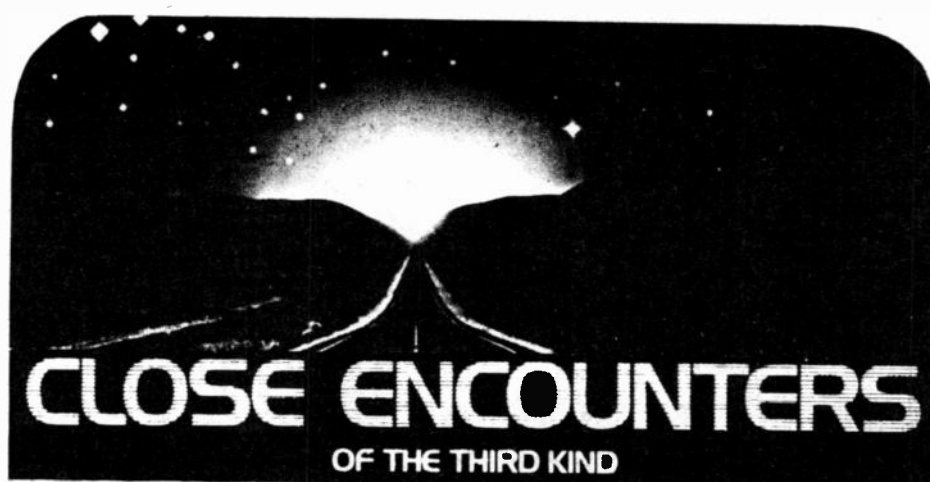
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## Politician In The Flesh

(Continued from page 1)

shaking, looking for votes, while newsmen (and women) point microphones and cameras at them, and pepper them with questions.

In such a glimpse of the real world — if that is what it is — it is more than likely that the average citizen recognizes the newsmen, and not the politician. And afterwards he may well go home and report excitedly, "Guess who I saw today, Cassie Mackin," — or "Jack Perkins." Then he might add, "I wonder who that was he was talking to."

This is just another way of saying that the politician has become a fuzzy figure in our culture. It's worth asking why, because the reasons may tell us of important things happening in our society, without us being especially aware of them.

If the average person has any image at all of a politician — of particular politicians or of the species in general — it is probably a composite of several things: (1) ap-

pearances of politicians in newscasts, usually in tiny capsules of a few seconds; (2) appearances in paid commercials, seldom more than 30 or 60 seconds long; (3) appearances in news specials or documentaries — very rare; or (4) glimpses of politicians in fictional drama — also rare, and likely to be misleading. It is clear that the politician doesn't quite fit into the world of the tube. The fact is, he never has.

I became very much aware of this in the early days of television when I looked through the rate cards of a number of television stations. Many had special rules for particular kinds of programming. One section was often headed "political" — and under this heading several phrases cropped up again and again. One was, "Commercial rates apply." Another — a special rule for political broadcasts — was, "Cash in advance."

One could make several deductions from that. One was, that if a

politician was brash enough to want to address the electorate through television, it was important to extract from him as many dollars per minute as one would get from a corporation selling cars, cola drinks, headache tablets, or deodorants. The special rule "cash in advance" has still other implications. It suggests that one can trust a businessman, giving him a few months to pay — but not a politician.

Perhaps the assumption is that it is difficult to collect from a defeated candidate, and — to go a step further — even more difficult to collect from a successful candidate. When he later wants a contribution to make good his campaign debts, he may be hard to refuse. In any case, the custom grew up quickly in American broadcasting — in radio and then television — of forcing the politician into the framework of a commercial transaction. If he wanted access to the electorate through this medium, he had to do so by accepting the role of sponsor, buying time and selling a product — himself.

So neatly has politics been folded and molded into this pattern that

politics even uses the language of television advertising. Some candidates may still prepare "campaign speeches" (the term has not entirely disappeared) but they are more likely to give thought to their "commercials," as they call them. On the state and local level, these are likely to be produced by advertising agencies, the same ones who sell the cars, the pills, the deodorants, and the drinks. Indeed, style and theme increasingly suggest their common authorship, and this is not surprising, since strategies are based on the same kinds of marketing studies and analyses. The selling message inevitably becomes: "We're good for what ails you."

American television has been called, by the president of the National Assn. of Broadcasters, "the most successful and universally accepted business enterprise in history." He was not exaggerating.

Speaking from an entirely different vantage, John Kenneth Galbraith has said that modern industry "could not exist in its present form without it." And the magazine "Advertising Age" tells us that the television years have brought

"the most dizzying leap forward in American history ... revolutionizing everything from sales pitches to politics."

It is worth noting, parenthetically, that the time-for-sale system has in recent years developed into a sort of auction system, particularly at the network level. There the cost of access is no longer fixed by rate-card but by ratings-card. A spot within a program that, for the moment, has a high audience rating may cost whatever the traffic will bear. The resulting escalation has favored the wealthy time-buyer — corporation or candidate — and increased the squeeze on those of lesser means. That this has revolutionized politics, from the days when a stump speech could be delivered from a stump, by a candidate like Abraham Lincoln, is to put it mildly.

Of course, our television law demands equal opportunities, on equal terms, for all competing candidates, and it should. Anatole France once said, "The law, in its majestic equality, forbids the rich as well as the poor to sleep under bridges." Our television is dedicated to equality of a similar sort. Its principle might be summarized as follows: "The law, in its majestic equality, allows the poor as well as the rich to buy a million dollars' worth of time."

## Fox, Silverman

(Continued from page 41)

nickelodeons, from ghetto vaudeville to gingerbread palaces. Perhaps it is fair to suggest that heavy achievers who ride the big bonanza of boom conditions must, in the process, become self-hypnotized. Can they fail to wonder that God has singled them out for such a fabled role? And who in the Coolidge boom doubted that glory was forever? Yet for the boy reporter it was enough already.

Sime Silverman only smiled at the boy reporter's explanation. "Fox's got everything. Does he need my love, too?" asked the reporter, adding, "I could write his biography from memory; in fact I have done so several times."

Perhaps had he paid closer attention the boy reporter might have gotten the scoop of Fox's truly most stupendous attempt to dominate the film business.

### Plot To Grab MGM

All those press conferences about new theatres and chains were mere embroidery. Fox was in hot pursuit of Metro-Goldwyn-Mayer following the death of Marcus Loew and the hunch of his widow and sons that there might be wisdom in unloading their shares while the market was up, up, up.

That MGM takeover flopped with the two crashes and when the news came out it was a lot bigger than a boy reporter's missed scoop. There was, at the time, such an explosion of rage, pique and resentment in the offices of Louis B. Mayer and Irving Thalberg that it took Nick Schenck months and lots and lots of cash heartbalm to soothe the studio chiefs into carrying on.

Sadly, Fox was to spend time in a Federal penitentiary. He made the ultimate ego mistake of thinking he might influence a Federal judge.

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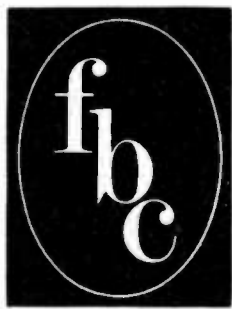


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## Australian Pic Future

(Continued from page 41)

Craig has the lead and Simon Burke, the boy from "Devil's Playground" is featured. Crombie is scheduled to direct another ambitious and expensive project early in the New Year, "The Battle of Broken Hill" for distaff Turkish writer-producer Ayten Kuyululu (who directed a couple of interesting films about Turkish migrants in Australia). Pic deals with a World War I incident where two Turkish civilians declared war on the citizens of an outback mining town on New Year's Day.

### As To Hannam

Ken Hannam is another helmer who keeps busy. After his acclaimed film about sheep shearers, "Sunday Too Far Away" (1975) he went straight into two for Patricia Lovell; these were "Break of Day" (1976) and the current "Summerfield," a stylish mystery starring Nick Tate as a schoolteacher in a small town who discovers a grim secret that may or may not account for the disappearance of his

predecessor. Hannam is now editing his new effort, "Dawn," for producer Joy Cavill, the biog of Australia's famous woman swimmer Dawn Fraser.

Bruce Beresford, following a stint as Head of Production at the British Film Institute in the late 60s, made the two Barry Humphries comedies about a loud-mouthed Aussie in London, "The Adventures of Barry McKenzie" (1972) and "Barry McKenzie Holds His Own" (1974); these were followed by a very successful adaptation of David Williamson's play "Don's Party" (1976), which scored at the Berlin and San Francisco Fests last year. Meanwhile Beresford's new one, for producer Phillip Adams, "The Getting of Wisdom," has been another local hit: story deals with a sensitive lass attending a girls' boarding school in Melbourne at the turn of the century. Beresford recently signed a two-year contract with the South Australian Film Corporation and is currently in Ade-

laide shooting "The Money Movers," a contemporary thriller. His long-cherished project is to film the story of a break-out of Japanese prisoners from a World War II prison camp.

### Sharman Of Legit

Jim Sharman is still better known as a theatre producer ("Hair," "Jesus Christ Superstar" among others) rather than as a film director, though he's now at work on his fourth feature. His first was a 16mm effort, "Shirley Thompson vs. the Aliens" (1971), and this was followed by the cult item "Rocky Horror Picture Show" (1975) made for Fox in England. Back home he did a disappointing, campy "Summer of Secrets" (1976) for producer Michael Thornhill. Now he's wrapping "The Night Of The Prowler," from a screenplay by Nobel Prize-winning author Patrick White about a terrorized woman.

"In Search of Anna" is the second feature of maverick young filmmaker Esben Storm who scored with some shorts and then a fine 16mm feature about alcoholics, "27a" (1973); his new one is about a young man fresh out of prison, his search for his former girl, and the

people he meets on a journey from Melbourne in the south to Surfer's Paradise in the northern state of Queensland.

Tom Jeffrey has completed his second feature, "Weekend of Shadows;" his first was an adaptation of the David Williamson play "The Removalists" for producer Margaret Fink. The new one is about a manhunt in a small country town. Richard Franklin made "The True Story of Eskimo Nell" (1975), a campy comedy; he's just finishing "Patrick," a mystery with a hospital setting, for producer Anthony I. Ginnane. Ginnane is also producer of Ross Dimsey's "Blue Fire Lady," story of a teenage girl and the horse she loves, starring Rex Harrison's granddaughter Cathryn. The busy Ginnane also has producer credit on Colin Eggleson's soft-porno "Fantasm Comes Again." And to complete this particular group of filmmaker's credits, Eggleston has also made a strange thriller, "Long Weekend," for producer Richard Brennan, about a quarrelling couple whose weekend in the country has a bizarre conclusion.

One of the new productions most

eagerly awaited is "Newsfront," the first feature of Phil Noyce who has behind him a whole string of successful short and medium-length films, including the provocative "Backroads" (1977) seen at last year's Sydney Film Festival. Story of the pic concerns rival newsreel camera teams in the 50s, and screenplay is by critic Bob Ellis for producer David Elphick.

Expected to be a winner during the current summer holiday season is Kevin Dobson's "The Mango Tree," written and produced by ex-Hollywood (but Aussie-born) luminary Michael Pate and starring his son, Christopher, together with Geraldine Fitzgerald and Sir Robert Helpmann in the story of a youth growing up in a small Queensland town in 1917.

### Addenda

Add to this line-up of forthcoming product: "Solo," the first Australian-New Zealand co-production, directed by Tony Williams about loners in the NZ countryside; "Mouth to Mouth," story of two girls from an institution who set up house with two boys in a deserted warehouse, made by John Duigan, who did "The Trespassers" (1976); "Summer City," of Christopher Fraser, a murder-mystery set in a coastal town; and "Inside Looking Out," an interior drama of the break-up of a marriage, by Paul Cox.

Nothing has been heard of late from Tim Burstall, Melbourne-based director whose pioneering efforts helped get the current wave of Australian productions underway (he did "2,000 Weeks" (1969), "Stork" (1971), "Alvin Purple" (1973), "Petersen" (1974), "End Game" (1975) and the costume drama "Eliza Fraser" (1976) with Susannah York and Trevor Howard.)

Another prominent Aussie director/producer, Michael Thornhill, is currently working on pre-production of a proposed Australian-French co-production; following his prestige success with "Between Wars" (1974) and the very fine "F.J. Holden" (1977) about the empty lives of Sydney's suburban teenagers, Thornhill's new one will be eagerly awaited. As will the first feature of femme director Gillian Armstrong who made a number of fine shorts and a highly acclaimed medium-length feature, "The Singer and the Dancer" (1976); she's currently prepping for mid-1978 production an adaptation of the Myles Franklyn novel "My Brilliant Career" for producer Margaret Fink. Finally, the South Australian Film Corp., buoyed by its success with Henri Safran's "Storm Boy," is preparing a new nature pic "Blue Fin."

The above shows the wide variety of Australian feature production, and these are backed by an equally fine array of short films being made on both 16mm and 35mm. Looks like '78 will be another vintage year for movie makers in this part of the world.

Fred McClellan named manager of the ABC Interstate Theatres, Inc. Broadway Theatre at San Antonio, Texas replacing Cliff Land who has retired. Bob Narowitz is city manager.

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And stop by your favorite theater. A little of what we have to offer is probably playing there right now.

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## Joanne Koch On Fests

(Continued from page 17)

are finally voted upon, or about the vast network of contacts who are relied upon to find out what is around, or coming up.

### Applications

Applications to submit films to our festival are available to anyone who wishes them, and there is no entrance fee required. The Selection Committee looks at all films thus submitted (several hundred per year) no matter what the subject matter or the length. This procedure has been in effect since the first Festival in 1963 but since I came to the Film Society in 1971 I know of only one film selected (excluding shorts) which came in completely unheralded — this film was Mirra Bank's "Yudie" which was shown in the program "Roots" in 1975.

This is not to say that completely unknown films are not looked at with an open mind — in fact the most fun of all is the prospect of finding something that no one else has seen (or appreciated) first. It just doesn't happen very often, probably because film, unlike painting or writing, costs so much money to produce and involves so many people that something good gets talked about very quickly. At one time we considered sending

Committee members to remote portions of the globe to scout for new talent but on further consideration we concluded that there is little likelihood that mute inglorious Miltons are mucking about in Manila — or at least they are not likely to remain mute for very long.

### Friends & Advisors

Our network of friends and advisors, which has been developed over the years by Richard Roud, Director of the Festival, covers six continents. Without them we would never be able to provide the anticipation of discovery that has made it as exciting as it was this past fall when there were films by 10 filmmakers whose work was new to the Festival. Three of these — "Omar Gatlato," "Tent of Miracles" and "Padre Padrone" — were first seen at other festivals — the others we learned about via the "network."

For example — "Men of Bronze," the documentary by Bill Miles and Dick Adams about the 369th army regiment of blacks in World War I, was recommended both by documentary filmmaker Donn Pennebaker and Don Druker of the National Endowment for the Arts. Shown on the same program was "Children of Labor," a documen-

tary about Finnish immigrants to the American northwest, which was directed by four young Americans. This was suggested by Mark Weiss of the Independent Filmmakers Fund.

### Valuable Tips

We heard about "Hot Tomorrows" from Edith Cottrell, a French producer, as well as from Harry Ufland, Martin Brest's agent. Rafael Corkidi's Mexican film "Pafnucio Santo" was recommended by Rachel Chodorov of the Denise Rene Galerie and by art critic Dore Ashton.

"Handle With Care," one of the big surprises of the Festival, was suggested by David Kerr, who writes for our magazine Film Comment, and by Paramount publicist William Kenly.

"My Grandmother," a Russian satire made in 1929, was sent to us by Tom Luddy of the Pacific Film Archive.

"Harlan County, U.S.A.," the discovery of the 14th Festival, came to us again through Donn Pennebaker who urged Barbara Kopple to screen it for the Committee although she had trepidations about having a print completed in time for the Festival.

After finding and selecting the films the next step is procurement, which requires an entirely new set of contacts — primarily producers and distributors. The trickiest ques-

tion then is to know when to stop — every year we seem to play a game of chicken with Doyle Dane Bernbach, the advertising agency that designs and prepares our ad, over the one last film which we avidly want and which has become a cliffhanger. Either there is a recalcitrant producer, a legal problem that will take a few more days to resolve, a film that may not come out of the lab in time, or one with an opening date set for August that the producer is trying to move back so he can have the film in the Festival.

### Case Of '1900'

This year there was no secret about what that film was — it appeared as a big question mark in our ad, which almost everyone in New York knew stood for Bertolucci's "1900." We were assured by the producer Alberto Grimaldi that there was every chance that "1900" would be available for the Festival, but at the moment when we had to go to press and send announcements to our members the film was still embroiled in litigation.

We were faced with the alternative risks of a possible eight empty hours of viewing time in the hall, at a cost of more than \$2,000, or of having the film freed and having no slot in which to show it. Reassured by Grimaldi's offer to split the hall cost in case of a no-show we gambled and our audience gambled with us — "1900" (or the question mark)

was the second film (after the Truffaut) to sell out.

Which, of course, says a lot about our audience. They are an adventurous lot — about 20% of our seats are sold to our subscribers who buy tickets to at least half, and often to all, the films in the Festival before the titles or the filmmakers have been announced. Those who do wait for the schedule are lesser gamblers, but still gamblers — the average number of tickets sold by mail to each person is nine.

Many reasons have been given for this — some say it is because people want to be the first on their block to see a film, some say people prefer to see films before they are reviewed. However, since 1976 the Times and other daily publications have often printed Festival reviews on the day the film is to open. We have had few complaints about this and since we are still selling out the timing of the reviews does not seem terribly important.

### The Special Quality

My own view is that the primary attraction is that the excitement generated at the Festival is rarely duplicated elsewhere — partly because the filmmaker is actually present and accessible but mostly because of the potential for discovery.

As keeper of the coffers I sometimes find it difficult not to communicate my anxieties to the Committee when they opt for the obscure or the controversial rather than the safe choice, but I know that the continued success and growth of our Festival depends on our ability to generate the kind of excitement which was so evident this year.

Which means that we, along with our audience, must continue to take chances in programming and when necessary, even in scheduling. Such an outlook can make things a bit hairy for the staff around the first of September, but it can also make the difference between an okay Festival and a great one.

## Copenhagen

(Continued from page 33)

bookings and Hans Thiesen the complex's other activities.

In downtown Copenhagen, Henning Carlsen's Dagmar theatres, Peter Refn's Grand theatres and Anders and Henrik Sandberg's 11 ABCinema, Cinema I-V and Studio 1-2 will be the closest Palads competition, but all told, the Copenhagen downtown seating capacity, 17,000, of five years ago, will not be changed radically.

By producing Denmark's surest boxoffice hits such as the "Olsen Gang" series and also by running a thriving feature film import, headed by Aage W. Petersen, Nordisk will now be on top of the move-over business in Denmark.

An expert in the new style of film theatre building has been Goeran Lindgren of AB Sandrews in Sweden. He is a member of the Palads Theatre board.

Kingwood Twin Cinemas was opened in Houston recently with a capacity of 750 seats. They have Dolby sound.

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# Taking Note Of Australians, New Zealand May 'Aid' Films

By D.G. DUBBELT

Henderson, N.Z.

If astrological influences work in entertainment, the star that governs films must surely have been in the ascendant in New Zealand, 1977. First there was Roger Donaldson's "Sleeping Dog," the homegrown feature film whose boxoffice performance, in a seven-city release, was lively enough to put it among the year's front runners. Traditionally, exhibs play exact figures close to the chest, and pic's take was not revealed at year's end, but with "Sleeping Dogs" playing to good houses in its eight week an Amalgamated Theatres spokesman was predicting rentals of NZ\$250,000. If achieved it would make it the long-awaited breakthrough for a native production, though foreign pick-up would still be needed to recover its cost.

Catching the wave of euphoria, and with an eye on the successes racked up by neighboring Australia's film backing via the Film Commission, minister of the arts Alan Highet disclosed a similar scheme. Chairman Bill Sheat said government help would not go higher than NZ\$500,000 per film, adding

that continuity of filmmaking activity would be the aim.

"Producers achieved what they did in 1977 by their own determination and sheer guts," he said. "It was done in a way you can't expect to be repeated." He said the physical effort of getting finance together could be made once. He saw the Commission as advising private investors as to a project's viability, providing money for early script development and setting up a marketing staff. "We want to resist the temptation to play too safe by backing only those proposals which seem likely to make their own way."

Step two in the great movie revival was, after years of lobbying, the government green light on drive-ins. A consortium of Auckland exhibs made up of Amalgamated Theatres, Kerridge-Odeon and a group of independents, have the nod to set up an ozoner on a trial basis. October next is the likely completion date, at an estimated cost of NZ\$900,000.

The plan allows for back to back, simultaneous shows. The perennial problem of the screen being visible

from outside the viewing arena has concerned arts minister Highet, but he said he had the consortium's assurance that exhib policy would not emphasize adult fare.

And even 'adult fare' came in for its share of the benign astrological influence. After years of banning and rejected appeals, 1977 saw the final acceptance (for restricted audiences, but without cuts) of "Last Tango in Paris."

## Illinois Gov.

(Continued from page 37)

and for you in the industry, in the process of making your picture, to have first-hand experience with the wealth of talent and resources here. In fact, 15 of our local actors and actresses recently garnered over half the major speaking roles in "The Awakening Land."

And we like hearing from actors and actresses who are returning to the State saying, "there's more work here than ever."

It's important to the State when this industry, by locationing in one of our communities, generates new revenues for that community. Or puts unused facilities back to work again ... like the closed gym in Springfield, Illinois, that became a soundstage for the interiors of "The Awakening Land."

Or when this industry uses the existing natural resources of our State in a unique way. For example, New Salem Village, where Lincoln once lived, is a painstakingly restored, 1830's log cabin village with 30 cabins. It is also an important historical site in Illinois that 500,000 tourists visit each year. For three months last year New Salem Village became one of the main sets for Warner's "The Awakening Land." A new, creative use for the Village; and a historic site that now will be shared via television with millions of Americans. That's part of what encouraging movie and television production in Illinois can mean.

Our goal is to make it a cooperative venture between the motion picture and television industry and our people, our unions, the business community, the State and local governments.

It's a great source of pride for us to see our cities and towns, our parks and homes, our people up there on the big screen. We are neither jaded nor blasé yet. In fact, we still cheer at each scene showing Chicago in Sidney Poitier's "A Piece Of The Action." And that's the kind of reception you'll get when you work in Illinois. Enthusiastic, fresh, excited, professional, willing to go the extra length to get the picture done. We're a State of hometowns with hometown pride ... in our work, in our neighborhoods, in our people. That's what you'll find in Illinois.

## Fake 'Interviews'

(Continued from page 48)

discuss the subject your editor wants. In 1977, as in other years, you then have to fish for a substitute angle. I remember once going to interview Leonard Nimoy about his marriage, and ending up with a story about how his children took the death of a beloved dog. The magazine which had ordered the marriage story then had to be convinced that readers might be interested in a completely different angle.

Bylined stories by celebrities are the most difficult of all, and must always be okayed by them in writing if you don't want to be sued, or else you have to get their voice on tape stating the story is correct

Anyone who thinks that getting a good interview or bylined story in 1977 or in future years is a cinch job is living in a dream world.

## Irving Berlin's Screen Tunes

(Continued from page 44)

cals ("Miss Liberty" and "Call Me Madam"), but eliminated from both during their pre-Broadway tryouts.

### "Annie Get Your Gun"

No one was surprised when MGM announced its intention to film Berlin's popular stage musical "Annie Get Your Gun," and there was general agreement that Judy Garland, the studio's choice for the spirited "Annie" (originated on Broadway by Ethel Merman) would be well cast in the role. Garland's emotional condition prevented her from completing the picture, and she was replaced by the energetic Betty Hutton, a more limited talent, but a performer with the right style and temperament for the role.

Released in 1950, "Annie Get Your Gun" was a colorful and good-natured film musical, and Hutton was pleasing in it. Berlin's vigorous, hit-laden score was preserved almost intact (two songs from the stage version were omitted). Berlin wrote one new song for Garland, "Let's Go West Again," that was not retained in the completed film.

"Call Me Madam" was another successful stage vehicle for Merman. If some may have missed her brass in the filmed "Annie Get Your Gun," it was indispensable to "Call Me Madam," and 20th Century-Fox was sagacious enough to retain Merman for their faithful film treatment of the show, released in 1953. A highlight of the film (as it was on stage) was the counterpoint duet, "You're Just In Love," sung by Merman and Donald O'Connor. George Sanders revealed a good baritone voice singing "The Best Thing for You" and "Marrying for Love."

As early as 1952 Paramount had announced that the durable "White Christmas" would be the inspiration for a third Berlin-Crosby-Astaire film musical. But Astaire became ill and could not appear in "White Christmas." Donald O'Connor was chosen to replace him, but he too fell ill. Danny Kaye replaced O'Connor. Since it was the first picture to be photographed in Paramount's enlarged-screen VistaVision process, "White Christmas" was an impressively mounted and heavily touted production that was first shown at New York's Radio City Music Hall on a 1900 square foot screen in October, 1954.

Berlin's uneven score included a fistful of songs about Army life and old generals — discards, possibly, from "This Is the Army" or "Yip Yip Yaphank." The non-military numbers were "Sisters," for Rosemary Clooney and Vera-Ellen, and the popular "Count Your Blessings" for Crosby. Clooney also sang a torchy ballad called "Love, You Didn't Do Right for Me." Despite its overall mediocrity, "White Christmas" was a boxoffice winner. And, predictably, it has become a perennial seasonal offering on television.

The other Berlin grab-bag of 1954 was "There's No Business Like Show Business," a CinemaScope film musical about the joys and sorrows of a show biz family. Marilyn

Monroe, in a marginal role, was used for whatever boxoffice power she could generate. Her torrid bump-and-grind to the old standard, "Heat Wave," was her major musical contribution to the film.

Most of the tunes in "There's No Business" were old and serviceable, but the new ones were not up to Berlin's best. "A Man Chases A Girl" provided an amusing dance for Donald O'Connor; Merman and Gaynor did a turn to "A Sailor's Not A Sailor (If He Hasn't Been Tattooed)"; and Johnnie Ray had an embarrassingly maudlin item called "If You Believe" (written in the early '40's) that was the low point of the film. Walter Lang was the director.

The last film song to carry Irving Berlin's signature was "Sayonara," used in the dramatic film of that title (1957), but composed several years earlier for a projected musical version of the James Michener novel that Joshua Logan and Berlin were to have done together.

In 1963, producer Arthur Freed conferred with Berlin on a film project that would have used a virtual cornucopia of Berlin songs both old and new and was contemplated by both men as their "swan song" to motion pictures. The venture was titled "Say It With Music." For six years it underwent five different screen treatments (by Arthur Laurents and Comden and Green, among others) and was scheduled at first to be directed by Vincente Minnelli, later by Blake Edwards. Fred Astaire and Julie Andrews were announced as co-stars. Berlin wrote 13 new songs.

The 1960s were difficult and uncertain years for Hollywood. At MGM, corporate shake-ups produced frequent turnovers in top-level management: between 1963 and 1969 four different men served as president of the increasingly hard-pressed studio. With the accession of James T. Aubrey to the presidency in late 1969 a number of ambitious productions, long in the planning stages, were cancelled.

## Europa Film

(Continued from page 41)

Golden Rendezvous" and 12 more of non-Swedish make plus three of Europa Film's own productions.

Europa also operates a chain of 80 theatres throughout Sweden and also owns a major studio and a record plant. Under Sjoeborg's aegis, Europa Film has huddled with independent producer Bo Jonsson. Coming out soon are Kennet Ahl's "The Score," which is a bid for international attention, as is Lars Molin's "Misfire." Going before the cameras next month is "Dante, Watch Out For The Shark," based on Bengt Linder's popular juvenile novel.

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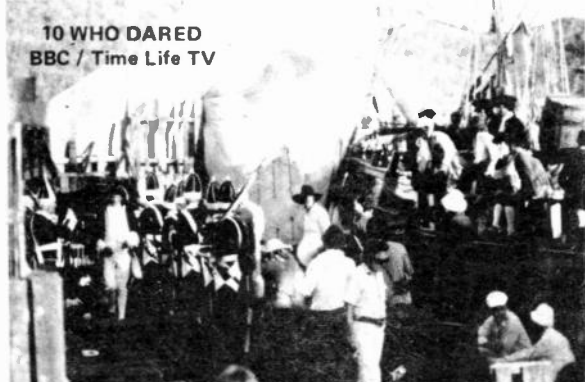
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# In N.Y. You Can Have 'Cheap' Fun If You're Old Enough To Qualify

By LLOYD SEIDMAN

(Retired adman at Donahue & Co. and author)

In 1977 it was \$25 for an orchestra seat to see and, you could probably say, hear Liza Minnelli do her act in "The Act." For a single admission to some of the East Side film houses its \$5 — and not even for porn. Up to \$35 to sit down front at the Metropolitan Opera. Can the average person, not on an expense account, keep pace?

There is a solution to the problem. Become a senior citizen and retire. I know because, after almost 40 years in the New York amusement advertising business, I've done it and I've never had so much fun for so little money in my life. Let me give you a few for instances.

The same day that I retired I applied for membership in the Theatre Development Fund. Once the computer and I were formally introduced to each other, I started receiving invitations to buy tickets at ridiculously low prices for Broadway shows, sometimes before and sometimes after they officially opened, Off-Broadway productions, symphony concerts,

dance recitals, circuses — you name it.

My wife and I have been to see "The Gin Game," "Sly Fox," the Australian Ballet production of "The Merry Widow," the Minneapolis Symphony, "The Three Sisters" out at the Brooklyn Academy of Music, the Big Apple Circus with our three grandchildren. What did I pay? Never more than \$4 and as little as \$2.50 per ticket; and membership in TDF costs nothing at all.

In addition, TDF members can buy theatre vouchers at \$7.50 for five, or dance vouchers for only \$5 for five. The former may be exchanged for tickets for practically any of the Off-Off-Broadway shows, though a couple add a small surcharge. Along with the vouchers, you get a free subscription to the Off-Off-Broadway Assn. Guide, which fills you in on the details of the available theatres and shows. If you've been to the Off-Off-Broadway theatre lately, you know the high level of writing, acting and production talent you find there. To

see it for \$1.50 a throw is a real privilege.

The same goes for the dance. There's hardly a night during the season when some fine soloist or group isn't presenting a recital somewhere around town where the one buck apiece TDF voucher gets you in to enjoy it. You may see classical dancing, experimental modernism, ethnic presentations — the whole terpsichorean gamut. As with the theatrical groups, these performances are of amazingly high calibre, truly top professional in every sense. You'll see young dancers at the beginning of their promising careers, prominent dancers from establishment companies seeking freedom to try new things, and representatives of exotic cultures. And you'll receive a publication regularly in the mail telling you what there is to be seen.

## Film Admissions

The film theatre chains around town also give oldsters a substantial break. Century, Cinema 5, Loew's, Interboro, RKO, Walter Reade and United Artists Theatres all have plans whereby at age 60, 62 or 65, patrons become eligible to join some variant of a Golden Age club which entitles them to reduced admission, usually at matinees, but in some instances at other times as well; and the ticket price for members may be as little as \$1, when younger people may be paying three or four times that amount. So far as I've been able to find out, the Walter Reade Theatres are the only ones to charge a fee above the ticket price, and then it's only \$1 per year.

Speaking of films, there are the daily showings from the distinguished collection of the Museum of Modern Art. Entrance to the film playhouse comes with admission to the museum, which regularly costs \$2, but senior citizens make it for only 75¢. Most of the other museums around town have some special provision for older attendees in the way of reduced-rate admission; but the Whitney and the Metropolitan go all the way and let them in absolutely free.

In the music field, "rush" tickets for the Tuesday and Thursday evening concerts of the Philharmonic which are still unsold 30 minutes before the conductor's downbeat are offered to senior citizens (or students) at the bargain price of \$2 while they last, and these may be for locations in any part of the house. The New York City Opera has a similar deal with \$5 as the standard price, but here only senior citizens are accommodated — students needn't apply.

Of course, there are scads of other attractions that are free to young and old alike — concerts of all sorts, dramatic productions, lectures, poetry readings, films, etc., etc., at libraries, churches, synagogues, colleges and other sites throughout the metropolitan area. And during the outdoor season, there are the vastly popular performances in various city parks by the Philharmonic, Metropolitan Opera, Goldman Band, N.Y. Grand Opera Co., Joe Papp's New York Shakespeare Festival, and lots more besides.

It would take a book to describe all of the city's cultural and recreational facilities which are free or very inexpensive, and especially suited to the budgets and interests of older people. As it happens, there is just such a book. It's called "New York City & Retirement Village," written by the author of this piece you're reading and published by Harper & Row.

Paul Mooney, a stand-up comic with a number of writing credits, including NBC-TV's "The Richard Pryor Show," has landed the role of the late rock 'n' roll singer Sam Cooke in the Winston Production film, "The Buddy Holly Story."

# Comic Book Aspects Of Show Biz In 1977

By DAVID DACHS

(Musicologist, part-time sage, essayist and Anniversary piece writer, David Dachs has just finished a contemporary — what else — novel about sex culture, entitled "Blazing Couches." —Ed.)

Forest Hills.

Since Pampers, diaper pin sales have been slipping but this past year they were given a promotional lift by some punk rockers in London and Los Angeles who thrust them in their cheeks to attract attention.

A WBAI early morning personality apparently annoyed at the enormous over-night encomiums to Elvis Presley and Bing Crosby after their deaths, retaliated by playing Bob Dylan records, one after another.

## Crushing News

Steven Spielberg, writer-director, revealed that he conceived his \$18 million dollar block-buster, "Close Encounters" initially around the song by Ned Washington and Leigh Harline, "When You Wish Upon A Star." Later he thought the song didn't fit, and cut it out. Pity the writers. What a loss of performance and record royalties.

The chic and klunky sociology of some rock critics surfaced again. In a Village Voice piece, "Avant Garde Punk," Robert Christgau wrote: "The underlying idea of this rock and roll will be to harness late industrial capitalism in a love-hate relationship whose difficulties are acknowledged, and sometimes disarmed, by means of ironic strategies: formal rigidity, role-playing, humor." Thank you, Prof. Irwin Corey.

The sexual revolution's impact on pop can't be measured yet but this year nude disco dancing was featured in a New York spa which also offered group-sex.

## As The Money Rolls In

In a N.Y. Times interview, peppery Joe Papp announced his new concept of cabaret to lure in young people. Not acts a la Grand Finale but off-beat dramatic and musical innovations. He also knocked Kurt Weill and Stephen Sondheim, and hinted that the musical comedy tradition (Gershwin, Rodgers and Hart, Rodgers and Hammerstein, Porter, Loesser, etc.) no longer works. Yet he was saved by the on-going profits of "A Chorus Line." While innovative in a book sense, "Chorus Line" flows out of the song-structures and dance forms of musical comedy.

The decline of Neil Simon as a lyric writer was evident this past year. Sometime ago, the brilliant playwright started to write songs with struggling Burt Bacharach. Nothing much happened with those songs so Doc has gone back to Midas-sized dialogue, reduced to hit plays and movies.

## Strange Oversights

Much of radio is Top 20 or Top 40, monotonous and ceaseless repetition of the best-sellers, along with a few "picks" and some Golden oldies. Recordings by Sinatra, Duke Ellington, Nat Cole, Peggy Lee, Fats Waller, Billie Holiday, Lee Wiley, rarely qualify as "golden oldies."

45's at 10 paces. One Sunday morning, Jonathan Schwartz, my favorite disc jockey because he plays a little of everything (show music, Tin Pan Alley, film compositions, Latin, jazz, rock, soul) got himself into a tight situation. He poked gentle fun at Ted Brown's alleged lack of record-spinning expertise on voice-overs at the station they both work at, WNEW. Ted didn't take to it lightly. He confronted Schwartz in the control room seconds after the remarks and said (on the air): "Don't you ever mention my name again, you creep."

Jonathan moved quickly to a commercial.

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It leaves as the city's only situation devoted entirely to pix the downtown indie Rialto, which shows mostly sexpo product and, on Sundays, Spanish language films.

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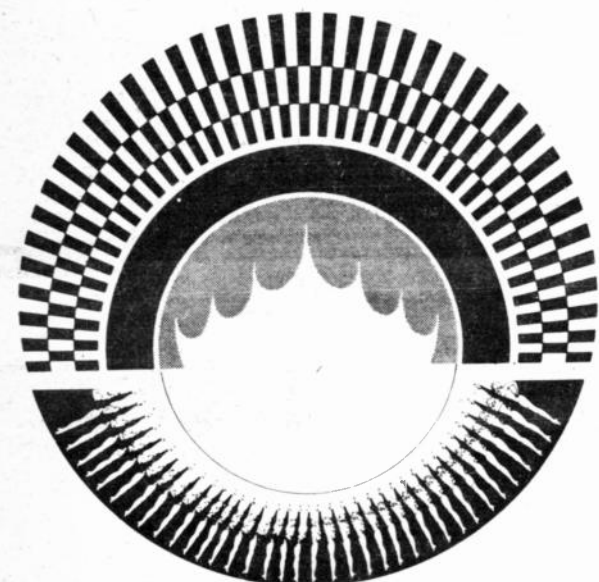
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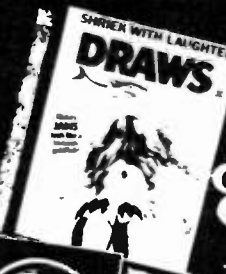
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## In 1922 A Furrier Was 'Honored' When 'Pierced' By Fairbanks

By WILLIAM SLATER

When Douglas Fairbanks on a film-promoting trip to Manhattan shot an arrow into the air, it fell to earth, and we knew where. "We" meaning United Artists, only just organized. The film in question was "Robin Hood" and the year was 1922. This writer was then a fledgling UA publicity department office boy of 18.

Fairbanks and Mary Pickford came east on the Chief and the 20th Century and were at the then posh Ritz-Carlton Hotel, to which next day came the press. Pickford bowed out, leaving the publicity to Fairbanks.

### Bronzed Demigod

After some bantering with the exuberant Fairbanks the newsmen were hinting at less "Robin Hood"-in-the-making puffery and more action. Incidentally, Fairbanks, a medium built man, perfectly proportioned, gloriously bronzed complexion, about 5 ft. nine, at the top of his form at 39 years of age, was the personification of dexterity and agility. He was always bounding about the room making sweeping gestures as he talked.

Someone suggested "how about swinging from the chandelier, or coming through the transom and leaping onto the sofa," or "shooting a bow and arrow." That was the cue for Charley Moyer, the pub chief, to move the scene to the Ritz roof where an archery target device was obtained at the nearby Abercrombie & Fitch store.

Fairbanks took a few practice shots and loosed some arrows as the photogs fired away with the help of flash powders, to light up the scene, this, before flash bulbs came into use. One of the arrows was deliberately targeted at a church-like spire on the Tudor-style structure of the Finchley men's store, on the southwest corner of 46th Street and Fifth, an approximate distance of 150 feet from the Ritz roof. It was

poetic justice that a Robin Hood arrow would come to rest at Finchley's with its Nottinghamshire ambience. Another arrow skittered south on 46th Street from the taut bow wielded by Fairbanks and landed, as I observed, to the rear of a loft building at 557 5th Avenue, between 45th and 46th Streets.

### Furrier

The arrow vanished behind an open French door on the third floor of a six-story loft into a shop which we were later to learn belonged to a custom furrier, Abraham Seligman. By that time the film star was instructing some of the reporters in the fine sport of archery and the arrows were hurtling all over the place, not paying too much heed to where they fell, concentrating instead on Fairbanks' technique with the bow and arrow.

When I managed to catch Moyer's ear I whispered my concern about that misguided, errant arrow landing in that Fifth Avenue loft. His finely waxed moustache bristled a bit at this news and he said we would both check it out later.

About two o'clock we succeeded in tracking down the fur salon and after informing the highly agitated and distraught man why we had come he calmed down and accepted our explanation of inadvertent and unintended mayhem on his body. He told us that he was fussing around a fur coat on a mannequin and was momentarily distracted by a pigeon that intruded on his fire escape. The arrow struck him in the upper part of his chest and inflicted a superficial wound only because, it was determined, the arrow had lost its force on impact. It was a close call and could have been a whole lot more serious. Seligman then telephoned the East 51st Street police station and a Lt. John Fraser responded. He suggested a doctor be summoned and this worthy medic came at once with his little black

bag (we'll not soon see the likes of that again!) and as a precaution applied an antiseptic and some dressing on the wound, extracting a fee of five dollars. (!)

Since nothing of Fairbanks' arrival had been reported in the morning papers, Lt. Fraser was without a clue to a possible movie-stunt connection, tossing off the possibility that it was a prank by some nearby cuckoo. He left and assured the furrier that he would continue the hunt for the "perpetrator" from the precinct desk and promised to keep in touch.

Those were the details given to Moyer by Seligman and my boss assured him that amends would be made for any inconvenience or injury sustained. He asked for his home address which was given at St. Nicholas Terrace, in Harlem, and persuaded the furrier to close shop and go home.

### Mary Not Amused

Moyer returned to the Ritz and recounted to Pickford and Fairbanks on his encounter with the furrier. Miss Pickford was alarmed by the news and did not share Fairbanks' and Moyer's feelings that the matter had ended there. She feared a bad press for her husband's carelessness and suggested that their attorney, the distinguished Capt. Dennis F. O'Brien, of the prestigious law firm, O'Brien, Malevinsky and Driscoll, be apprised of the series of events. What quickly was agreed between Fairbanks and Capt. O'Brien was an immediate visit to the Seligman home to ascertain the seriousness of the matter. Moyer arranged the meeting.

The earlier shock that Seligman overcame when the arrow struck was now greatly compounded by the presence in his modest apartment, of this elegantly attired and groomed, suntanned demigod actually sitting on his sofa and drinking a "glazella" tea with him—a mere mortal. When lawyer O'Brien tactfully broached the matter of indemnity of some form for Seligman's pains, the furrier was most adamant in his refusal to accept any money, repeating what he had earlier told Moyer, that he would settle for an autographed photo and the right to keep the arrow as a sou-

## U.S. Holidays — 1978

Holiday	Day/Date	Banks Closed
New Year's Day	Sun. 1/1	Mon. 1/2
Martin Luther King's Birthday	Mon. 1/16	
Ash Wednesday	Wed. 2/8	
Lincoln's Birthday	Sun. 2/12	Mon. 2/13
Valentine's Day	Tues. 2/14	
Washington's Birthday	Wed. 2/22	Mon. 2/20
St. Patrick's Day	Fri. 3/17	
Palm Sunday	Sun. 3/19	
Purim	Thurs. 3/23	
Good Friday	Fri. 3/24	
Easter	Sun. 3/26	
Passover (1st Day)	Sat. 4/22	
Mother's Day	Sun. 5/14	
Armed Forces Day	Sat. 5/20	
Memorial Day	Tues. 5/30	Tues. 5/30
Flag Day	Wed. 6/14	
Father's Day	Sun. 6/18	
Independence Day	Tues. 7/4	Tues. 7/4
Labor Day	Mon. 9/4	Mon. 9/4
Rosh Hashanah	Mon. 10/2	
Columbus Day	Thurs. 10/12	Mon. 10/9
Yom Kippur	Wed. 10/11	
Simchas Torah	Tues. 10/24	
United Nations Day	Tues. 10/24	
Halloween	Tues. 10/31	
Election Day	Tues. 11/7	Tues. 11/7
Veterans' Day	Sat. 11/11	Mon. 11/13
Thanksgiving	Thurs. 11/23	Thurs. 11/23
Chanukah	Mon. 12/25	Mon. 12/25
Christmas	Mon. 12/25	Mon. 12/25

venir. This was done and after hearty handshakes the star and his lawyer departed. The next morning, we were told, a box of Corona-Coronas and a magnum of imported champagne was delivered by messenger to the Seligman home.

When Lieut. Fraser returned to his office he followed a hunch by calling a city desk friend on one of the blatts and learned that, indeed, Douglas Fairbanks was in town and a press conference had taken place that very morning. But Moyer had preceded him there by calling all the metropolitan dailies soon after it was set for Fairbanks and Capt. O'Brien to visit the Seligman home. These were the newspapers of the day, a veritable swarm of them: the morning Times, Tribune, Herald, News, American, Telegraph; the evening World, Journal, Telegram, Mail, Post, Globe and Sun, not overlooking the Bronx Home News and the Brooklyn Daily Eagle.

The whole point of this contretemps was that, with this new lead furnished by Moyer, a cityside news story resulted, with all the plugs intact as to Douglas Fairbanks in "Robin Hood" and the reason why he was in town. The original fears of a bad press involving a film star and a mindless injury to an innocent New Yorker, were allayed by the fair treatment given the incident in the Thursday (Oct. 5) morning editions. I consulted the microfilms of these papers in the public library and here are the heads on the stories, which seem to sum it up:

DOUG FAIRBANKS CALLS  
ON MAN HURT BY ARROW  
(TIMES)

ARROW THAT STRUCK  
FURRIER  
BELONGED TO DOUGLAS  
FAIRBANKS  
(TRIBUNE)

FAIRBANKS CLEARS  
ARROW MYSTERY  
(AMERICAN)

### Sokolow To Warners

Diane Sokolow, former v.p. of eastern operations for Lorimar Productions, has joined Warner Bros. as vice president in charge of East Coast production.

Sokolow, who began her career as story editor for the Robert Stigwood Organization in New York, originally joined Lorimar in 1974 as eastern story editor, returning to the company in 1976 after a one-year stint with Paramount as director of literary affairs.

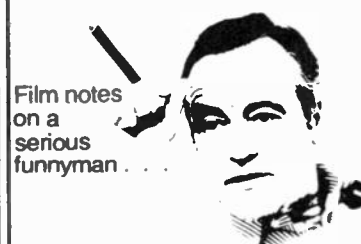
## Joan Crawford Played In Stock For Pepsi Cola

Wilmington, Del.

News of Joan Crawford's death last May 10 calls up memories of her visits here for stockholder meetings of Pepsi-Cola Co. in the late 1950s and early 1960s.

Her chief antagonist at the Pepsi meetings "most of the time" was inveterate stock critic, John J. Gilbert, "who lacked the sense of humor of his brother, (Lewis) and was preferred by the reporters because of his name, the same as that of the silent screen star with whom Crawford had co-starred. One year, when John Gilbert was jousting with her husband (Alfred N. Steele), she kept repeating, "Shut up."

Clothes were Crawford's forte as she strolled between the Hotel du Pont and the meeting room across the street. Once, in the late '50s when the "sack" dress was the style of the era, Crawford was asked her opinion. "Horrible," she replied, rising and giving her hips a slight twitch. "When you have a figure, I think you should show it. I think I have a figure." —Shol.



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—John Willis, author of "Screen World"  
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—Jack Lemmon, actor

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# Spanish Film Biz In Turbulent Transition To Freedom; Exhibs Fear Quota For Native Product

By PETER BESAS

Madrid. In films as in politics, 1977 has been the most turbulent year in the history of Spanish cinema. After Franco's death in November, 1975, the spirit of liberalism that has swept this country, has culminated in the virtual abolition of film censorship last month.

At year's end, a governmental decree brought about sweeping changes in all sectors of the industry. Its main points, were: abolition of censorship and shooting permits for Spanish films, obligatory and official ticket stock control, hyping of Spanish shorts by making it a requirement to unspool three native ones for each foreign short, etc.

Other stipulations include a new two for one exhib quota (formerly three foreign pix for one Spanish pic.) the abolition of distrib quotas and dubbing fees, the establishment of special porno houses in a ratio of one to 10 theatres, abolition of the 30% double subsidy for producers, keeping it at the simple 15% of gross

and a host of other regulations which affect the basic film structure of the country, almost unchanged for the past 40 years.

These steps are a result of the country's democratization and Premier Suarez's having to play ball with other political parties, especially the Socialists and the Communists. Film unions are mostly dominated by these two latter parties, and the emphasis will surely be in boosting local production and making sure that Spanish films get the playdates they're hankering for. Chances are the new situation will make matters tougher for Yank majors and foreign producers and distributors in general.

The 2-1 quota (it's being fought tooth and nail by Spanish exhibs), may cause a situation somewhat analogous to, say, Brazil, where distributors are forced into production to be sure they have sufficient product to meet the quota.

The big difference here is, however, that many Spanish films do exceedingly well at the local wickets

and the industry has a solid infrastructure. Nonetheless, of the 100 plus pix produced each year, only 25 or so can be considered to be quality product, while the balance are cheapie sexploitationers and boulevard comedies. Exhib Federation prez Jose del Villar figured that to meet the new quota Spain would have to produce 175 films a year, which clearly is economically unfeasible.

Admittedly such pix as "Black Litter," "My Daughter Hildegart," "Asignatura Pendiente," "Elisa, Vida Mia," "La Lozana Andaluza," "Daddy's War," "To An Unknown God," "Caudillo," "Songs For After a War" and others have done very well, and Spaniards are even starting to sell their fares abroad.

## Danger Of Quotas

But the danger of all quotas is that audiences will be served up unpalatable product which eventually will be detrimental to the industry as a whole and could throw a monkey wrench into film attendance here. Spain has till now been one of the most untroubled and lucrative markets in the world. It ranks seventh place worldwide for Yank product, despite it being a country of only 35,000,000 with top b.o. prices set at a low \$1.50.

The changes have also been evident at the country's film festivals. The biggest, San Sebastian, took a radical turn this year when fest boss Miguel Echarri fell ill and the event was organized by "secretary" Luis Gasca. The accent was off the starlets, parties and glitter and on participation of prestigious directors and critics. Politically, there was a marked swing towards the left and a greater emphasis on Latin American cinema.

The latter ploy unfortunately didn't work since Latin films entered were mediocre, but fest had full backing of the Basques themselves and was run as an entirely autonomous event. Gasca resigned after the fest, not wanting to play second fiddle to Echarri, who never showed up for the fest. At the moment, fest is in limbo, though there's a good chance Gasca will be called back to run this year's event again.

## Valladolid Fest

Another fest, that in Valladolid, also changed hands at end of last year, and will be run in 1978 by Vicente Pineda, who also plans to make it a "popular" rather than an "elitist" event, one wholly independent from Madrid governmental interference, though State subsidies to both fests will be continued.

Many of the other film fests in Spain (there must be about 20 or so) are meanwhile floundering and are short of coin. Several, such as the ones in Sitges, Benalmadena and Cordoba were almost cancelled for lack of funding. Others like La Coruna, Gijon and Bilbao hang on precariously, drawing very slim attendance.

In November, the job of Director General of Cinematography was again changed. Benitez de Lugo, who had been in for less than a year, was succeeded by Jose Garcia Moreno and longtime government hatchet man Marciano de la Fuente himself got the axe. It is as yet impossible to say what the new policies would be, but presumably they will be in line with the country's democratization.

This means that film unions will get increasingly tougher in an economic situation which is already critical as labor unrest grows and a 30-40% inflation erodes earnings. Union demands, social security payments, etc. have been called as stringent as those in England. Whether the government's austerity measures, announced by Adolfo Suarez last November, will be able to stem the tide of a crumbling economy is still uncertain.

# Coffee, Brandy & Cigars

Onward and Upward with the Arts

By HERMAN G. WEINBERG

## That Pierre Louys Vixen

No one admires Luis Bunuel more than I do but his latest, "That Obscure Object of Desire," is more Bunuel than it is Pierre Louys from whose "Woman and Puppet" it derives. But why not Bunuel plus Louys -- like we had Sternberg plus Louys in "The Devil is a Woman," also from "Woman and Puppet?" Only one New York critic mentioned that both films had the same roots and none thought of comparing them. Actually, this sado-masochistic novella had been filmed three times before Bunuel and Sternberg -- by (1) DeMille in 1920 with Geraldine Farrar, (2) Jacques de Baroncelli in 1929 with Conchita Montenegro, and by (3) Julien Duvivier in 1958 with Brigitte Bardot. And only Dietrich as the exasperating Concha in "The Devil is a Woman" (albeit older than the scarcely nubile vixen of Louys' devastating tale) came closest to delineating her.

## Fascists and Homosexuals

The late Pier Paolo Pasolini's quartet of fascist degenerates in the Italy of Mussolini and Hitler in "Salo" needs to be explained in the light of the fact that in 1938 homosexuals were rounded up and packed off to Sardinia, where they couldn't "contaminate the fascist culture." That was the year that Hitler visited Rome.

## From Christ To Marx

Did you realize that Roberto Rossellini's next film, following his retelling of the Christ story in "The Messiah" (1976), was to have been on the like of Karl Marx? Now just a footnote following Rossellini's death.

## Thoughts Miscellaneous

In the recently issued "The Japanese," Edwin Reischauer speaks of today's conception of the Japan of yesterday in contrast to the old conception of that time, the old one being "the Japan of little bridges that don't lead anywhere" and the modern one being "motion pictures or color tv of the hara-kiri ritual or of kamikaze pilots."

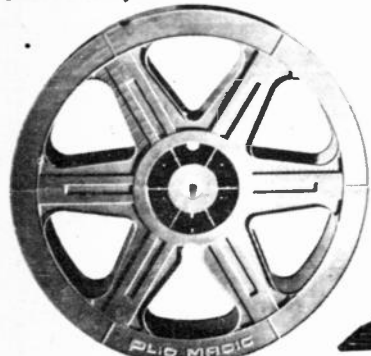
"Psychoanalysis," said Freud, "is the disease of which it purports to be the cure."



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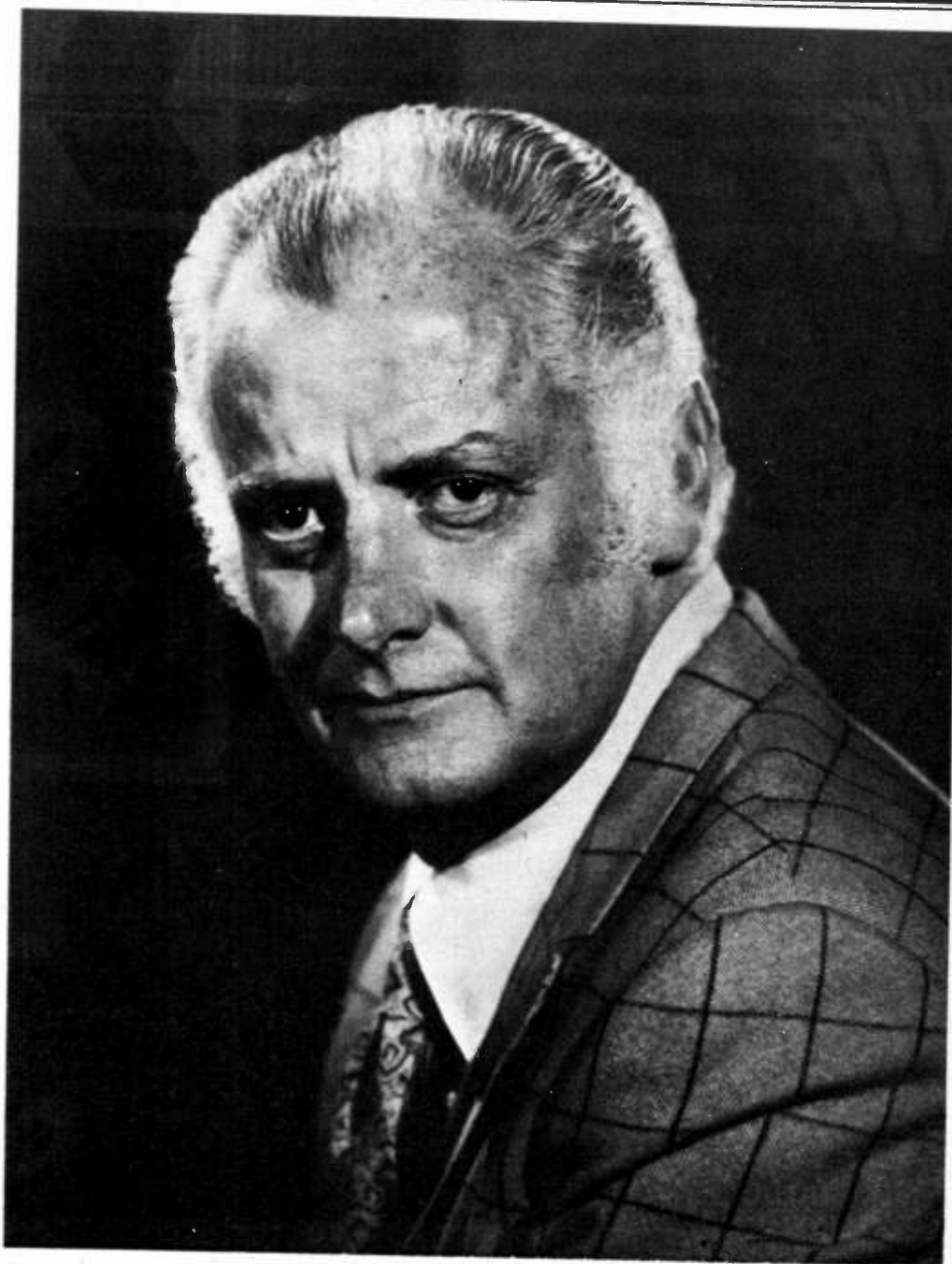
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# Distributor Abbreviations

Frequently Used Symbols In Variety's 'Top 50' Film Chart

AA	Allied Artists	AWO	Awol Dist.
A-B	Audio-Brandon	AX	Axelfilm Prod.
ABC	ABC-Interstate	AXE	Axelbank
ABK	Abkco	BA	Big Apple
A-C	Abel-Chile	BAN	Banning
ACE	Ace International	BAR	Bardene
ACT	Action	BAU	Bauer
ADE	Adelphia	BBH	Blueberry Hill
ADR	Adair Films	BBK	Burbank
ADV	Audio-Visual Ent.	BCH	Baruch
AEM	Anglo-EMI	BCO	Beacon
AET	Aetas	BDN	Barco
AF	Aaro Films	BEA	Borden
AFI	Art Films International	BEV	Beattie
AFL	Affiliated Films	BHD	Beverly Films
AFT	American Film Theatre	BI	Bernhard
AI	Artists International	BIF	Boxoffice International
AIP	American International Pictures	BIJ	Black Ink Films
AJA	Ajay Films	BIL	Bijou Of Japan
AL	Alcyone	BIL	Bilko
ALI	Alliance	BIF	Bar-Jac Films
ALL	All Films	BKR	Baker
ALP	Alpha Prods.	BL	Black Lion
ALT	Altura	BLG	Billings Prods.
AMB	Ambassador	BOR	Borde
AMC	American Cinema	BOU	Bourla
AME	Americo	BPC	Blue Pacific
AMF	American Films	BR	Bill Rolland
AMH	Amhurst	BRA	Brandon
AMS	Artemus	BRE	Brenner
ANE	American National Ent.	BRI	Brian
ANG	Angelika	BRK	Bruckner
ANO	Anonymous Releasing Triumvirate	BRN	Brandt
APA	Apache	BRR	Barry International
APP	Apple Films	BRT	Brut
APR	April Fool Films	BRY	Bryant
APX	Adpix	BTN	Bryanston
AQU	Aquarius	BUC	Buckley
AR	Artista	BUN	Bunco
ARC	Artistic	BUR	Burton
ARK	Artikino	BV	Buena Vista
ART	Artixo	BWN	Summer Brown
ASF	Allan Shackleton Films	BYL	Byron Lasky Films
ASM	ASOM	C3	Cine III Distributors
ASN	Artisan	C4	Cinema 4
AST	Astral Films Of Canada	C5	Cinema 5
ATC	Artists Creation	C7	Cinema 7
ATD	Associated	CAL	Cal Vista
ATF	Atlas Films	CAM	Cambist
ATH	Athenaeum	CAN	Cannon
ATL	Atlantic	CAP	Capitol
ATN	Athenar	CAR	Carolyn Films
ATP	American Transcontinental Picts., Inc.	CAS	Casino
AUD	Audubon	CAT	Catalyst
AUR	Aurora	CAV	Cavalier
AVA	Avala	CBY	Colby
AVE	Avco Embassy	CCD	Concord
AVN	Aventura	CCM	Caribbean Communications
		CCP	Carl R. Carter Prods.

CDA	Cinema Distributors Of America	FA	Favorita	FNK	Funky Films
CDE	Conde	FAA	Fania	FOD	Fode
CDL	Cedarlane	FAF	First Artists Films	FOJ	Films Of Japan
CEE	CEE Note	FAL	Falcon	FOU	Four Hands
CEN	Centaur	FAM	Fams	FOX	20th Century-Fox
CFI	Carolina Film Ind.	FAN	Fanfare	FRD	Freidrich
CEN	Cinema Financial	FAR	Fargo	FRE	Freena
CGL	Cineglobe	FAV	Favo	FSP	Film Specialties
CGR	Cougar	FAW	Films Around The World	FT	Film Trust
CHA	Chance	FCS	Faces International	FUT	Futurama
CHE	Chevron	FE	Film Enterprises	FV	Film Video
CHI	Childhood	FER	Ferti	FVI	Film Ventures International
CHL	Charlou	FF	First Films	FW	Far West
CHN	Chancellor	FG	Film Group	FWD	Fairwinds
CI	Candid Image	FI	Films International	FWY	Freeway
CIC	Columbia In Canada	FL	Fine	G1	Group 1 Films
CIN	Cinetree	FLM	Film League	G2	Gentlemen II Prods.
CIT	Citel	FLE	Fleetwood	GA	Gray Associates
CLA	Classic Fest.	FLM	Films, Inc.	GAI	Gail
CLE	Clever	FMA	Filmation	GAL	Gala
CLK	Clark Films	FMD	Filmmakers Distribution	GAM	Gamma III
CLN	Clarion	FMI	Film-Makers International		
CLO	Clover	FND	Findlay		
CLR	Claridge				
	(Warner Bros. subsidiary)				
CLX	Chelex				
CM	Cinema Media				
CMA	Cinematation				
CMD	Command				
CMF	CM Films				
CMN	Cinamarin				
CMS	Camscope				
CN	Cinema National				
CNA	Cine Artists				
CNC	Cintec				
CNL	Central				
CNM	Cinamerica				
CNQ	Conqueror				
CNR	Cinar				
CNS	Centronics				
CNT	Cinetron				
CNW	Cine-World				
CNV	CineVue				
CNX	Cinex				
COL	Columbia				
COM	Common				
CON	Continental				
COS	Cosmos				
CPA	Cine Pac				
CPF	Central Park Films				
CPX	Cinepix				
CR	Crane				
CRA	Craddock				
CRB	Caribou Films				
CRC	Cinerama Releasing Corp.				
CRD	Cardinal				
CRE	Crescent				
CRG	Craig				
CRN	Cronb				
CRS	Crest				
CRW	Crawley Films Of Canada				
CRY	Crystal				
CSC	Cinemascop				
CSI	Cinema Shares Intl.				
CSM	Coliseum				
CST	Coldshot				
CTC	China Trade Corp.				
CTL	Constellation				
CTM	Centrum				
CTV	Creative				
CUE	Commonwealth United				
CUN	Cunningham				
CUR	Currey				
CV	Chuck Vincent				
CVS	Cinevision				
CWN	Crown				
CYN	Canyon				
DA	Dalia				
DAL	Dal-Art				
DAM	Damiani				
DAR	Darby				
DAV	David				
DC	Dawn Cinema				
D-D	Doty-Dayton				
DEB	Debonair Films				
DER	Derenzy				
DEV	Devon				
DIM	Dimension				
DIS	Distinction				
DKO	Dekko Films				
DND	Dandrea				
DOB	Do-Bar				
DOM	Dominick				
DOT	Dot Distributing				
DPL	Diplomat				
DPX	Distribpix				
DRF	D/R Films				
DRG	Dragonaire				
DUN	Dundee				
DVS	Davis Films				
808	808 Productions				
EC	Europix Consolidated				
ECS	Enchanted Sands				
EDL	Ed D. Louis				
EE	Entertainment Events				
EF	Exportfilm				
EL	Ellis				
ELL	Ellman				
EM	Emco				
EMC	EMC Films				
EME	Emerson				
EMP	Empire Releasing				
ENA	Entertainment Assn.				
ENI	Entertainment International				
ENL	Entertainment Ltd.				
ENT	Entertainment Corp.				
EP	Entertainment Pyramids				
EPD	Exec Prod.				
ERI	Erich				
ERQ	Erquardt				
ES	Ernie Sands				
ESS	Essaness				
ESX	Essex				
EV	Entertainment Ventures				
EVE	Eve Productions				
EVT	Ewart				
EXP	Excelsior				
EXT	Expix				
EXX	Extravagant				
4-S	Exxel Group				
4-W	Four Star				
F2	Four Wall Prods.				
	Films 2				

FA	Favorita	FNK	Funky Films
FAA	Fania	FOD	Fode
FAF	First Artists Films	FOJ	Films Of Japan
FAL	Falcon	FOU	Four Hands
FAM	Fams	FOX	20th Century-Fox
FAN	Fanfare	FRD	Freidrich
FAR	Fargo	FRE	Freena
FAV	Favo	FSP	Film Specialties
FAW	Films Around The World	FT	Film Trust
FCS	Faces International	FUT	Futurama
FE	Film Enterprises	FV	Film Video
FER	Ferti	FVI	Film Ventures International
FF	First Films	FW	Far West
FG	Film Group	FWD	Fairwinds
FI	Films International	FWY	Freeway
FL	Fine	G1	Group 1 Films
FLM	Film League	G2	Gentlemen II Prods.
FLE	Fleetwood	GA	Gray Associates
FLM	Films, Inc.	GAI	Gail
FMA	Filmation	GAL	Gala
FMD	Filmmakers Distribution	GAM	Gamma III
FMI	Film-Makers International		
FND	Findlay		

(Continued on page 110)

## 'First' Filmmakers

These last 12 months have been witness to a spurt of activity from "first time out" filmmakers. And if the successes, disappointments and frustrations of these novice writers and directors who have cracked Hollywood's buddy system holds but one lesson it is this: First features often require as much creativity to market as to produce.

Sylvester Stallone's rise to fame with United Artist's "Rocky" and his battle to topline the feature based on his original script have been well documented. Robby Benson, who co-wrote and starred in Warner's "One on One," followed a similar path.

Actor Ron Howard earned his helmer's stripes from New World's Roger Corman only after agreeing to write a screenplay with the pre-ordained title of "Grand Theft Auto" with a chunky part for himself.

Universal took a chance on another new director, Marty Feldman, with "The Last Remake of Beau Geste" mostly based on the British comic's tv and feature track record as an actor and writer and his exploitable association with Mel Brooks.

Joseph Brooks, a proven commodity in the world of teleblurbs, took a different tack to get his first film, "You Light Up My Life," into the theatres. Brooks, who wrote, scored, produced and directed the film, independently financed the \$1,300,000 item and peddled it to the majors after completion. He knocked on doors for six months; finally Columbia answered.

The latest chapter in "How to Distribute and Market a First Feature Film" is being written by another group of cinematic neophytes, Jim Abrahams and David and Jerry Zucker, originators of the one-time Madison, Wisconsin and later Los Angeles-based Kentucky Fried Theatre.

Their episodic sendup, "Kentucky Fried Movie," is presently notching good off-season grosses. According to a spokesman from the distribution company handling the pic, in New York alone the film has collected more than \$2,500,000 since opening Aug. 10. By Oct. 5, some 450 prints were working in Boston, Atlanta, Philadelphia, Washington, D.C., Charleston, Chicago, Los Angeles and San Francisco.

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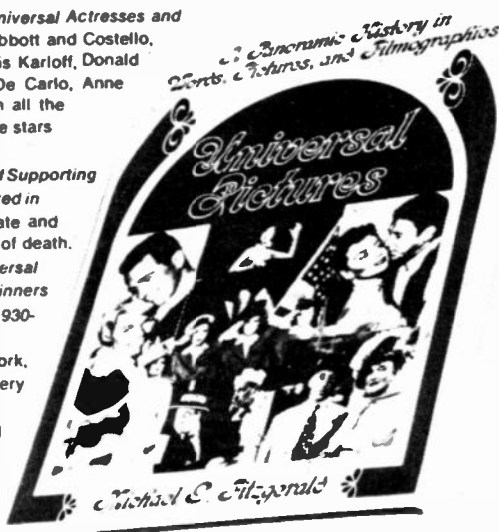
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# Distributor Abbreviations

Frequently Used Symbols In Variety's 'Top 50' Film Chart

(Continued from page 108)

GC	Gold Coast	IK	Inish Kae
GCR	Golden Circle	IM	Impact
G-E	Gordon-Eastman	IMP	Imperial
GEF	Golden Eagle Films	INC	Incom
GEL	Gellman	IND	Independent
GEM	Gemini	INN	Inner
GEN	Gendom Of Canada	INT	Interest
GEX	Great Exploitation	IP	International Producers
GFC	General Film Corp.	IRM	IRMI Films Inc.
GGC	GGC Communications	ITC	ITC Release
GGE	Gage	IY	Irwin Yablans
GGP	GGP Releasing	J&H	Jordan & Heritage
GIL	Gilbreth	JAC	Jacot
GLD	Golden Films	JAF	Jason Allen Films
GLO	Globe	JAG	Jaguar
GLS	Glaus	JAN	Janus
GM	Gemini-Maroon	JAY	Jaylo International
GNA	General National	JER	Jerand
GNI	Genini	JFE	Jamaican Film Ent.
GOL	Goldstone Film Enterprises	JMG	JMG Films
GOR	Gordon	JOA	Joachim
GOV	Governor	JOG	Joseph Green Pictures Co.
GP	Grove Press	JOS	Don Joslyn Prods.
GR	Green	KAL	Kaleidoscope
GRA	Grads	KAN	Kanawha
GRF	Graffiti	KAP	Kaplan
GRI	Grimaldi Films	KAR	Kario
GS	General Studios	K-C	Kaplan-Continental
GW	Great Western	KEG	Keg Productions
GWY	Gateway	KEP	KEPI
H&C	Harvey & Corky	KEY	Key
HA	Harris	KHP	Keyhole Productions
HAI	Haines	KIN	King
HAL	Hallmark	K-J	Kelly-Jordan
HAN	Hanson	KML	Kemal Ent.
HAR	Harrington	KMP	Kemp
HAV	Haven-International	KNO	Kino International
HAW	Hawthorn Intl.	KOL	Kolitz
HC	Herman Cohen	KOR	Korty
HCA	Hollywood Cinema	KTD	K-Tell Distrib.
HCO	Halco	KTV	KTVK
HDL	Headliner	KW	King World
HEM	Hemisphere	KWY	Kingsway
HEN	Henderson	LAC	LAC Film
HER	Hera	LAK	Lake
HI	Hollywood International	LAN	L.A.N.A.
HLK	Halicki	LAU	Taylor-Laughlin
HLN	Halsted	LBT	Liberty Street
HLT	Hallet	LCS	LCS Productions
HND	Handinhand	LEA	Leacock-Pennebaker
HNL	Harnell	LEI	Leisure Media
HOL	Holcomb	LES	Lesser
HOR	Horizon	LET	Leisure Times
HOW	Howco	LEV	Levine
HRF	Hare Raising Films	LEW	Lewis
HRS	Horseman	LFE	Lawrence Frederick Ent.
HS	Hollywood Star	LFI	Liberty Films Intl.
HUD	Hudson Valley	LG	Lions Gate
H-W	Hagen-Wayne	LGT	Lange-Texas
IA	International Artists	LIB	Libra
IAM	International Amusement	LIM	Lima
IC	International Classics	LK	Lark
ICA	International Cinema	LME	Lime
ICF	International Cinefilm	LML	Laemmle
ICN	Intercon	LNG	Lang
ICP	International Co-Productions	LNR	Lanier
ICT	Intercontinental Releasing	LNS	Lone Star
IE	International Entertainment	LOM	Lomis
IF	Israfilm	LOP	Lopert (UA subsidiary)
IFC	International Film Corp.	L-P	Levitt-Pickman
IFD	Inter-American Film Dist. Inc.	LRA	Lira Films
IFF	In-Frame Films, Inc.	LS	Leroy Smith
IIP	Independent International	L-T	L-T Productions

LUM	Lumiere	PDC	Producers Capital	SHF	Shuffey Associates
LVN	Levin	PDO	Presidio	SI	Scotia International
MA	Maysles	PDS	Prodis	SIG	Signature Films
MAG	Magarac	PEN	Pennapacker	SIL	Silverstein
MAH	Mahler	PER	Persson	SIN	Star International
MAM	Mammoth	PFC	Pacific Coast	SJI	S.J. International Films
MAN	Manson	PGD	Preferred	SKN	Skinny
MAP	Map	PG	Pacific Grove	SLM	Dean Selmier
MAR	Marvin	PGN	Paragon	SM	Stolen Moments
MAS	Mastermind	PI	Phoenix International	SNS	Sunset International
MAT	Mautre	PIE	Pacific International Enterprises	SOV	Sovexport
MAU	Maurer	PIN	Pinnacle	SPE	Sperling
MAY	Mayflower	PIS	Pioneer	SPI	Spilker
MBL	Meatball	PKR	Pisces	SPM	Supreme
MBW	Mid-Broadway	PLA	Parker	SS	Sherpix
MC	Media Cinema	PLM	Plaza	SSH	Silver Screen
MDF	Mad Dog Films	PLN	Parliament Films Ltd.	STA	Sunshine, Ltd.
MED	Medford	PM	Plaine	STD	Starline
MEL	Melody Films	PML	Paul Mart	STE	Standard
MEM	Memory	PMN	Promotional Films	STG	Stellar IV
MER	Mercury	PMR	Preacherman	STM	Sterling Gold
MET	Metzer	PNT	Poolemar	STR	Starmaster
MEY	Meyer	PNL	Parnell	STU	Stratford
MF	Miami Films	PNX	Penthouse Productions	SUN	Stu Segall
MFR	Mayfair	POR	Phoenix Of Canada	SUP	Sunn Classics
MG	Manson-Gingold	POS	Portrait	SUR	Superior
MGL	Magill	PPL	Poster	S-W	Surrogate
MGM	Metro-Goldwyn-Mayer	PPS	Principal Films	SWD	Sunset Western
MGN	Magna	PPP	Peter Perry Pictures	SWD	Salt Water Distributing
MGS	Magnuson	PRE	Premier (MGM subsidiary)	TA	3-D Cinema
MI	Merrick International	PRI	Pro International	TAM	Trans-American (AIP subsidiary)
MID	Mid-America	PRM	Prominent	TAS	T.A.M. Communications
MIL	Milenium	PRO	Producers Releasing Organization	TEA	Tasjelloff
MIR	Mirror Films	PRT	Prentoulis	TEI	Theatre Exchange Activities
MIS	Mishkin	PSF	P.S. Films	TES	Teitel
MIT	Mitam	PTC	Petersen-Chartwell	THU	Testament
MIX	Mix Ten	PTG	Prestige	THU	Thunderbird
MLB	Mulberry Square	PTH	Pathe	TI	Trans-International
MLL	MacMillan	PTN	Preston	TIM	Times
MNQ	Monique	P-U	Par-Universal	TIN	Tinc
MNR	Monarch	PUL	Pulsar	TIY	Tarik-Irwin Yablans
MNT	Montgomery Productions	PW	Peppercorn-Wormser	TL	Trans-Lux
MON	Mondial	QBY	Queensbury Films in Canada	TLN	Telenet
MOO	Moonstone	QNN	Quinn	TLR	Translor Prods.
MOS	Mostest	QRT	Quartet	TMP	Timely Motion Pictures
MPO	MPO Videotronics	RA	Republic Amusement	TMR	Tomorrow
MPX	Multi-Pix	RAD	Radim	TN	Trans-National
MRN	Maron	RAF	R.A.F. Industries	TOB	Tabolina
MRT	Martin	RAI	Rainbow Adventures	TOH	Toho
MSD	Masada	RAM	Ramparts	TOM	Thompson
MTL	Mitchell	RAN	Rani	TOP	Topar
MTN	Milky Tone News	RAS	Harry Rasky	TOR	Torann International
MTS	Mt. States	RAY	Raylin	TOW	Towson
MUL	Robert Mulligan	RBD	Rosebud	TP	Tower Productions
MUT	Mutual Films In Canada	RBT	Robert Ent.	TRI	Tricontinental
MVP	Melvin Van Peebles	RCH	Richmond	TRO	Trieschmann
MWE	Midwest Entertainment	RDF	Readers Digest Films	TSE	Trans-State Enterprises
MWR	Minerva-Walter Reade	REA	Reade	TTC	TheatroVision Corp.
MYC	Mycro	REG	Regional (Universal subsidiary)	TTL	Turtle Releasing
MYF	M.Y. Film Co.	RGP	Roger Grod Productions	TUR	Turner
99	99 Productions	RGY	Regency	TV	Transvue
NAE	North American Entertainment	RID	R.C. Riddell	TW	Trans World
NAF	National Adult Film Alliance	RIS	Risto	TWE	Two World Enterprises
NAM	New American Films	RIZ	Rizzoli	TWI	TWI National
NAV	Navarro	RMF	RM Films (Russ Meyer Films)	TWR	Tower
NBP	Naughty Boys Prods.	RNK	Rank	UA	Universal
NBS	NBS Films	RNT	Raunchy Tonk	UA	United Artists
NC	Newlins Cinema	ROB	Robbins	UF1	Unusual Films International
NCE	New Cinema Enterprises	ROC	Ricky Mountain	UFO	United Film Organization
NET	National Entertainment Corp.	ROH	Rohauer	UIM	United International Picts. Mahler
NGP	National General Pictures	RON	Ronin Film	UIP	United International Pictures
NIL	Niles	ROS	Ross	UMC	Universal Marion Film Co.
NL	New Line	ROY	Royal (Columbia subsidiary)	UNI	Unique
NLA	National American	RPI	RPI, Ltd.	UNS	Unisphere
NMD	NMD Films	RUF	Ruff	UP	United Productions
NOV	Novak	RUN	Runsom	US	United States Films
NRT	Northal	666	Signal 666	VAN	Vanguard
NS	National Showmanship	S3	Sigma III	VAU	Vaudeo
NT	New Trends	SAC	Sack	VDU	Vaudieau
NLT	National Leisure	SAG	Saguenay Films Of Canada	VEG	Vega
NU	Nu-Art	SAL	Saliva Films	VEN	Venture
NW	New World	SAN	Sanrio	VF	Variety Films
NWC	Northwest Cinema	SAP	Slip Art Prods.	VGR	Vagar
NWN	Newwomen Films	S-B	Seymour-Barde	VI	Viking International
NY	New Yorker	SBY	Salisbury	VIP	V.I. Prods.
OLS	Olas	SC3	Scopec3	VQ	Vision Quest
OLY	Olympic	SCG	Screen Guild	WA	West America
OM	Omni Productions	SCH	Schoenfeld	WAM	World Amusement
OP	Olympia Press	SCM	Screencom	WAR	Warhol
OPE	Opera Presentations	SCO	Scotia American	WAT	Watkins
OS	Osco	SCP	Scope	WB	Warner Bros.
PI	Phase One	SCR	Screw	WEI	Weiner
PAC	Pacemaker	SEA	Seaberg	WES	Western International
PAL	Palladium	SEB	Sebastian	WGY	Wargay Corp.
PAM	Pic-American	SED	Sedgway	WHE	Wheeler
PAN	Pantages	SEG	Segal	WI	World International
PAR	Paramount	SEL	Select	WIL	Wilson
PBY	Playboy	SFI	Specialty Films, Inc.	WIN	Winterfilm
PC	Pathe Contemporary	SG	Screen Gems	WIS	Wiseman
PD	Producers Distributing	SGD	Saint Gold	WL	William Lange

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# WEBS ENTER A NEW 'PERSONALITY' ERA

## Network Series Rating Averages (1st 13 Weeks — Sept. 19 through Dec. 18)

The averages below represent the results earned by series for episodes of each skein's normal length only (with the exceptions being "The Big Event" and all movies series). Also note that "second season" series already on the air are included even though three of them ("Szyszyk," "Class Of '65" and "Black Sheep Squadron") have had only a couple of airings from which to formulate an average. Comparative averages for the corresponding period of last season (Sept. 20 through Dec. 19) are posted where applicable.

Rank	Series	Avg.	1976
1.	Laverne & Shirley (ABC)	32.1	30.2
2.	Happy Days (ABC)	31.3	31.0
3.	Three's Company (ABC)	29.5	—
4.	All In The Family (CBS)	25.3	24.3
5.	Charlie's Angels (ABC)	24.6	27.4
6.	Alice (CBS)	24.1	21.1
7.	60 Minutes (CBS)	23.7	20.6
8.	Little House On Prairie (NBC)	22.5	22.1
9.	On Our Own (CBS)	22.4	—
10.	ABC Sunday Movie	22.2	22.8
11.	Soap (ABC)	21.9	—
	Rhoda (CBS)	21.9	19.6
13.	One Day At A Time (CBS)	21.6	23.1
14.	NFL Football (ABC)	21.5	21.1
15.	NBC Monday Movie	21.2	25.7
	Mash (CBS)	21.2	26.0
17.	Eight Is Enough (ABC)	21.1	—
	The Love Boat (ABC)	21.1	—
19.	Barney Miller (ABC)	21.0	20.7
20.	\$6 Million Man (ABC)	20.9	24.0
	Class Of '65 (NBC)	20.9	—
22.	What's Happening (ABC)	20.2	14.8
	Barnaby Jones (CBS)	20.2	18.4
24.	Welcome Back, Kotter (ABC)	19.8	21.7
	ABC Friday Movie	19.8	21.5
	Family (ABC)	19.8	19.2
27.	Donny & Marie (ABC)	19.7	18.8
28.	Hawaii Five-O (CBS)	19.6	21.8
29.	The Big Event (NBC)	19.3	24.6
30.	Starsky & Hutch (ABC)	19.0	18.5
	Carter Country (ABC)	19.0	—
32.	Baretta (ABC)	18.7	24.0
33.	Betty White (CBS)*	18.5	—
34.	Quincy (NBC)	18.0	—
35.	The Waltons (CBS)	17.9	22.5
36.	Good Times (CBS)	17.8	20.8
	The Jeffersons (CBS)	17.8	20.0
38.	CBS Wednesday Movie	17.6	19.3
	Maude (CBS)	17.6	20.0
40.	World Of Disney (NBC)	17.5	19.6
41.	Grizzly Adams (NBC)	17.4	—
	Rockford Files (NBC)	17.4	19.2
43.	Bionic Woman (NBC)	17.2	24.7
44.	Lou Grant (CBS)	17.1	—
45.	Kojak (CBS)	16.9	18.1
	NBC Saturday Movie	16.9	19.4
47.	Black Sheep Squadron (NBC)	16.8	18.2
48.	Hardy Boys & Nancy Drew (ABC)	16.7	—
49.	Police Woman (NBC)	16.5	18.6
50.	Redd Foxx (ABC)	16.0	—
51.	Chips (NBC)	15.7	—
	Bob Newhart (CBS)	15.7	19.4
53.	Operation Petticoat (ABC)	15.6	—
	CBS Friday Movie	15.6	15.7
55.	Tony Randall (CBS)	15.5	19.6
56.	Tabitha (ABC)	15.4	—
57.	Logan's Run (CBS)*	15.3	—
58.	Rafferty (CBS)*	15.1	—
	Carol Burnett (CBS)	15.1	18.3
60.	CPO Sharkey (NBC)	14.7	15.2
61.	Busting Loose (CBS)*	14.6	—
62.	Wonder Woman (CBS)	14.5	17.9
63.	San Pedro Beach Burns (ABC)*	14.3	—
	Oregon Trail (NBC)*	14.3	—
	We've Got Each Other (CBS)*	14.3	—
66.	Szyszyk (CBS)	14.2	—
67.	Man From Atlantis (NBC)*	13.9	—
68.	Young Dan'l Boone (CBS)*	13.8	—
69.	Switch (CBS)	13.6	16.6
70.	Richard Pryor (NBC)*	13.4	—
	Fish (ABC)	13.4	—
72.	Chico & The Man (NBC)	13.3	19.4
73.	Rosetti & Ryan (NBC)*	13.2	—
74.	Sanford Arms (NBC)*	13.0	—
75.	James At 15 (NBC)	12.7	—
76.	Big Hawaii (NBC)*	12.2	—
77.	The Fitzpatricks (CBS)*	11.8	—
78.	Mulligan's Stew (NBC)*	10.5	—

\*Cancelled

**San Diego** — Adrienne Alpert, formerly with KSDO radio here, and Peter Haas, ex-KNTV San Jose, joined KGTV as general assignment reporters.

**Cleveland** — Doug Brown exiting general sales manager's post at WHK to take over g.m. spot of KEEY-AM-FM, sister Malrite Broadcasting station in St. Paul.

## BOUT SHAPES BETWEEN SILVERMAN & KLEIN

By LARRY MICHIE

The cult of personality has made a comeback on Broadcast Row.

For most of the 1970s, the television networks have been run by committee, transforming the profit-making machines devised by colorful pioneers into corporate models acceptable to Wall Street.

But the complacent managements of CBS and NBC were shocked after Freddie Silverman left CBS-TV to become president of ABC Entertainment a couple of years ago. "Really not much of a loss," some sniffed at CBS, where the emphasis was always on "bench strength" (sports metaphors are as popular on N.Y.'s Sixth Ave. as on D.C.'s Pennsylvania Ave.).

In tandem with ABC Television president Fred Pierce, however, Silverman rapidly proved that an individual can make a difference. And CBS began a precipitous slide.

By virtue of his success, and the

timing of his success, Silverman has to be considered the prime personality of the day, but NBC, in an eye-gouging fight with CBS to avoid third place in the primetime ratings, has its own candidate — Paul Klein.

### The Dann-Klein Days

The last time the networks had two strong personalities in conflict, they were Mike Dann, program chief of CBS, and Paul Klein, then NBC's top research expert, but also a strong programming influence. Dann and Klein were the ones who fought it out for the top of the heap at the start of this decade. Both soon left their networks, though now Klein is back — and now has the chief programmer title.

Klein has already demonstrated an attitude for denigrating Silverman's programming, and he has succeeded in getting under his counterpart's skin. Silverman

would like to step on Klein every bit as much as Klein would like to step on Silverman.

A similar situation had developed with Bob Wussler, but the match was uneven. Wussler was made president of CBS-TV without any network program experience, and the ship sank swiftly into the water before he learned his way around the deck. Wussler had told a reporter off the record that Silverman really wasn't CBS' type of person; the quote appeared, attributed, and relations went downhill from here. By the time the reasons started, Silverman was sneering that CBS would finish the season in third place and Wussler was dismissing the ABC schedule as "junk." Shortly thereafter Wussler was president of CBS Sports.

Klein could be a bit more of a match for Silverman, at least if he (Continued on page 140)

## Web Programs: In Transit, But Destination Unknown

By BOB KNIGHT

Pity the poor network programmer. Primetime programming, always a tough proposition, is becoming more and more an obstacle-course proposition. There are restrictions on "family hour" shows to air from 8 to 9 p.m. and anti-violence restrictions on the 9 to 11 time periods. Primetime viewership is off 3%, but that decrease does not seem to apply to Sunday, Monday and Tuesday — so web skeds are lopsidedly loaded with strong entires on those nights, while the remaining four nights get what's left.

Programming in general seems to be going through a transition period, destination unknown, but with a boom period for commercial time, none of the networks' managements are inclined to have much patience for the nurturing process that might salvage struggling newcomer series. Yet everybody knows it's series strength that wins season-to-date ratings victories.

At the start of calendar year 1978, all three networks are playing around with short-flight series as midseason replacements, in an ef-

fort to get a line of their rating prospects before 1978-79 season schedules are solidified in the spring. Since September, a number of primetime facts of life have become apparent — there are precious few soft spots on the weekly sked where a newcomer can break through, most of the non-violent newcomers in the 9 to 11 o'clock periods have already failed and whatever moderate successes there have been in that period have been lightweight comedies (and generally derivative ones at that), and, finally, the taste for sophisticated sitcom properties seems to have waned.

### Newcomers Flop

Not much of what was new has worked — that's the basic problem. The failure hasn't been from lack of effort or money, as millions of dollars went into development projects for this season — surely more money for that purpose than ever before. But the viewing public wasn't buying the new product. It rejected a doctor show (CBS' "Rafferty"), a western (NBC's "Oregon

Trail"), a lawyer show (NBC's "Rosetti & Ryan"), two family domestic dramas (CBS' "The Fitzpatricks" and NBC's "Mulligan's Stew"), an outdoor opus (CBS' "Young Dan'l Boone") and two science-fiction efforts (NBC's "Man From Atlantis" and CBS' "Logan's Run"). Two of the top black comics in the country, Richard Pryor and Redd Foxx, encountered rough sledding. A couple of slick sitcoms ("Betty White" and "We've Got Each Other") failed, as did a couple of inept ones ("San Pedro Beach Burns" and "Sanford Arms"). Even a modern-day outdoor concept with sweep (NBC's "Big Hawaii") failed to generate any interest. Besides the above casualties, a number of skeins still on the skeds are limping along with subpar rating averages, supported by year-long contracts or the lack of promising replacement fare.

Paradoxes abound. With the nightly patterns of the previous season generally holding steady, the one astonishing change in those pat-

(Continued on page 140)

## 1978: Broadcast Lobbyists Sharpen Blades

By PAUL HARRIS

Washington. After eight years of Republican calm, normally dispassionate broadcast lobbyists are becoming increasingly alarmist about the immediate prospects for industry regulation. Even the most phlegmatic among them claim that 1978 promises to be an interesting year in Washington.

So-called "activists" have been placed in charge of the FCC and the Federal Trade Commission, an energetic communications guru heads a new Commerce Dept. telecommunications office, while an election year Congress will continue dabbling in industry affairs. Here's a wrapup:

At the FCC, new chairman Charles Ferris will place less emphasis on personal popularity than did predecessor Richard Wiley. That's a plus for citizens groups looking for inroads in broadcasting. Ferris underscored this point immediately upon arrival by altering the agency's working schedule, a move that so angered commission staffers, he must now contend with a lawsuit against it.

### FCC: Emphasis On Public?

Ferris is filling top positions with attorneys who have championed the causes of license challengers, a sobering thought for the broadcasters growing increasingly accustomed to waging expensive battles for renewals. For example, at Ferris' right hand is attorney Frank Lloyd, the capable former chieftain of Citizens Com-

munications Center, an aggressive D.C. pubinterest law firm.

The appointment has already prompted cable and broadcast bureau staffers to rethink their formerly distant attitude toward minority challengers, and although no major commission votes have yet been taken, lobbyists figure the wait won't be long. One of the first issues could be a broadcast bureau rethink of a petition nixed last fall that would permit prehearing discovery by citizens groups after licenses.

Whether Ferris and fellow liberals Joseph Fogarty and Tyrone Brown can overcome the agency's liberal majority — particularly in CATV votes — remains to be seen, but he could be on the way. Republican Margita White's term expires in June.

First major indicator of the new chairman's thinking is expected to come this month when he taps the staff to conduct an inquiry into the television networks. Ferris has encountered initial difficulty staffing the task force because he has been eyeing academics with school year commitments. The vigor of this panel's probe and the support it receives from the seven solons will tell much the next six years here.

### FTC: Target On Kidvid

At the FTC, meanwhile, top leadership has been recruited from the ranks of consumerists and the industry is petrified about it, particularly advertisers, Chair-

(Continued on page 136)



# 95th Congress & Broadcasting: The First Session

By ERWIN G. KRASNOW and SCOTT H. ROBB

At year's end, tv web chieftains were puzzled by the "Case of the Vanishing HUT's," with both Nielsen and Arbitron confirming a ratings recession. On Capitol Hill as well, the numbers were also off for the new 95th Congress, which failed to put a single broadcast bill upon the vote toteboards. All in all, though, there was enough action, as shown in the A to Z review below, to make sure that broadcast lobbyists had their options picked up.

## All-Channel Autos

Broadcasters continued to press for a Federal law requiring radio setmakers to include both AM and FM on all but the lowest-priced models. These annual bids traditionally get static from auto dealers, who sell a lot of tuners. The battle heated up this year with the broadcasters hitting the Detroit lobby right where it hurts — in the profit margin. The House Small Business Subcommittee on Antitrust and Restraint of Trade, chaired by Rep. John Breckinridge (D-Ky.), held hearings to see if auto manufacturers charge too much for FM radios.

## Brown For Ben

A second seat opened up on the FCC this year as the agency's first black commissioner, the popular Ben Hooks, ankled 1919 M St. to take over as NAACP exec director. In his years on the commission, Hooks did much to encourage minority employment both in front of and behind the cameras and microphones while also preaching education as the real key to advancement. Hooks' replacement — Tyrone Brown, a D.C. lawyer with an impressive record as a political aide, private attorney, and company counsel to Post-Newsweek. President Carter says he'll reappoint Brown to a full seven-year term after his two-year assignment. Former FCC chairman Dean Burch predicted some time ago that the FCC will always have at least one black and one woman. That woman currently is Margita White, the ex-Ford White House aide whose term expires in six months.

## Canadian Court Cans Cable Commercials

Mixing showbiz and law, the Supreme Court of Canada ruled that Canadian cable television operators may lift commercials from U.S. programs taken off the air. The Mapleleaf High Court also upheld a ruling that Canadians may pipe in American programs without paying for them. Two Buffalo stations charged that the ruling violated international law. This tube border dispute will certainly spill over into Congress again in 1978. As for the Canadian economy, it means a \$20,000,000 annual savings in ad billings. But south of the border there's talk of throwing up antennas to jam U.S. broadcast signals going onto Canada. Remember "fifty-four-40 or fight?"

## Cable Consensus?

The House Communications Subcommittee staff published a blockbuster report calling for removal of most Fed cable restrictions and blasted the Wiley FCC for "protecting" broadcasters from competition and the networks for being networks. The subcommittee then conducted 15 days of hearings. Result: lotsa paper and talk — no legislation. On the Senate side, more hearings — same result. Sen. Ernest Hollings (D-S.C.), chairman of the Senate Communications Sub-

committee, announced that the subcommittee will hold still another round of gabs this year on legislation to give cable "a legislative mandate." Cable also had some real wins: (1) the new copyright law, (2) the Supreme Court's decision not to pass on an appeal from a lower court ruling nixing the FCC's payable rules, and (3) a general relaxing of the FCC rules affecting cable. Cablers, fearing a Fed "separations" policy to keep them out of programming, will lobby the Hill to "mandate" on something and someone else. (Not to Betty Friedan: should Congress person-date from now on?)

## Carter's Cardigan

Most Chief Execs have limited their broadcast guest shots to news confabs and an occasional chair-couch interview. In his first months in office, Jimmy Carter pulled out all the stops as he exec produced a fireside chat which was a redo of the basic FDR format revamped for tv, featuring a new casual wardrobe by Arnold Palmer. He followed this special with a radio-only feature, a phone-in show hosted by Walter Cronkite. The phonathon got good numbers even though a media promo campaign was shelved. The plan reportedly called for a full face shot of the President with the tag: "Hi, I'm Jimmy, ask me!" Next from Carter Productions, a video tour of the mansion hosted by the daughters-in-law titled "Jimmy's Angels," or "Little House on 1600 Pennsylvania Avenue," or "Upstairs, Upstairs."

## Communications Rewrite

House hearings on proposals to rewrite the 1934 Communications Act proved to be a boffo hit and have been held over to play the Second Session. Produced by impresario Rep. Lionel Van Deerlin (D-Cal.), chairman of the House Communications Subcommittee, the hearings featured an all-star cast of industry and citizen speakers repping every media interest that could support a lobbyist. The playbill included 900 pages of staff options that provided many D.C. lobbyists with sleepless nights and lotsa chargeable time. Subcommittee chief counsel Chip Shooshan, who stage-managed the productions, threatened broadcasters with a rewrite at the beginning of the year but at year's end was warning broadcasters they'd have to be ready to trade: give something in order to get something else. The 1977 hearings, of course, are intended to be a warm-up for a later production in the House, assuming the subcommittee can agree on a rewrite bill. The Senate has not yet heard the "roar of the grease paint" on this one, and is keeping its options unprinted. If the show does go on the boards of the House, the special should be SRO as all the media lobbyists move in to make sure it's someone else's profit margin that is gored by the Congress.

## CPB Boarders

The Carter Administration started putting its own imprint on CPB by nominating new public members to its top governing board. The successful nominees were Sharon Rockefeller (wife of Dem. West Va. Gov. Jay Rockefeller and daughter of GOP Ill. Sen. Chuck Percy) and Gilian Sorensen (wife of former Kennedy aide and Carter's unsuccessful CIA chief nominee Ted Sorensen). The other remaining vacancy was to go to former FCC topper Newton (Vast Wasteland) Minow and is now

slated for Mississippi lawyer Irby Turner, Jr. The Turner nomination is opposed by minority and citizens groups. According to one rumor, President Jimmy nominated Turner in a trade for votes from Mississippi Senators Eastland and Stennis on the Panama Canal issue. With six CPB vacancies looming in 1978 and Henry Loomis vacating the chair next fall, the political infighting should continue.

## Dialing For Dollars

Once upon a time (back in 1970) the FCC, under Hill pressure, revised its rate card for issuing licenses, permits and transfers so that it could operate in the black. Broadcasters and others opposed the fee hikes and got the U.S. Court of Appeals to roll back the charges. Now no one knows what to do with the monies already salted away or how to set up new charges. In fact, during 1977, the FCC has not pocketed a penny in fees. The Senate Appropriations Committee directed the FCC not to refund any fees (or declare any dividends) until the agency came up with a new fee schedule. At the same time broadcasters asked Congress and the courts to have the FCC rebate the prior payments — without success. As to the pot of money owned by Uncle, broadcasters are paraphrasing Ronnie R.: "It's ours, we built it, we want it back." Recognizing that possession is 9/10ths of the law, some anxious broadcasters reportedly were about to put Rosetti & Ryan on the case — but the firm's NBC pinkslip ended the plans.

## Educated Fairness Eyed

Court and FCC decisions have decreed that the Fairness Doctrine which directs that broadcasters cover all sides of key issues does not govern public broadcasters. To shore up the gap, Sens. Orrin Hatch (R-Utah), James McClure (R-Ind.), William Scott (R-Va.) and Milton Young (R-N.D.) have proposed the Public Broadcasting Fairness Act. Until the idea catches fire (which is doubtful), MacNeil, Lehrer and Agronsky and the rest are on their own.

## Energy Excesses

The Congress tried to collaborate on a hit single labeled "The National Energy Act" during the First Session. The House version had a wrinkle which rankled the media interests — a rider to ban all power companies from using their funds for "institutional, promotional, and political" ads. This proposal was left on the edit room floor in the Senate. Yes, Virginia, the NAB and utility company lobbyists are working harder these days. Result: broadcasters no longer will mistake Energy Bill for a hot new d.j.

## Ferris Wheeling, Wiley Exiting

The change at 1600 Penn. Ave. spurred a number of similar moves throughout the city. Over at the FCC, holdover GOP chairman Dick Wiley, who had played to socko reviews during his three years-plus run, resigned his post Oct. 13. Wiley exited along with his legal aide Larry Secrest to take over as managing partner of a D.C. (Chicago-based) law firm. As a sub for Wiley, the Carter crew tapped long-time Congressional counsel Charles Ferris. Early press notices call for an event-filled and active term. In his nomination hearing, the new top regulator detailed plans for a full agenda, noting he wanted to get

moving with the network probe which had been stalled pending his appointment. He also singled out kidvid as a subject ripe for review. Unfortunately, Ferris, who opened his administration Oct. 17, got off to an uncertain start as he tried to put the Commission on a new 9-5:30 work sked (instead of 8-4:30). The new chairman learned quickly that in dealing with the bureaucrats, he's got about as much pull as Kotter has with his Sweathogs.

## Fortifying FTC Feared

The House and Senate Commerce Committees reported bills to increase the power of the Federal Trade Commission. A provision in the House bill to have the FTC make a study of hard liquor ads was killed in subcommittee. Industry lobbyists are hyper about the newly Naderized FTC with such consumer activists in its staff as Tracy Westen, ex-legal aide to FCC Commissioner Nick Johnson; former pub interest lawyers Al Kramer, Carol Jennings and Collot Guerard; a former pub interest scribe, Chuck Shepard; and Michael Sohn, previously a Ralph Nader associate. Long known for footdragging (remember Carter's Little Liver Pills?), the once staid old agency is feared by some to become "unsafe at any speed."

## FTChieftain Pertschuk

One of the Carter appointees who's already caused some triple martini luncheons among broadcasts lobbyists is Mike Pertschuk, new chairman of the FTC. A veteran chief counsel to the Senate Commerce Committee, Pertschuk is keyed into communications issues. One item high on the Chairman's priority list is kids' tv commercials, and he intends to ask Congress for more money and staff to conduct a full-scale looksee. He's even raised the question (at least rhetorically) whether blurbs should be banned from children's video. But of course the question still remains — can you take the commercial out of commercial tv and still have tv? Note — The new FTChairman was given some additional homework by the House Government Operations Committee, which attacked the commission for the pre-Pertschuk lackluster record of supervising misleading advertising in all media. Agency copywriters beware — even the FTC ad watchers are watched. Note to ABC: perhaps a miniseries spinoff — "Madison Ave. Behind Closed Doors."

## GAO — Act 1, Broadcasting

It was as if broadcast lobbyists didn't have enough to worry about. First, the Communications Act rewrite, then the performers royalty, and now along comes the investigating arm of Congress — the Government Accounting Office — opening a broad inquiry into the effectiveness of FCC broadcast regulations. More power to them, since communications lawyers have been in the dark on this issue since 1934. Designed to focus on virtually every facet of networking and commercial broadcasting, the GAO's soiree into the private sector seems to represent a departure from the agency's mission — inefficiency and wrong-doing in the Federal Government. GAO staffers already have talked with broadcasters, networks, regulators and Congressional people. A report with recommendations is due by spring. "Why this? Why now?" broadcasters are asking. Silly questions in a town where success is often measured by

reams of paper rather than Nielsen overnights.

## Getting Grouses

Ralph Nader again marshalled his forces and charged up Capitol Hill championing the cause of Mr. and Ms. Consumer. The Nader forces, backed with the support of President Jimmy, managed to get bills through the House Government Operations Committee and the Senate Government Affairs Committee to start the Agency for Consumer Protection. Broadcasters were again worried that the new Fed snoops might find their way into challenging license renewals. The session closed, however, with neither house voting on the bills, as both anticonsumer and antibig Government lobby groups joined to derail the Nader Express. The lobbyists are keeping their seat belts fastened as they look for Sir Ralph and his fellow Knights of the Kitchen Table to renew their fight this term.

## Hick TV Pix

The Senate Communications Subcommittee tried to find out the best way to bring tv pix to the sticks. All that was learned was that both the tv translator operators and the cable owners think they alone have the answer. With all these discouraging words there will be no early agreement on rural fee or free tube service. Meanwhile, the Small Business Administration thinks it can bring more players into the game — with or without wires attached. Somehow they'll figure how to keep the tube down on the farm.

## Interference On CB

There have been a growing number of complaints that local Citizen Banders are turning home tv's into CB partylines. Sen. Barry Goldwater (R-Ariz.) has come up with a proposed law to end the crosstalk interference. His solution — simply require both CB units and televisions receivers to carry protective filters. Ten-four, Barry.

## Jawboning Jocks: Sports Torts Warts

Members of the House Communications Subcommittee got 50-yard-line seats for the TV Sports Bowl played in the committee hearing room this fall. Play-by-play person as special counsel was D.C. attorney Phil Hochberg. Each tv net fielded teams of execs to explain past sportscasting practices. ABC answered questions about some of its vid prizefights, while CBS was quizzed about its winner-take-not-quite-all tennis matches. And NBC defended its 100-mil-plus Moscow Olympics deal. The Subcommittee staff recommended several off-side penalties, but the big 15-yarder — FCC regulation of the nets — was nixed by chairman Van Deerlin. When the dust cleared on their NTI reports, the nets left the field bloodied but not bowed, and vowed not to do anything unsportsmanlike again.

## Kidvid Kitty

Kid video has been a hot topic the last decade or so, and while there have been improvements, it seems that more time and effort have gone for debate than on new programming. To correct things, Sen. Ernest Hollings (D-S.C.), the new chairman of the Senate Communications Subcommittee, along with Sens. Daniel Inouye (D-Ha.) and John Heinz (R-Pa.), have come up with a proposal to create a National Endowment for Children's Broad-

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# WILL TV BIZ BE 'DIVERSIFIED' TO DEATH?

## Baird Prestige On Rise

Admirers of the deceased British inventor John Logie Baird were active during 1977 in efforts to secure for him posthumous honors as a true pioneer of television. The British have been mildly accepting as to the claims for Baird, but in the U.S. he has lagged behind various Yankee experimentors in the same medium.

Now comes disclosure of an article in 1928, courtesy of the Royal Television Society, which also suggests that Baird was an early wizard on "Noctovision" (seeing in total darkness by television) which was a forerunner of radar. Since it is commonly believed that radar, together with the Royal Air Force, literally saved Britain in 1940 from German aerial destruction, the Baird prestige has taken an upsurge.

Meanwhile the Daily Mail in London via various pieces by Tom McArthur has argued that Baird in connection with both tv and radar is an insufficiently heralded hero. (Baird's chief advocate in the U.S. is the radio broadcaster Donald Flamm.)

London.

## Maturity Beckons Blue-Sky Biz: Cable Is Stable & Able At Last

By ROBERT L. SCHMIDT

(President, National Cable Television Assn.)

Does it surprise you that cable television is 30 years old? Coming quickly on the heels of television to invent a way to bring those first black-and-white pictures into secluded areas, the cable industry has sought continually to develop better signals and more programming choices. The record undeniably is one of growth and progress — and, generally speaking, of concern for the interests of subscribers and the community.

In a communications environment where change occurs with almost startling frequency and wide-ranging results, it would be useless to prognosticate what the next 30 years may hold for cable. There are grounds for optimism and high hopes, however, as we enter our fourth decade. Specifically, satellite transmission has given cable tv a new dimension and turned it, for the first time, into a nationally interconnected service. It was payable that launched us into the satellite age and widened the horizons of our industry.

This year, we look for pay television subscriber numbers to approach the 2,000,000 mark.

Developing here is a need for original program concepts. These are the first indications of this new medium's effect on the production community.

Last year, the biggest boost to paycable's growth was the Federal court's nullifying of the FCC's anti-competitive paycable rules. This ranked high among the events indicating that, in the future, we'll have more to say about shaping our own progress. We prefer to be guided by the marketplace than to be rigidly controlled by regulatory agencies. In this regard, NCTA has wholeheartedly supported the intentions of the House Communications Subcommittee to reexamine, and perhaps to rewrite, our 44-year-old Communications Act.

### Middleage Spread?

Amidst the good news, however, there are observers within, as well as outside, the cable industry who think that cable tv, at age 30, is showing signs of developing a sort of middleage spread. Depending upon how they view cable, they think of this as a threat, a challenge — or maybe a promise that, at last, this pest will subside and go away.

I think that last is wishful thinking. Complacency is not the industry's mood as it faces restrictive and still unresolved regulatory issues, new opportunities in a rapidly developing home entertainment era and new technological and financial resources. Nor do I detect any lack of new leadership and new

ideas in an industry that is exploring the practical applications of fiber optics, that still is on the leading edge of developments in domestic satellite communications and is restlessly exploring new programs and services to employ the full capacity of cable — or, if you prefer, broadband communications — systems.

I strongly suspect that what those observers would like to construe as complacency or middleage actuality is a wholesome forbearance on the part of the cable industry to keep filling the air with blue-sky predictions and glib talk of new programs and services. That, to me, is maturity, not tired blood.

Innovation means breaking the mold. It is what cable tv has been doing for 30 years and will continue to do.

## FIRST OUTSIDERS ON BOARD OF KQED-PTV

San Francisco.

For first time in the station's history, pubcaster KQED here will have outsiders on its board of directors.

In subscriber balloting, three candidates not anointed by the previous board were elected. Among them was Henry Kroll one-time KQED news department researcher and for the past several years a frequent outspoken critic of the management policies of William Osterhaus who resigned as KQED G.M. in early December.

Despite the election of Kroll and outsiders Jane Kennedy and Leslie Lipson, the combo of holdover and other newly elected directors will still hold a 24-3, house-oriented majority.

## TOO MANY COOKS SPOIL THE TROUGH

By JOEL CHASEMAN  
(President, Post-Newsweek Stations)

You've heard the cries for "diversity" in broadcasting. As a broadcaster who remembers when four or five stations covered a city



well and has lived to see twenty or more outlets in the same market scuffling among themselves for fractional audience and advertising dollars, I'm very skeptical about defining "diversity" as the process of opening the spectrum to all comers.

Has the diversity of radio station ownership led to exciting programs, news coverage, controversial issues robustly debated before audiences of significant size? Certainly not. Has the abundance of "diverse" licensees stimulated new investment in original writing, new cultural explorations, explosions of perception or sensitivity? Hardly at all. What the crowded spectrum has brought is the toughest possible competition for the market's attention — with sharply reduced individual shares of audience and revenues, and multiple, competing concentration of the most popular mass formats.

The theorists were wrong again. This kind of competition, this overpopulation masquerading as "diversity," has diminished creativity and eliminated the venturesome. It has bred conformity by format and type and discouraged the bold and the patient. How many shadings of rock or country or wall-to-wall golden oldies do we need? Worst of all, we now have a marketplace in which this state of permanent creative malnutrition has become accepted and excusable. Who can afford to take a chance when even the biggest success can bring only minimal reward?

### 5,000 Newcomers

The numbers tell the story. In 20 years, from 1956 to 1976, almost 5,000 new radio stations began operating in this country, while revenues increased at a rate barely equal to inflation. Now, upwards of 8,200 stations share the dollars and the audience, shoehorned into a crowded spectrum.

The history of radio demonstrates that blandness increases in direct

(Continued on page 138)

## It's Not TV Sex & Violence, It's Quality That Needs Attention

By LYNN MILLS

(Executive Director, Prime Time School Television)

For what seems an eternity now, we have been listening to a brouhaha over sex and violence on television. First we had the Family Hour, a splashy attempt to quell the masses — or, more accurately, "get them off our backs." Out of the ashes of Family Hour grew a more organized effort, particularly on the part of the Parent-Teachers Assn., to change the face of television programming. When this organized effort began to flex its muscles, we heard from "victimized" producers who complained of network strong arming and censorship. What we rarely, if ever, hear about is quality television.

Aren't sex and violence in television programming really a smokescreen for the much more difficult question of quality in television programming? How many viewers, for example complained about the violence in "Roots," or the sex and violence in "I, Claudius"? When pressed to explain further their concern, most critics of "too much" sex and violence will talk about context. More often than not, they cite the gratuitous, plot-solving scenes involving sex and violence as the focus for the objection.

Discussing quality television programming is no simple matter. It does, after all, mandate a definition of the concept of quality. For too long, the American television consumer has been willing to leave such definitions in the hands of an elite group of professional critics. Yet, the solution is not to hold up two flamboyant issues and focus national attention on them. One solution is to finally take television seriously as an art form and to develop critical tools for assessing television programming, to package those tools in a curriculum unit, and to implement the unit in schools and classrooms throughout the country.

### The Student As Critic

The curriculum unit would allow teachers to teach about television in such a way as to promote the student-viewer to the status of television critic. The unit would seek to develop among students "television taste," to make program selection not simply a decision about "what's on" television but a decision about "what isn't on," as well.

Many of the critical tools which teachers and students currently apply to the study of literature could also be applied to the study of television. These would include rele-

vance of the programs, and clarity in stating and developing the central theme. Drama and comedy would be examined on the basis of character development, realism, plot and plot resolution; news programs on factual accuracy and accuracy in terms of a well-rounded presentation; docudramas on accuracy in storyline and characters, and on dramatic license. At the same time, those aspects of criticism that are peculiar to television would be identified and set forth in the unit. These might include visual style and constraints imposed by the time frame of a program.

As the critical tools are introduced, the unit would rely heavily on activities that ask the student to act in the role of television critic, applying tools to home viewing of programs and reporting back to class with program evaluations.

### The Camera As Narrator

In the novel or short story, the reader often learns about a character or setting through the descriptive adjectives and phrases of a third-person narrator. In television, the camera assumes the role of the third-person narrator. Does this significant difference between the two mediums alter our perceptions of characters? Make characters more or less realistic? Does the camera tell us more or less than the written word about a character? Students might be asked not only to compare a novel or short story to a televised version, but also to detail the way in which an assigned short story might be translated into a television program.

Television regularly comes under fire for its seemingly bottomless bag of stereotype characters. Some stock characters are necessary, but the viewer rarely sorts out the necessary from the "easy-way-out" stereotype. The curriculum unit might instruct students: "Using either the assigned weekly programs or programs from your regular viewing, making a list of television's stereotype characters — describing first their characteristics and then giving specific examples of each type. How realistic are these characters? For example, the protagonist of police shows is always a hard-working, larger-than-life tough-guy. Examples might be Baretta or Kojak. Are Baretta and Kojak representative of most policemen?" Focusing attention in this way also helps students to identify the well-rounded, consistent and realistic television character.

The relationship of the viewer to television is often characterized as passive, conjuring up images of mindless masses drooling before the tube. A curriculum unit that provides the tools for critical viewing raises people's consciousness about television, gives the viewer a new set of eyes with which to watch. Ultimately, it will also help the viewer to make program selections based on personal taste rather than seasonal fondness.

In his classic highschool English primer, *Story and Structure*, Laurence Perrine says of fiction, "Unless it expands or refines our minds or quickens our sense of life, its value is not appreciably greater than that of miniature golf, bridge, or ping-pong." While the value of

(Continued on page 130)

## A Teenager Needs Advice

By TAY VOYE

(NATPE Chairman, 1978 Conference)

ference, March 4-8, has a projected attendance of 2,600. While that size enables us to stage bigger and better events and guarantees that literally all the people who shape U.S. programming will be interacting in the same place at the same time, the meaningful exchange of problems and solutions is in some danger of being weakened and curtailed. So we are introducing split sessions and workshops for smaller groups, to enable the dialog to be more productive and manageable.

The emergence of NATPE as the chief marketplace for program

buying on the annual calendar is a major plus, but far from the only important activity. Stations need a chance to compare notes with each other as well as with the networks and syndicators. If you skip the meetings and come simply to visit the hospitality suites, you are missing something of immense benefit to you as a professional and to the company you represent.

### We're Trying

There is no doubt that we are all engaged in money-making enterprises, that television is a business even in educational circles. But the reassuring fact is that we are at the same time pursuing excellence, and

(Continued on page 134)



# "It's got an excellent track record"

How do the readers perceive a magazine? What special need does it fill for them? We asked some TV Guide readers around the country to tell us.

To Spurgeon Richardson, Director of Marketing for Six Flags Over Georgia, seen here aboard the giant "Scream Machine" roller

coaster, TV Guide is an important adjunct to the entertainment industry. He says, "TV Guide is the most credible publication as it relates to what's going on in television. **When you see something in TV Guide, you believe it.** It gives a much more in-depth perspective of the entertainment business and what's happening on television than any other source I know of. It's got an excellent track record."

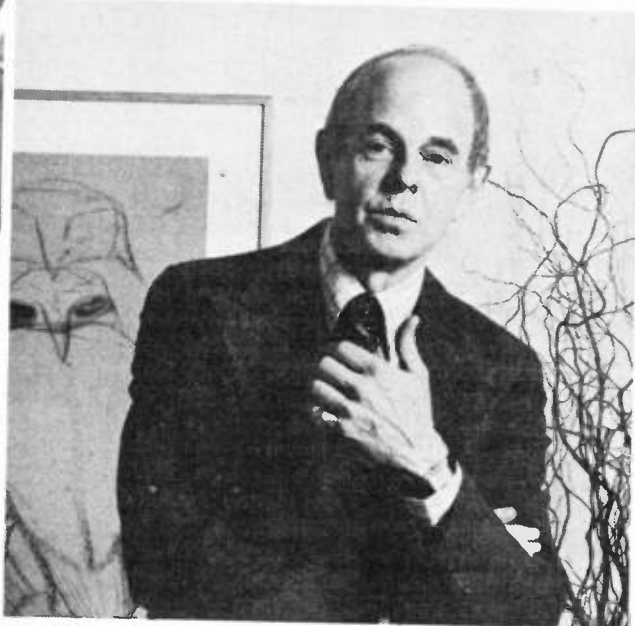


Week after week, in city after city, nearly 43 million adult readers welcome TV Guide into their homes. And into their minds.

They share a thoughtful interest in television, the medium that not only shows them their world, but helps shape it. TV Guide gives readers insights into television's influence, perspectives on its performance, and an impartial assessment of the way it uses its power.

# America reads

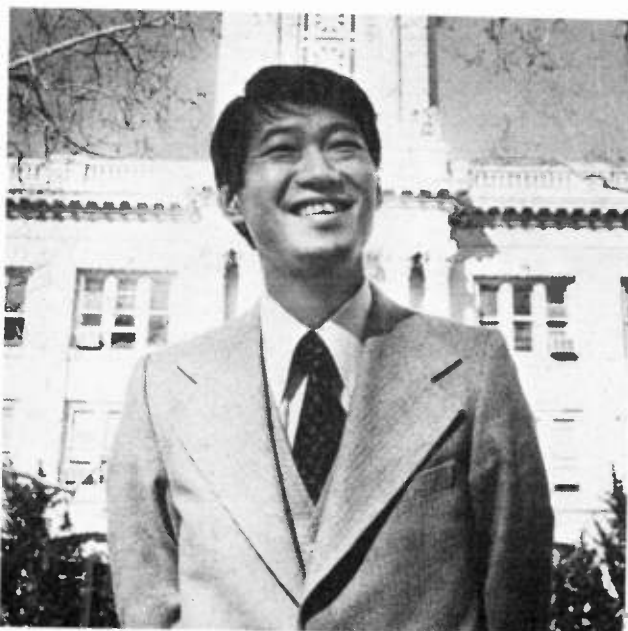




"I've been aware that the editorial policy of TV Guide is attempting to be more informative," says Donald Foster, owner of the Foster/White Gallery and a prominent figure on Seattle's cultural scene. "It's just got to have an enormous impact on people's lives. I think it's going in the right direction. **It's serving a great need.**"



Away from her job as an assistant product manager for General Mills in Minneapolis, Judy Miao unwinds with tennis, golf, fishing and reading. **"I think TV Guide presents factual reporting,"** says Judy. "It provides articles of various interests—personalities, social issues, political issues when they are very timely."



Bob Matsui, city councilman in Sacramento, California, offered his view of TV Guide's role. "TV Guide is one national publication that seems to put everything together in a community as far as television is concerned. I think it's desirable and necessary. In a way, TV Guide might be having **a major impact on our society.**"



Russ and Anna Brown of Leawood, Kansas, understand the influence television can have. They set high standards for family viewing. Standards they base on solid information. **"I trust TV Guide and what they say,"** Anna told us. "I read an article last night and I almost stood up and cheered. They just present the facts and you make up your own mind."

This type of reporting, week in and week out, has won us the biggest magazine audience in America. An audience with a continuing interest that accounts for a record 1 billion copies of TV Guide sold in 1977—for the fourth year in a row.

Advertisers understand the intensity of that interest. Last year, they invested more than \$175 million to reach our audience, an all-time magazine revenue record.

# TV Guide.



TRIANGLE PUBLICATIONS, INC.



# A View From The Farm: Network News Ain't The Same These Days

By AL MORGAN

Putney, Vt.

Back when I was a boy, elder statesmen looked like Bernard Baruch, sat on park benches (in Lafayette Park, with the White House as a backdrop) and were consulted on an hourly basis by Presidents and visiting heads of state.

Not necessarily true.

You can be sitting in a farmhouse in the boondocks of Vermont, with a herd of sheep, flocks of dependent birds (dependent? God! I expect them to ask me to let them use the car tonight and put them through college) with the green mountains and white ski slopes as a backdrop and be an elder (elderly?) statesman.

Of sorts.

I've spent most of my adult life in and around network newsrooms, but it's only been in the past year that I've been able to get enough distance, perspective and objectivity to come to some conclusions about them. I find, now that I've become a consumer, rather than a producer, that I am less forgiving. I get the inevitable, human and probably false idea that "God! We did it better!" That is known as the cry of the out-of-power or aging. It can be true, in spite of that, however.

## Back To Print

I do know that I find I am more dependent on elusive copies of the New York Times and the news magazines to keep me informed than I used to be. On the big, breaking stories, I concede, nothing can beat television coverage, but on the nitty-gritty, night-in, night-out, fill-that-half-hour-somewhat grind, tv news leaves something to be desired. Sometimes it leaves you with the feeling that you're watching a big-budget version of one of the scattered Eyewitness News local shows complete with an anchor-man who couldn't ad lib a belch. Now that I don't judge the finished product by the amount of sweat that went into producing it and getting it on the air and judge it *only* as a means of informing me, I am considerably less forgiving of the shortcomings of this electronic art form.

So, I suspect, are the current inhabitants of the news department executive suites.

All of them are trying to find a way to do it better. If they haven't found it yet, the process makes interesting (if sometimes painful) watching.

At first blush, CBS seems to be the least changed. There, most of the time, is the good old reliable, solid Walter, spelled in his absence by the good old reliable, solid Roger. In the background is that good old, solid, reliable working newsroom to give you the feeling of security and authenticity that has always been the CBS visual hallmark. Walter is still looking you straight in the eye and, like the antacid lady in the commercials, saying, "There, there." But you notice after a while that Walter isn't *really* there. He has become a tour director, taking you first to Washington, then to Tel Aviv, then to London or Chicago or Peoria, where one of his colleagues (CBS is very big on the use of the word) is standing by to tell you everything he knows. Usually it isn't much more than Walter has told you he's going to tell you. Once in a while, Walter himself gets on the satellite to talk to a head of state, but he is used mainly as a city-dropper and, of course, to chuckle his way through the inevitable "funny kicker" that is the staple of television newscasts.

For all its visual stability and conservative approach, CBS seems to have a better sense of humor than

the others. Or is it just that they have to play off those Charles Kuralt "On The Road" pieces? Whatever the reason, you are more apt to laugh *with* CBS.

## He Who Laughs First

At NBC, David Brinkley laughs at himself.

Which is not the same thing but comes as close to a corporate sense of humor as possible at 30 Rock. And if John Chancellor smiles, once in a while, at one of David's leg-slappers, it may only be that he's remembered a joke he heard at lunch. Or has indigestion.

Of course, NBC's anchortwins have other things on their mind.

Those desks, for instance.

NBC in its wisdom has taken them away.

What David and Jack are really thinking about (instead of peace in the Middle East or the current whereabouts of Charles Kuralt...) is ... do I cross my legs here? Do I sit on the edge of the table? On the typewriter? So far there has been no company directive on crossing the legs. Will NBC pioneer the daring, high-thigh, anchorman knee-cross? Edwin Newman has been ominously silent.

At NBC too, they talk to their reporters more. They don't talk to them *about* much, but like the seal playing the bugle, it isn't how well it's done but that it's done at all. The other new thing at the NBC News is something called "Segment Three." The NBC clacks like to call this an extended, in-depth look at a pressing issue of our time. It is simply our old friend; the five or six-minute nightly piece spread over a week. When they were doing it, CBS called them "minidocumentaries." It doesn't matter what you call them, they are still a godsend to a producer trying to fill that five or six-minute hole they run into most nights. ABC, which has the imitative instincts of Japanese businessmen, decided to follow suit, probably to give all those reporters a breathing spell. One week the "pressing" issue, looked at in "an extended, in-depth" series was the television rating system. On NBC. And ABC.

Way to go, boys!

Next week, "How To Wax Your Skis?"

In many ways, to the boondock (Continued on page 124)



JOE FRANKLIN

WOR  
WOR-TV

# 'Dump On TV' Is The Byword

By STOCKTON HELFFRICH

No matter whatever to whom-ever appeared during 1977 to need fixing among our country's social manifestations, it was invariably television and/or radio that was selected to comprise the favored target. Conveniently, if tediously, broadcast program and advertising freedoms continued under attack in the year just passed.

Whether it was a bill in California proposed to restrict the broadcast advertising of sugared products, or broadcast programs reflective of two popular forms of human expression (i.e., our varied sexual proclivities or the violence intrinsic to our social conflicts), the hue and cry resounded all over the place. And the reformist pressures to "do something about it," particularly in television, came across as unusually virulent.

Actually, to this observer, developments of this nature seem to have been sporadic over the years and, often, even innocently spontaneous. Some of these challenges, however, and especially those associated with certain of the more zealous among advocates, are repeated like broken records. They are so orchestrated as to smack invariably of very calculated campaigns. As such, they come through as *political* first and, in a strictly secondary or tactical manner, *public interest*-labeled if only by way of (Continued on page 128)

# How ABC Got To The Top

By FRED PIERCE  
(President, ABC Television)

While it might have appeared to some as an overnight success, ABC Television's rise to its present leadership position actually began a long time ago. It was a 25-year journey, most of it rough going and virtually all of it uphill. There have been many triumphs and many achievements, as well as some mistakes and disappointments along the way. Yet, we've become what we've always wanted to become and have worked very hard to become — the best.

From the time Leonard Golden-son formed our company 25 years ago with the merger of United Paramount Theatres and the old American Broadcasting Co., now American Broadcasting Companies, Inc., it was apparent that to succeed against enormous odds, against powerful and entrenched competition, ABC had to have programming that was balanced, responsive, responsible and diverse. Yet even that wasn't enough. We had to be different.

Many saw our quantum leap

from last place to leadership as springing from our development of different forms of program and our willingness to experiment.

While some saw primetime entertainment as our most recent major breakthrough, others credited a good part of our development to the most innovative sports programs in the history of television, i.e., "Wide World Of Sports," or our primetime coverage under Roone Arledge's direction of the 1976 Winter Olympics from Innsbruck and Summer Olympics from Montreal, or our airing NFL football in primetime on Monday nights. Still others credited Fred Silverman's ingenious series spinoffs, or our planned development of new comedy and drama series spinoffs, or our planned development of new comedy and drama series with primarily new talent, or a host of other programming scheduling and technical innovations (such as "Roots") as factors. Whatever they cited, they were citing programming that was diverse, responsive,

balanced, responsible and different.

## Longterm Investment

In another important sense have we been different. And that is in re-investing shortterm profits for long-term gains. We've been plowing back dollars in programming and it has been reaping harvests of successful shows. It was expensive, but now 70% of our primetime programming throughout the entire broadcast season is original product. We tried out new series such as "Family" at the end of the winter and early spring. We put it on for a short run of six weeks in a time period that normally would have been programmed with reruns. There were two beneficiaries of this tryout technique. One was the viewing public, which had a chance to see fresh, original programming instead of reruns. The other beneficiary was us. We benefited from the opportunity to test new series on the air, to experiment. In this way (Continued on page 130)

# The Life Of Slicers

By CARROLL CARROLL

The following scene took place on Saturday afternoon not long ago in the home of a family of Slicers, a nickname given by their neighbors to all those who are devoted to a discipline, the full name of which is Slice of Lifers. Followers work to perpetuate a way of existence that came into being in the middle of the 20th century through the medium of television. It has been growing in strength and social significance for the past 25 years.

Devout Slicers believe that their lifestyle will one day be that of the entire world. More moderates feel that while the devout may be dreaming in Technicolor, 92% of their goals may be attained. Liberals work for a residual input that in the sweet reaches of time will soak into the cosmic consciousness of the nuclear family for the universal good. It may even benefit 20th-Fox and Warner Bros.

Bill, the father, is discovered reading a newspaper, stroking a mongrel dog at his feet, and petting the cat on his lap. Only a Slicer could do all these things at once, look sincerely into a teleprompter and smile.

His wife, Mary, enters dressed in an outfit every woman in the viewing audience decided not to buy. She is quietly stirring the contents of a mixing bowl, which she is carrying, while doing her nails. She is enormously competent.

Bill rises politely as he frees the cat, drops the paper, spills ashes from his pipe and steps on the dog's ear — which is typical of all major Slicers.

MARY: Bill, the children have asked to have another meeting with us in the family room.

BILL: But, Mary, you know I have to use that room in a few minutes when I start to slouch in an easy chair, slurp beer and doze through two football games.

MARY: I know. And I have to practice variable forearm and wrist pressures in order to make our waxing test on the dining room table come out the way it's supposed to.

BILL: What do you suppose the kids have on their minds now? Did Junior tell you he hates dogs? Says they make him sneeze.

MARY: Did Marilyn tell you she hates the taste of cola and anything lemony? She claims soft drinks make her break out in hives.

BILL: We'd better see what's up. Together they walk into the family room with puzzled expressions

on their faces. (Later they will wash these away with Puz, the facial soap that moisturizes and cleanses as it removes puzzled expressions — so common these days — and makes you smell good for hours ... the only soap to use when you're puzzled about what soap to use.)

JUNIOR: Hi. Sis and I want to discuss something. Okay?

SIS: We want to know, I mean, really ... why are we different from ... you know ... other people?

MARY: Different?

JUNIOR: See what I mean? She answers ... you know ... a question with ... you know ... a question.

SIS: Okay! Why do other kids laugh at us and call us ... you know ... weird?

BILL: Weird?

MARY: I knew this would come up, Bill. We've got to face it.

BILL: Face it?

SIS: I mean ... the kids in my class ... you know ... say I'm not real. Why?

JUNIOR: Yeah. They say you're not real either, Dad.

MARY: Oh, Bill, the man at the agency assured us that the great bulk of Americans relate to us. Does this mean we'll have to move again?

BILL: Remember, darling, the movers do not just move furniture, they move families.

SIS: Oh wow! What does that mean?

JUNIOR: What we want to know ... you know ... is why is everyone in school coming down on us, like, all the time?

SIS: It's totally gross! My English teacher asked me why my parents always have ... you know ... such really dumb conversations. Everybody says we're not to be believed.

BILL: It's because we belong to a minority group called Slicers.

SIS: Slicers? Come on!

MARY: It's a vulgar nickname they've hung on people like your father and me who, true to our mentalities, are trying to communicate information through a concept called Slice of Life.

BILL: It's a revisionist pullaway from the old belief in Voice Overism.

JUNIOR: Sounds to me like a slice of baloney.

BILL: Watch your tongue.

JUNIOR: That's good, too.

MARY: That'll be enough of that. Your father is trying to explain what we stand for.

SIS: You don't know what Junior and I have to stand for.

BILL: When all thought and action is divided into narrow segments, insignificant, limp and thin to the point of transparency, you have a Slice of Life.

SIS: Oh come off it. I mean, you and Dad believe that?

MARY: Yes, dear, and there are a lot of others.

BILL: Well, not a lot, Mary. But we are among the country's most vocal minorities.

JUNIOR: I don't mean to put you down, Dad, but what's the big idea ... the cosmic end ... of this Slice of Life? What's it for?

BILL: Advertising.

JUNIOR: Hey! That cuts it. Suppose I don't want to be a Slicer?

SIS: Or me? Really ... I mean ... what does it really mean ... really?

MARY: Well, honey, it means that your father can wake me out of a sound sleep in the middle of the night to ask me the name of the stuff I gave him that stopped his coughing.

JUNIOR: Doesn't every husband, I mean, have that right?

SIS: Chauvinist!

BILL: Yes, son, he does. But a Slice of Lifer — a Slicer's — wife is (Continued on page 130)



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# WHEN **HAVOC** STRUCK

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## Home Video Systems Spring Up Into Likely Billion Dollar Industry

By HERM SCHOENFELD

Home videotape equipment has become a billion dollar industry. Launched a couple of years ago by Sony's Betamax as a rich man's \$1,200 toy to tape television programs on one channel while looking at another, the industry took off like a rocket in the fall of 1977 when other giant electronics firms, like RCA, Zenith, Panasonic, Sylvania, Magnavox and others, entered the market with their brand name machines.

It's estimated that at least 250,000 videotape machines were sold in 1977. In December, an RCA exec stated there was no way that the industry could supply enough machines to fill the Christmas demand and many stores were selling gift certificates and promising delivery of the home video sets some time in 1978.

Sales of sets this year are expected to reach 750,000. In addition, there will be consumer expenditures for blank tape cartridges and for prerecorded programs. The industry is looking forward to a total gross of around \$1 billion at the retail level in 1978, only one year after mass merchandising can truly be said to have begun. This will make home video systems an even more spectacular growth business than color television, which took a few years before entering the \$1 billion circle.

### Not Standardized

The growth of the home video systems is occurring despite failure to standardize technical specifications. At least three basic systems are now in the market: Sony's Betamax, Matsushita's VHS system and Quasar's VX-2000. The Sony and Matsushita systems have just about split the market with all of the major brand labels adopting one or the other. Both Sony and Matsushita are, in fact, manufacturing the sets being sold under the American brand labels, like RCA and Zenith.

### Videodisk Stalled

While home videotape has already arrived, the highly touted videodisk systems are still stalled in the laboratories. MCA-Philips has postponed the introduction of its videodisk for the last couple of years, reportedly due to some technical difficulties with its laser-beam pickup. RCA has also kept its videodisk system in the lab, also because of unsolved wrinkles in production. Matsushita in Japan claims to have developed a videodisk system without any technical bugs, but does not intend to introduce it commercially until programming is available for the videodisk.

### Q.T. Porno

In the videotape field, programming at this stage is not a key factor. There are available some Hollywood films, in videotape cartridges at \$50 per, some educational films from independent companies and some "classic" tv programs. It doesn't add up to much, even when some under-the-table porno cartridges are thrown into the software availabilities.

There have been promises but no action in the production of software for the new home video systems. One of the major blocks in this field is the attitude of the entertainment unions which show no readiness to cut scales for an "experimental" medium. There are also royalty payoffs to music publishers which have not yet been resolved, mainly because nobody has yet seriously tried to make any production deals for this specific field.

While the videodisk medium needs programming material to package and to sell as an absolute

condition of its being launched, the videotape systems are doing very nicely by recording shows off the air. The right of the videotape set manufacturers to sell this feature of their equipment is being tested in a copyright suit brought by MCA-Universal against Sony. MCA claims that Sony is encouraging the infringement of its copyrights by advertising that the Betamax unit can copy shows off the tv screen. The suit has been postponed for trial until sometime in 1978. Its outcome will have a profound effect on the merchandising of the home videotape systems.

A definite boost to the sale of homevideotape systems in 1978 will be the declining prices of the sets. Sony is holding the line on its Betamax unit at \$1,200, although some retailers are offering discounts up to 20%. The RCA unit is list priced at \$1,000, and it is being discounted at around \$800. The other sets in the field are priced at around the same level. Blank cassettes for two-hour programming cost from \$16 to \$25.

How far down the prices will eventually go on the home video sets, nobody is saying. That will depend on future production techniques and new materials. It's recalled, however, that the prices of tv sets have come down from their introductory levels and, more recently, hand calculators that once sold for around \$100 are now going for one-tenth the price.

## WMCA Had Access Only To Headlines On Lindy's Flight

By DONALD FLAMM

(Radio pioneer — original licensee WMCA/WPAT/WPCH — presently Chairman & President Westport Broadcasting Co. Inc., operating WMMM-AM-AM & WDJF-FM Westport, Conn.)

"Lucky Lindy's" flight from New York to Paris 50 years ago as of May 1927 evoked exciting memories in the hearts and minds of countless people all over the world.

Radio was in its infancy at that time. NBC with its 24-station hook-up was not born until the following September. The United Independent Broadcasters, later to become CBS, did not establish its limited network until the following January. Moreover, a complete news blackout was imposed on the young radio industry by the various press associations as well as by the newspapers. They really believed that furnishing news to radio stations would be a form of self-destruction. There were about a dozen daily newspapers in New York City at that time and, in addition to the news stands, there were hundreds of migratory newsboys selling the papers all over the city as soon as they came off the press.

I don't know what the other New York radio stations did to cover the Lindbergh flight but I do recall some of the steps we took at WMCA to provide our listeners with a running account of that great event. We had an unwritten arrangement, call it a "gentlemen's agreement" if you wish, with the New York World giving us permission to read the headlines (and only the headlines) over the air of both the morning and evening editions of that great newspaper. So as fast as the papers could be rushed to our studio, atop the McAlpin Hotel, from the lobby newsstand, the headlines were

(Continued on page 130)



### CARMEL QUINN

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## Kansas City Radio Bets Heavily In '78 On 2-Man Teams

By JOHN QUINN

Kansas City If it is not a new look, at least it will be a different look for Kansas City radio in 1978 with at least five two-man shows on various stations here. Nothing new about two-man shows; they have been around in radio, network and local, but for years, they had been a seldom factor in broadcasting here — until mid-1977. Now the town is teeming with teams.

KCMO-AM (Meredith Broadcasting) brought on the team policy last spring with Jim Moore, a newer man in the morning 6-10 slot, teaming with Bill Grigsby, veteran sportscaster and broadcaster in general. Theirs is the most concerted effort, and likely is the most rewarding rating-wise.

While they have a semi-structured format, basically Moore is the anchorman and Grigsby tosses in the asides and laughs, without a formal, written script. They work from an outline and include several continuity bits, such as their lampooning of soap operas, as standard features.

The jury is out on these and the other broadcast teams until the next Arbitron, likely late January. Faulty figures on the rating charts could seriously revise two man programming here in early '78 on various stations. Steve Shannon, general manager, Tom Barsanti, program director, the team itself and others at KCMO feel the Jim-Bill duo is catching on nicely and the morning ratings are doing okay.

### Top Effort In A.M. Drivetime

That's against some stiff opposition, too, for the other stations are on the schedules with their best efforts in morning drivetime. Other teams have come on more recently and are standard programming at the moment. These include Dick Wilson and Jay Cooper on KYYS-FM (Taft Broadcasting). Theirs is more of a low profile, friendly chatter format on a youth-oriented rock station, and very listenable.

In late summer, KMBZ (Bonneville Broadcasting) got into the team business with a lap-over of Mike Murphy, the morning drive man, and Curt Merz who follows

(Continued on page 136)

## Broadcast Two Meetings: NAB Reviews A Tale Of Two Cities

By VINCENT T. WASILEWSKI

(President, National Assn. of Broadcasters)

Broadcasters and the public alike benefited from the Broadcast Town Meetings recently held in Boston and San Diego by the National Assn. of Broadcasters. As NAB president, I moderated the dialogs between representatives of the radio and television code boards and a mixture of the general public and spokespersons for special-interest groups.

NAB arranged the meetings to give listeners and viewers an opportunity to air grievances, express opinions, and ask questions about radio and television — particularly about standards in programming and advertising which come under the authority of the Code Boards. The panel — which responded to questions and comments from the audience — included the chairmen of the radio and television code boards, program standards executives from the three tv networks and CBS Radio, and broadcasters serving on the boards. The group responded to written questions from the audience chosen at random from a fishbowl.

Everyone present was given the opportunity to address a question to the panel as a whole or to a particular member — and the dialog lasted until every question was answered and every viewpoint was heard.

### Advertising Among Issues

We faced a group of 200 people at Boston's Oct. 18 meeting. The advertising of the South African Kruggerand on local tv stations was the overriding issue there. After lengthy discussions, opponents of the advertisements were advised to protest to the stations that had been running the ads.

Other issues included a complaint about the number and frequency of television commercials, compliments and criticisms about the content of children's tv and questions as to the status of the family viewing hour.

In some instances, audience comments reflected two opposing sides of an issue. On the issue of censorship, a woman complained about the "profane aspects" of situation comedies and about "sexual innuendos" in television commercials as being in violation of the Code. Conversely, a man claimed that excessive censorship of movies — cutting the homosexual scenes from "Cabaret," for example — destroyed their "artistic content." This viewpoint gave the panel, particularly the network representatives, an opportunity to explain the dilemma in trying to achieve a "middle ground" of acceptability in program content.

### ERA And Other Grievances

Many women attended our meetings. One vocalized her frustration over what she considered a lack of coverage for her group's fight for the Equal Rights Amendment. The comment almost immediately following that woman's came from someone who felt that too much coverage was given to proponents of the ERA. Then there were comments from the pro-abortionists and the anti-abortionists ... and a woman who felt that feminists were keeping her off the air.

We heard several grievances from minorities; the portrayal of Arabs, blacks, women, and the elderly was criticized. One man wanted to know how Latinos and Japanese-Americans could get into the "creative aspects of the (broadcast) industry." A complaint about the lack of women in broadcasting brought a rebuttal from NAB vice president Jane Cohen, who said, "In many cities throughout the country ... I find ... a greater number of women in broadcasting ... as compared to 10 years ago."

In San Diego on Nov. 10, the audience of about 300 brought up national issues similar to those in Boston, and some local ones. In particular, there was a complaint about local blacking out of the last half-hour of a 90-minute nationally syndicated talkshow.

Also in San Diego, a National Organization for Women representative urged the Code board to include affirmative action programs in its guidelines. There was one comment that international news broadcasts on news programs were "irrelevant," while another viewer claimed there was not enough international news.

### Public Confusion

Most people don't understand the function of the Federal Communications Commission, the NAB or independent stations and network affiliates. At both town meetings, audience understanding of the various aspects of the broadcast industry was our goal — one which I believe was accomplished.

By answering their questions about the functions of the Code and the FCC, we helped them understand the regulatory and self-regulatory powers of each. By informing the viewers of who determines program content, about public service spots and the differences between independent stations, affiliates, and networks, we showed them where to correctly address their comments, queries or grievances.

This factor — the education of the public — made our meetings a success. (Continued on page 130)

## BBC Honcho Trethowan High On News

London.

Ian Trethowan, new topmost operating exec at the British Broadcasting Corp., with the European-style title of director general, has five years in which to stamp his mark on that public radio-tv entity before mandatory retirement.

Asked about that recently, he thought it might be in the sphere of television journalism, developing it "as effectively and probingly as possible." That's natural, since Trethowan came up via news, first in print and then as an electronic reporter-anchor via Britain's Independent Television News operation

before switching to BBC in various radio and tv management capacities.

BBC-TV is rated strong in the documentary and pubaffairs area, but only so-so in hard news. Or at least by contrast of the scope and clarity of ITN's news wraps carried by Britain's independent stations.

Exec is bullish on the new news-gathering technology. BBC-TV at the moment has one "experimental" ENG unit operating, would like to expand minicam operations but is hampered by money and difficulties with the unions.





THE SIGN OF GOOD TELEVISION



# UHF Hardware & Programming: Coming Of Age At The Same Time

By DON B. CURRAN  
(President, Field Communications)

Getting a UHF channel assignment in a major market was once analogous to being sent to Siberia.

UHF was the lonesome child of the tv industry: ignored by the FCC, mocked by its older and stronger siblings, the VHF stations, and merely a matter of curiosity to the scientists who spawned it. But UHF assignments in major markets were quickly embraced by forward-thinking groups who nurtured these outcast channels into the viable, valuable broadcast properties they are today.

The Field Communications stations in five of the top seven tv markets are particularly interesting because they are "double orphans" — they are all independents. Once this was double the trouble, but today as both UHF and independents, they offer media buyers an "ultra" alternative (please pardon the pun). But even for the Field stations, viability does not yet mean total equality with larger-market VHF stations. Field and other UHF stations, in concert with the Council for UHF Broadcasting (CUB), seek the improved technology and programming necessary to truly compete head-to-head with VHF's.

## Looking To Translators

We are undertaking extensive surveys in Chicago, Detroit, Boston, San Francisco, and Philadelphia television markets to determine the advisability of installing translators. We are also studying areas where cable television is not readily available. As translators are broadcast transmitters, the installation of a translator enforces mandatory coverage of that station on cable systems operating in the translator's coverage area.

Field believes UHF broadcasters should never forget that they have a *quid pro quo* partnership with cable television. Cable has been extremely important to recent growth and development of UHF because of the first-quality signal it can deliver in and beyond the UHF station's normal coverage area. Also, "re-assignment" of UHF channel numbers to the 2-through-13 spots on cable television boxes defeats the problem some viewers may yet have in fine-tuning the 14-through-83 channels on some home receivers.

This UHF tuner problem has plagued UHF viewers and broadcasters for more than a quarter of a century. First there were no UHF channels on most sets manufactured. Viewers were forced to buy "converters," ugly little boxes that were attached to VHF-only sets. Not many viewers in V and U mixed markets bothered to do that. When the law was passed mandating the inclusion of UHF tuners in all new sets, only part of the tuner problem was solved.

The present UHF tuners must be improved and made more comparable to the lower video noise characteristics of VHF tuners. Headway is being made in that area. Field Communications, other UHF broadcasters and CUB appealed to the FCC for new regulations and rules governing tuner noise. Early indications from Texas Instruments in Dallas, selected by the FCC to do experiments on tuner-IF combinations, show significant improvements in adjacent channel interference image rejection, tuner noise characteristics and other UHF receiver buys. Apparently the problem of adjacent channel interference has just been solved by Texas Instruments, along with elimination of the image response

problem. They have achieved a very good noise characteristic in the below 10 DB area.

## 'Fourth Network' Potential

In programming improvements, the Field stations, as well as many other independents, are investigating installation of facilities for satellite reception of "fourth network" shows as may be the case with the Paramount series next year. More money is available to buy better first-run product and more first-run product is being produced. The syndicators no longer think of UHF stations as the last choice in major markets, not only because the stations can afford to pay higher prices, but also because a loyal audience of competitive size is now tuning in UHF stations. It is significant that the public has a large investment in UHF. The Electronic Industry Assn. reports \$25,000,000 was spent by consumers last year on outdoor UHF antennas.

There is another service performed by UHF that is extremely important. Most non-commercial public and educational stations are UHF. The present and future of public television is inextricably bound with the progress and growth of UHF in the U.S. Two-thirds of the initial 242 channels set aside for non-commercial "educational" stations were on UHF. The 358 UHF stations on the air today represent an almost 200% increase in the number of UHF outlets of a dozen years ago. The Congress, through the Educational Broadcasting Facility Act, has provided about \$140,000,-

(Continued on page 134)

## Maloney To Leave RTE

Dublin.

Oliver J. Maloney, director-general of Radio Telefis Eireann, the Irish tv-radio service, said that he will exit next April to move into private industry. He is to join a major farm systems organization.

Maloney, has just completed setting up an organization for introduction of second tv channel and extension of radio operations.

Directors general of RTE are appointed for five-year terms, but Maloney was only halfway through his first term.

## Ireland's TV-Radio Looking Up In '78 Via Staff Shuffle

By MAXWELL SWEENEY

Dublin.

Reshuffles in Radio Telefis Eireann (RTE), the Irish tv-radio services, in preparation for expanded activities, are, if not spectacular, an indication of a freshness of approach.

For the first time, a non-program man, Michael Carroll, was named controller of radio. He was formerly an engineer, but he has stimulated a broader output, developed a lively light entertainment division headed by Billy Wall, and with a new assistant controller, Kieran Sheedy, former head of the radio documentary unit, has expanded the project for community radio with a mobile unit which is used for local communities to create and broadcast, with professional help and guidance, programs of local interest.

When the government was changed at the general election dur-

(Continued on page 136)

## Viacom Plans Expansion Galore

By RALPH M. BARUCH

(President, Viacom International)

What's ahead for 1978?

Some of the 1977 events in the communications world will set the pace for substantial changes in 1978.



Viacom's recently announced satellite distribution of Showtime has already met with enthusiastic response and we are confident that 1978 will see a substantial expansion of our

Showtime customers from our present base of 90,000.

This new Viacom satellite service was primarily motivated by the FCC's approval, not long ago, of a 4.5 meter "dish" making satellite reception economically feasible for even the smallest cable operator. It brought the cost of an earth station down to about \$25,000 from the previously required \$100,000 for a much larger installation.

Showtime's programming philosophy is to not only sell a large number of subscribers but also keep them as customers on a long-term basis, which is the real test of any paycable service.

We believe that pay television will prove to be of vast benefit to the largely underemployed and underutilized creative community in Hollywood and all over the world. Already a substantial number of special events have been seen on Showtime. In 1977 Showtime exhibited such attractions as "Othello" with Laurence Olivier, "I'm A Dancer" with Nureyev, "The Mikado," "Spice On Ice" produced in Las Vegas, Chita Rivera's act at the Waldorf, and many others.

This year will see Showtime's expansion into the field of made-for-pay productions. Furthermore, our ability to distribute this product through our Enterprises division, both internationally and to over-the-air television broadcasting in the U.S. should not be discounted.

## Programming

Viacom's Enterprises division has made plans for some ambitious primetime access programs. Pilots for two high-quality primetime access situation comedies are being shot utilizing top writers. Producers like Bob Banner and Al Simon are working with Viacom in the development of these projects. This ever-expanding interest in top-quality primetime access product has been made possible by television stations' recognition that they can, in fact, afford to acquire this type of product and they consider it a good investment.

## Cable Television

Our cable television base continues to grow.

New cable systems are being built in Dayton, O., and Salem, Ore.; are being acquired in Napa, Calif.; and franchises are being applied for in various large markets where the potential of cable television is substantial.

## Broadcasting

Last year saw Viacom's entry into television broadcasting — a business we are familiar with and feel we can manage very well. We acquired WHNB-TV Hartford, Conn.

We anticipate the completion of the purchase early in 1978. We are hopeful that other developments in the area of television broadcasting properties will materialize this coming year.

# A Bullish 1977 For Paycable, And That's No Bull, Says HBO

By GERALD M. LEVIN  
(Chairman, Home Box Office)

Taking a leaf from quite another calendar, we might consider 1977 to be the Year of the Bull for the cable industry and for HBO — bullish growth, bullish prospects, bullish plans.

It was they year that pay television and its offspring, the national satellite infrastructure, were solidly established in the cable and consumer marketplaces.

It was the year that the net cash flow-generating capacity of the pay television subscriber was fully recognized by cable management and by lenders.

And it was the year HBO, the paycable pioneer, broke into the black, overturning a stubborn tradition of failure that has dogged every previous pay-tv experiment. Time Inc. announced HBO's profitability in its third-quarter report, just weeks before we celebrated our fifth anniversary in business on Nov. 8.

The dovetailing of the two events, while gratifyingly dramatic, capped a year of steady growth in acceptance of HBO among cable systems and their subscribers. That welcome to a not-quite-yet familiar medium is reflected not only in numbers of homes served — more than 900,000 in nearly 400 cable communities as I write — but also in the results of our research into subscriber viewing of, and satisfaction with, the program service we offer.

And that marketplace approval, surely, is the most riveting of the reasons 1977 will stand as the year that corroborated pay-tv's staying power. Increasingly over the last 12 months, HBO subscriber satisfaction has supported our decision to give priority above all else to program quality.

## Quality Originals

Since HBO began developing the first tailor-made formats for this unfettered medium, we have been painfully aware that we can destroy the promise of pay-tv by putting the HBO name on material that disappoints the people who have paid to see it. "Standing Room Only," "On Location," and national sporting events are now well-established contributors to the subscriber retention vital to a pay service. The quality criteria we rigorously follow have given birth to original HBO productions whose popularity rivals the film product that once was nearly the sole definition of pay-tv.

Such corroboration from the subscriber assures us that we can and should continue to fundamentally alter the way programs are made. In August, we launched our first effort to cast, script, and produce a show from the ground up. "The HBO Magic Show" became one of our most successful pay-tv specials ever. In November, we presented our first international coproduction, "Paris-Line," the lavish revue from the Casino de Paris in France, fruit of an HBO-directed collaboration among Americans, Germans, British, and French. We think it will prove one of the most outstanding shows of the year — in any medium. Before 1978 is over, we will have introduced new forms of original, customized programming.

## Feature Productions

While we continue to invest heavily in developing and testing made-for-pay-tv material, we are also

plowing back subscription dollars into the field of feature film production. Our reasons are much the same as they were for early involvement in the production of other material — creative judgment that takes account of the paycable market. HBO is not a theatrical business dependent on appeal to teenagers. It is not commercial television which must attract simultaneously 12-year-olds and their grandparents. Our demographics skew to the early-30s — to families with discretionary income, above-average education, and an active and demanding interest in quality entertainment. And, like HBO itself, its subscribers put their money on the line each month. Their genuine pleasure in programming is what will build the financial future of pay-tv.

Our aim, then, in widening our involvement in film production is to spur the output we need and to affect its quality. In addition, our commitment to the creative community supplying all program outlets — theatres, commercial television, and pay television — offers the very employment opportunities that were the stuff of prophecy when paycable was struggling to emerge from regulatory shackles on its growth.

Last year was, of course, the year the shackles were removed by "The HBO Decision" — the March judgment by the U.S. Court of Appeals for the District of Columbia that years of FCC restrictions on paycable's access to programming were unconstitutional.

In the months since that decision was made and was upheld by the Supreme Court in October, HBO has sought out older films now freed for paycable exhibition. Films are an enduring program form, as the value of the local syndication market testifies each year. If subscriber reaction continues to tell us that certain older films are never "shopworn" by commercial tv exposure, we will continue to provide the theatrically authentic version of as many as we can gain access to.

## Affiliate Input

Such evaluation, constant and relentless, of each component of HBO's programming mix has stabilized the quality of our monthly output. But clearly, success is not simply a matter of program quality, although if that is a dependable constant, all else is doable. Much of our confidence that we are rightly deciphering the pay medium is based on a comfortable and constructive give-and-take with our affiliated cable systems. We fully recognize that the increasingly polished consumer service and marketing capabilities of the cable industry have been critical to the growth of HBO.

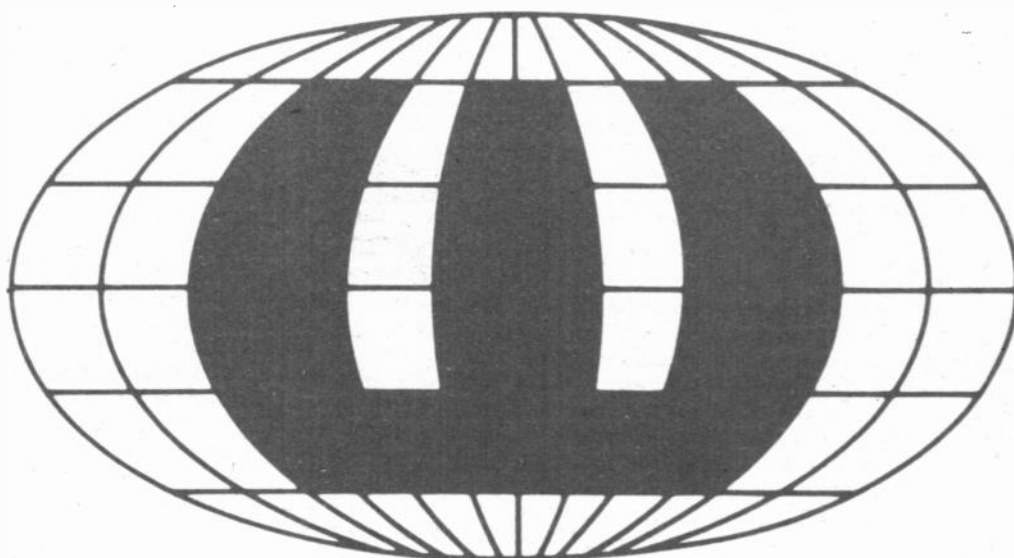
Yes, there is no doubt that 1977 was a bullish year for the cable industry and for HBO. We believe it will also prove to be the year we got a bit closer to having the bull by the horns.

## WFFT-TV To Bow In Jan.

Fort Wayne, Ind.

Fourth television station here — WFFT-TV — expects to kick off in January. Bob Faull, general manager, said initial programming will be syndicated, talk and film shows, with two pix on weekdays and five each on Saturdays and Sundays. In March, the schedule will include news, public affairs, and local programming, with the goal to be at least 25% local offerings eventually.





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## NBC Affiliate Rebirth; That's News In Frisco

San Francisco.

This has been a year of passing personnel parades and catch-up ball in the San Francisco television market.

The most marked development on the local tv scene has been the sudden major commitment to news operations by the perennially lethargic NBC affil, KRON-TV, which in early fall began a full-flung "bureau" concept with minicams stashed and running in four different counties:

Whether this "News Center 4" approach will overtake constant front-runner ABC's KGO-TV is still unclear, but if nothing else KRON appears to be moving into a strong position to grab the second spot away from Group W's KPIX, which keeps stirring the anchor stew and, of late, has lost several of its top news faces through resignation.

Meanwhile, Oakland indie KTVU has vastly improved its 10 p.m. news spot with lively reportage and, if not picking up boffo numbers, at least is drawing local Emmy award attention. Pubcaster KQED this fall trimmed its news budget, retooled its half hour format and now seems to be playing a fallback role.

In another development, KRON and KGO are, belatedly and minimally, trying to play catch-up ball with KPIX on the magazine format effort.

The Westinghouse outlet jumped to an insurmountable start with the prime access "Evening" concept in August of 1976 — a show which spread to the other Group W stations in '77. At the time "Evening" began, it was expected the other two major Frisco stations would jump right in with some sort of competitive exercise.

But both waited until the last few months of 1977 to come in with their own mag approaches. And instead of stripping, a la "Evening," KGO is using a Sunday ayemer and KRON a Saturday scenario.

The end result of all of this — when you tally the stepped-up PBS production efforts ("Over Easy") by KQED and the weekend panelizing by KTVU — is a sudden plethora of jobs in both the technical and creative ends.

"The funny thing about this, though," said one fellow in the KGO-TV news shop, "is that we now have about 10 writers and producers doing the same work, and not as well, as two or three people used to do."

## 'Your Show Of Shows,' 'Saturday Night Live' As Book Entertainment

By CARROLL CARROLL

Something fairly old. Something fairly new. Something fairly borrowed. Something fairly blue.

These things come together in two, more than fairly, entertaining books. Both are about live Saturday television shows. One is for the middle-aged nostalgics whose memories probe way back into the '50s. The other is for semi-insomniacs who dwell strictly in the giggledy-piggledy world of "now" and "what if."

One is Ted Sennett's profusely illustrated work about Max Liebman's great comedy-variety series "Your Show of Shows" and is titled, with pinpoint accuracy, "Your Show of Shows." It is published by Macmillan to sell at \$14.95 as a hardback and by Collier as a mag-sized paperback to go for \$6.95. The

(Continued on page 124)

# Australian TV Up From Cottage To Big Estate

By KERRY PACKER

(Chairman, National Nine Network, Australia)

Sydney.

Television often seems to be forced into spasms of self-congratulation by the meager praise it receives independently from the competitive media. This might be one reason why, in Australia, the industry has been counting off its anniversaries as if seeming desperate to draw attention to the fact that it is growing up.

But it is opportune now, perhaps, to engage in a bit of self-indulgent celebration, because television in Australia is 21 years old and is standing tall. It is a rarely remarked or even considered fact that television has provided Australia with the pumping heart of a burgeoning entertainment industry. For, by giving the nation a sort of front-door local Hollywood, it has in fact acted as a catalyst on show business here.

All forms of entertainment here are beneficially reflecting the influence of television, not the least of which is the motion picture industry, now beginning to make lusty claims for international attention. The television channels here are eager investors in likely productions.

Further, television has extended the opportunities for a large crop of quite exciting actors, giving them work as well as easy mass identification; and it is good to see many of them are translating their opportunities into impressive achievements on the large screen.

### A Continuing Cross-Fertilization

The same applies to technicians in the movie industry. There is now a constant and lively cross-fertilization between Australian television and movies. And it needs to be remembered that all four Australian tv networks are engaging in the production of telefilms either independently or through coproduction arrangements.

Before 1956, when television was born here, entertainment in Australia was something of a cottage industry. Since then, television has been instrumental in transforming it into a popular and highly-developed multimillion-dollar industry.

We had not any Hollywood or Ealing ethos when we started: we created our own style. In the context of entertainment, Australian television is stimulating the fastest growing suburb in the entire global village.

Rapid popular acceptance of television here has been a long established fact. But it's a significant observation that one major aspect of continuing public support shows that only three years after our con-

version to color transmissions, more than 60% of Australian homes with television have a color set — and more than 25% of homes have more than one set. On average, tv sets are turned on about six hours a day; in winter months it's up to eight hours a day.

### A Factor In National Elections

Further, it's an appropriate coincidence that in the year of its coming of age, television has just figured significantly in the election of a new Australian government. The two main political parties contesting the Dec. 10 election spent three-quarters of their campaign funds trying to win votes with tv time. Television's news and public affairs coverage of the election campaign was massive, and culminated in a peerless, minute-by-minute accounting of the results as they came through. By the use of computer technology and expert analysis, all four networks were able to pronounce the public's verdict within hours of the close of voting.

### Toward Domestic Satellite System

And, technologically, Australian television is a world leader and is spurring a development which will give the nation its first domestic satellite system.

The national government has begun an intensive study, leading from a comprehensive proposal by my company, of a communications satellite system which could revolutionize telecommunications throughout Australia's vast area and over a large part of the South Pacific. The system, as envisaged, would embrace a multiplicity of uses such as defense, weather forecasting and maritime linkups, but so far as its use by television is concerned, it would bring all Australians into an instant comunality.

I can hardly close this first-person piece without mentioning my own network's contribution to Australian television's 21st anniversary year: the introduction of World Series Cricket, and we're also very proud to have acquired the rights for Australia of the prestigious Academy Awards.

Television worldwide will perhaps never be able to rise to the ideals invented for it or the standards imposed upon it by its monastery of critics. In their view it will always fall short of their expectations.

But at the age of 21, television in Australia has a track record which it can begin to flourish with a certain pride.

Keep an eye on Australia. We're moving fast.

## Movies Are Alive & Well & Living Everywhere

By TODD GAULCHER

(V.P. Sales Development,  
Viacom Enterprises)

competition had established a sitcom block, making isolated entry unwise. Therefore, these stations started looking for alternatives. The more they looked at hours and talk-shows they realized that a commitment to movies was their best option for good demographics at efficient prices. But price had a lot to do with the decision.

### Taking A Close Look

Since movies can be recycled through the schedule, the downside risk is limited. So, as I see it, the marketplace is undergoing a marked change. What impact is this change having on the movie market? After all, movies are constantly being produced here and abroad. Well, while movies continue to be produced at a constant rate, playable movies — ones that meet the standards of the broadcasters' community (as defined by your own concept of good taste, violence and sex) — are becoming a scarcer. Certainly, the mores of the U.S. have changed; and "The Maltese Falcon" — great movie that it is — looks pretty calm compared to "Dirty Harry."

But if "Dirty Harry" is, in its edited version, about as far as we can go today, what films can syndicators offer to stations? I think the broadcaster has to look into two areas — existing theatrical inventory and motion pictures for television. Little mystery surrounds the buying of existing theatrical product. The alert broadcaster must evaluate existing groups available in his market, the current supply that he owns and future sup-

ply (know what syndicators have in the pipeline). He should look carefully at his own renewals and not be too quick to give up on so-called rerun product. If there is a shortage of playable pictures, then the broadcaster must review his own attitudes and look for opportunities in pictures made prior to 1965. The broadcaster should look to his rep or outside consultant to help him in his evaluation of this product. From these professionals, he can find what has worked in other markets and the key to what will work in his market.

### Check Out Made-fers

There is another growing area of motion pictures that has been overlooked by stations which still present a good buying opportunity; that is, movies made for television. More and more, the shrewd buyer is including these movies in his inventory — and they work! The latest analysis by NTI shows the MFT (as they are called) performed better than theatrical features.

There are currently more than 150 made-for-tv movies with excellent performance records from Viacom, Metromedia, Worldvision, MCA and Time-Life, to name but a few. All have excellent movies that bear reviewing. And how do they play in syndication? Fine — just let the people know that you are carrying the movie and you will get results. I can document success stories in a number of markets, Viacom's as well as Brand X.

Maybe buying movies is like striking out the pitcher — not as exciting as striking out the .340 hitter, but they both count the same in the box score. How's your box score?

## Nix Effort To Ban Airing In Sydney Of Uranium Items

Sydney.

Efforts to stop the screening of two television items on the mining of uranium — one for and one against — failed. Both had bearing on the Australian federal elections held Dec. 10.

The Australian Broadcasting Tribunal upheld an appeal by the Australian Labor Party and thereby permitted the screening of an anti-uranium commercial showing a baby playing with a replica of a hand grenade.

The Federation of Commercial Television Stations at first gave approval for the commercial, but later withdrew it. Deputy director David Morgan said he rejected it because it depicted a child in a potentially dangerous situation.

The 30-second commercial shows a baby biting and sucking the grenade and an announcer's voice says, "When we mine our uranium, we're playing with the future of generations to come ... Play it safe, vote ALP."

ALP national secretary David Combe said the party had "agonized" over the issue, partly on the question of taste and partly the fear that it would lose votes.

A television officer said his federation still believed the commercial was unfit for broadcast, but it was most unlikely any station would now refuse to show it.

### Ruling Vs. Atty. Gen.

A 90-minute program, "Uranium — Time For A Verdict," was screened by Sydney's Channel 9 after the New South Wales Supreme Court ruled that the state Attorney General had no standing to enforce the Federal Broadcasting & Television Act.

Dr. Robert Clark, member of a group called Doctors For A Delay In Uranium Mining, took out a summons on behalf of the Attorney General, Frank Walker, seeking an injunction to stop the screening.

Michael McHugh, counsel for Clark and Walker, said the program was in breach of Section 116 of the Act which prohibits the broadcast or televising of a dramatization of any political matter which is current or has been current in the past five years.

Uranium mining was one of the great political issues of the day and the Attorney General had instituted the proceedings on behalf of the people of New South Wales who, it was argued, should not be subjected to the insidious but powerful technique of presenting issues under the guise of drama.

### Award Costs To Ch. 9

Justice Waddell upheld a submission by Tom Hughes counsel for Channel 9, that the matter was totally outside the province of the state Attorney General. Only the federal Attorney General, who administered the Act and could be legitimately criticized in the federal Parliament, was entitled to seek standing. The judge awarded costs to Channel 9.

The film depicted a scientist charged in a fictional court with espousing views on the desirability of using nuclear power, which amounted to support for the murder of large numbers of people throughout the world. The scientist was found not guilty.

The judge said the fairness and balance of the program was not at issue and he would not express a view on it.

San Antonio — David Taylor named to replace Doug Ramsey as news director of KSAT-TV here. Lydia Alegria returns to do weekend weather



# THE CHANGING WORLD OF HANNA-BARBERA

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Hanna-Barbera is now energetically engaged in a mixture of live-action and animation programming for the theatrical film market as well as television movies, series and specials. Our last three television specials, one for each of the networks were resounding successes in rating numbers and critical acclaim. We're more than the world's largest animation studio, we're the new prime source for great television entertainment. Our programs are now playing to the delight of millions in some 80 countries. An incredible record. Our dedication is to entertain not only the American family, but the world.

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A TAFT BROADCASTING COMPANY

  
Joseph R. Barbera  
Executive Producer



# 1977-78 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)**

Series Title	Day	Hr.	Mins.	Supplier	ABC-TV	Cast Regulars & Semi-Regulars	Estimated Network License Fee Per Episode
					Production Principals		
ABC Special Monday	Mon	9:00	120	Various	EP: Aaron Spelling, Leonard Goldberg P: Michael Fisher	Ricardo Montalban, Herve Villechaize	Various 360,000
Fantasy Island	Sat	10:00	60	Spelling-Goldberg Prods.-Columbia Pictures TV			
How The West Was Won	Sun	8:00	60	Albert S. Ruddy Prods.-MGM-TV	EP: John Mantley P: John G. Stephens D: Vincent & Bernard McEve-ety	James Arness, Bruce Boxleitner, Fionnula Flanagan, William Kirby Cullen, Kathryn Holcomb, Vicki Schreck	380,000
Lucan	Mon	8:00	60	MGM-TV	P: Everett Chambers	Kevin Brophy, John Randolph, Don Gordon	360,000
Tabitha	Sat	8:00	30	Columbia Pictures TV	EP: Jerry Mayer P: George Yanok	Lisa Hartman, Robert Urich, Mel Stewart, David Ankrum, Karen Morrow	165,000
					CBS-TV		
Baby I'm Back	Mon	8:30	30	Charles Fries Prods.-Lila Garrett Prods.	EP: Charles Fries P: Lila Garrett	Demond Wilson, Denise Nicholas, Helen Martin, Kim Fields, Tony Holmes, Ed Hall	165,000
CBS Friday Movie	Fri	9:00	120	Various	Not known EP: Jack Webb P: Leonard Kaufman	Not known Mark Harmon, Len Wayland, Sam the dog	Various
CBS Tuesday Movie	Tue	9:00	120	Various			Various
Celebrity Challenge Of The Sexes	Wed	8:00	30	CBS Sports	EP: Steve Binder	Robert Shields, Lorene Yarnell	150,000
Sam	Tue	8:00	30	Mark VII Ltd.	P: Frank Peppiatt, John Aylesworth D: Steve Binder		160,000
Shields & Yarnell	Tue	8:30	30	Steve Binder Prods.-Get The Hook Prods.-Yongestreet Entertainment	EP: Jerry Weintraub P: Rich Eustis, Michael Elias	Ned Beatty, Thomas Carter, Scott Colomby, Barry Miller, Jarrod Johnson, Leonard Barr, Susan Lanier, Olivia Cole	165,000
Szyszyk	Wed	8:30	30	The Four's Co.			
					NBC-TV		
Black Sheep Squadron	Wed	9:00	60	Stephen J. Cannell Prods.-Universal TV	EP: Stephen J. Cannell SP: Philip DeGuere, Alex Beaton P: Don Bellasario, Chuck Bowman	Robert Conrad, Simon Oakland, Dana Elcar, W.K. Stratton, Robert Ginty, Dirk Blocker, John Larroquette, Larry Manetti, Jeff MacKay, Red West, Katherine Cannon	360,000
CPO Sharkey	Sat	8:00	30	R&R Prods.	EP: Aaron Ruben SP: Arnie Rosen P: Gene Marcione D: Russ Petranto	Don Rickles, Harrison Page, Richard X. Slattery, Peter Isaaksen, Jonathan Daly, Tom Ruben, Jeff Hollis, David Landsberg, Richard Beauchamp, Phillip Simms	165,000
Hanna-Barbera Hour	Tue	8:00	60	Hanna-Barbera Prods	EP: William Hanna, Joseph Barbera P: Ron Rubin	Not known	370,000
James At 15	Thu	9:00	60	MGM-TV	EP: Jack Webb P: William Coleman, Don Widener	Lance Kerwin, Linden Chiles, Lynn Carlin, Kim Richards, Deirdre Berthrong, Susan Myers, David Hubbard	360,000
NBC Tuesday Night At The Movies	Tue	9:00	120	Various		William Jordan, Caskey Swain	Various
Project U.F.O.	Sun	8:00	60	Mark VII Ltd.			365,000
What Really Happened To The Class of '65?	Thu	10:00	60	Universal TV-Pan Arts Prods.	EP: Richard Irving	Tony Bill	360,000

Symbols: EP-Exec Producer; SP - Supervising Producer; P-Producer; D-Director

## 'Show Of Shows,' 'Sat. Nite Live'

(Continued from page 122)

other is Anne Beatt's and John Head's collage of scripts, photos, scribbles and doodles on "Saturday Night Live," also titled with absolute accuracy and put together in the insane mood of Mad Magazine and the show itself. This one is from Avon, is also a magazine-sized paperback and can become your very own for \$6.95.

Now about all that "borrowed" and "blue" stuff.

### Anatomy of Two Works

Sennett's work is a conventional, illustrated coverage of a very popular television show of some 20 years ago that borrowed its format from the footlighted, proscenium-bound theatre of the one-act play and vaudeville sketch. Its humor was confined largely to the lines spoken by easily recognizable stereotypes, whose stage business for the most part was restrained. For what it was and what it did at the time it did it, "Your Show of Shows" was consistently very funny even though some of its parts were occasionally too long.

Beatt's and Head's book covers a current television show that has

borrowed the slapstick of the circus and added it to the irreverent freedom of contemporary spoken humor in a zany ragout of material that is "far out" and into the "blue," an area of humor rarely if ever touched in "Your Show of Shows."

Those who enjoyed "YSOS" for the five years it was in primetime on tv to 1955 will enjoy Sennett's history of it. They will smile, remembering Imogene Coca, Carl Reiner and Howie Morris and sometimes laugh out loud reading the humor of Sid Caesar while remembering his satirical characterizations of types that populated the 90-minute show.

### 'Immensely Entertaining'

Today's fans of the remarkable after-hours 90-minute "Saturday Night Live" could easily find the book, "Your Show of Shows," funny but a little too "read-y" for their "show and tell" electronic education and taste. While the "older folks" may find the whole contemporary quality of the "Saturday Night Live" book (as they might view the show itself) as either too "in" or too "far out."

Whatever your taste or your

background, here are two immensely entertaining books, each put together for its own in-built audience (with occasional overlaps) that deal, in their proper moods, with two live Saturday night television shows two decades different from each other, that turned a corner, set a style, got away with it and made a hit.

### 'Disco Fever' Scores

"Disco Fever," Paramount's 60-minute plug special for its theatrical movie "Saturday Night Fever," scored big numbers in the Nielsen overnights for New York, Los Angeles and Chicago.

On WPIX-TV New York (Dec. 10 at 7 p.m.), it finished first in its time period, with a 14.1 rating and 25 share. On KABC-TV Los Angeles (Dec. 12 at 9:30 p.m.), "Fever" wound up second in the time period (behind the NBC network telecast of the made-for-tv movie "A Sunshine Christmas"), with a 16.4 and 26 share. On WLS-TV Chicago (Dec. 10 at 10:30 p.m.), it came in second behind NBC's "Saturday Night Live," with a 14.9 and 30 share.

The special was syndicated throughout the U.S. by the Paramount-owned Hughes Television Network.

## A View From The Farm On News

(Continued from page 116)

observer, ABC is the most interesting to watch. If you like mysteries. Every night on the ABC evening news you can play the game of, "Where did they hide Barbara Walters tonight?"

After a much-publicized, expensive raid on NBC to bring her over as coanchor with Harry Reasoner, the most unlikely alliance since Hitler and Stalin teamed up in the third inning of World War II, they've done everything to hide her except send her back to "Today."

ABC hasn't split the anchor role. They've proliferated it.

### Alfonse & Gaston As Anchors

Everybody's an anchor. Like the American League, they operate on a sort of "designated anchor" system. One night, Harry is telling us that Barbara is off on assignment. The next night Howard K. Smith tells us. Or Frank Reynolds. And when they do settle down to doing the news, they hand it around like a red-hot baton in a relay race. Harry hands it off to Ted, who hands it off to Peter, who almost immediately slips it to Geraldo who can't get rid of it fast enough to suit John, who is

next, and who flips it to Frank or Jimmy. Once in a while they even let Barbara get her hands on it. "Dow-Jones wise...." she says and she's off again.... presumably on assignment. Frank or Harry or Roone will tell us tomorrow. Which is a little odd, considering she's probably the best reporter they have.

ABC, as befits the pulp fiction network, has gone NBC one step further on the Desk Problem.

They not only removed them but they also removed the bottom half of their anchors' bodies. Night after night, Harry or Howard, or Peter or even Barbara are out there, from the waist up, in tv's version of the Third Ring of Hell ... out there in limbo. For all we know, they're standing on the heads of uncountable Munchkins.

It would all be interesting (who's on first?) if it weren't for the nagging thought that keeps intruding ... Roone Arledge's final solution to the Anchor Problem.

Howard Cosell!  
Think about that!  
When shall I expect you?







# 95th Congress & Broadcasting: The First Session

(Continued from page 112)

casting fashioned after the National Endowment for the Humanities. The idea is for a pub-supported think tank to develop kid's video projects. It'll take a big lobby effort to move this one out of the hopper — perhaps a job for Snoopy, the super-lobbyist.

## License Listlessness

Broadcasters are still looking for Congress to give them a longer lease on life by extending the term of their broadcast licenses. The primary goal is to change some of the groundrules and to lengthen the license term to five years (up from the present three). Along list of Hill sponsors, including Sen. James Pearson (R-Kan.) and Rep. Lou Frey (R-Fla.) — both high-ranking GOP members — are backing the new license renewal law. Still, the prospects of getting both Houses to buy the proposals remain dim as long as the Communications Act rewrite project is pending. Till the log-jam clears, broadcasters (and their lawyers) will have to deal more often with FCC renewal producers and continue to fend off challenges and petitions. And so, Walter, that's the way it is.

## Minority Caucusing

The Congressional Black Caucus captained by Reps. Parren Mitchell (D-Md.) and Louis Stokes (D-O.) kept a steady stream of suggestions flowing to the FCC hq at 1919 M St. this year. The House Communications Subcommittee, responding to caucus requests, held hearings on minority ownership and the impact of ratings on the viability of minority stations. The Senate Communications Subcommittee may conduct its own ratings probe this year. Insiders predict that 1978 will be a good year for potential minority owners: The SBA is expected to overturn its ban on making loans for broadcast properties, the FCC appears to favor an NAB proposal to issue tax certificates on sales to minorities, and the NAB task force on minority ownership is being looked to for a marketplace solution.

## Net Needling: Tangling the Webs

The day after the House Communications Subcommittee tv violence hearings featuring the heads of the network, Rep. John Murphy (D-N.Y.) introduced a bill to limit the number of network program hours, and to stop the nets' ownership of the o&o stations. On the Senate side, Fritz Hollings put a damper on the FCC's network inquiry when his Appropriations Subcommittee turned down the commission's request to use \$350,000 to finance the inquiry staff. Hollings wanted to hold up the inquiry until President Carter appointed a new FCC chairman. For a smart feller like FCC topper Charlie Ferris, the new net rules should be as simple as ABC ... or CBS ... or NBC.

## Net Prescreening

Westinghouse Broadcasting topper Don McGannon has long called for an FCC rule requiring the nets to provide affils with program feeds to allow prescreening for objectionable material. This cause has been taken up by two legislators, Reps. Edward Markey (D-Mass.) and Barbara Mikulski (D-Md.), who want a law requiring prescreening. To date, little thought has been given to how it would be done or who would pay for it — in other words, perfect legislation. Some pundits say what's really needed is a prescreening process that self-destructs such program losers as

"The San Pedro Burns," "Young Dan'l Boone" and "Mulligan's Stew" — to name a few of this season's clinkers.

## Overseeing OTC Ads

The Senate Communications Subcommittee last year looked into the impact of broadcast blurbs upon viewers with a special focus on ads that may be harmful if abused, such as over-the-counter drugs and sugared products for children. Members of the subcommittee met privately in Gotham with producer-author Tony Schwartz. Senator Hollings was not overheard to say "What our Capitol Hill team needs is a good Schwartzstop." In the meantime, look for the FTC to take up where the legislators left off.

## Performers Royalty: Cut Of A Cut

Performers and record companies lobbied long and hard to get a special royalty provision inserted in the 1976 Copyright Law to get them a share of broadcaster revenues for record plays. But all Congress agreed to do was study the pitch some more. It directed Copyright Office staffers to hold a probe. At hearings in D.C. and on the road in L.A., old melodies lingered. The performers and diskeries want a cut of tv and radio profits, while the broadcasters counter that a royalty fee would be "unconstitutional, inequitable, contrary to law" and just not a nice idea. There'll be more hearings in '78 on a bill introed by Rep. George Danielson (D-Calif.). Look for a Battle Royal, but right now Debbie Boone will only have record stores sales and not radio ad billings to light up her life.

## Plains Personnel

As general manager of the Government, Jimmy Carter set up some new ground rules for his players. The regs include upfront disclosure of personal cash accounts and bank overdrafts, a no-cut clause to serve a full term on the jobs, and a pledge to stay clear of regulated business for a year after exiting Government. These tough rules apply to all agency jobs as well as White House slots. The object is to shut the revolving door from Government stints back to industry and private law. In a town where even Redskins' coach-g.m., the lovable George Allen, is rumored to be looking to greener pastures, only time will tell how Jimmy's new standards pan out in practice.

## Policing Power Poles

For the past few years, cablers have been asking for a law giving them the right to string their wires on 10,000,000 telephone and power poles. This past session there was some good news and some bad. While both the House and Senate passed pole attachment bills, the Senate version had a kicker — an add-on giving the FCC the power to fine cable operators for miscues under agency rules. Broadcasters are pushing the conference committee to attach a forfeiture bill on any pole attachment measure adopted by Congress. Look for the fight to go another round at least. Insiders predict that the Senate version will prevail. The conflicting parties — cablers vs. utilities — still seem poles and even optical lightwaves apart.

## Priming Public Broadcasting

Among the early Carter White House projects was a top-to-bottom review of the crazy quilt CPB-PBS organization and funding structure. The result was a comprehensive proposal calling for a

five-year \$1-billion funding authorization. Also tied in was a plan for cutting some ditto functions giving PBS power over programming ops and CPB longrange planning. Fall-out opposing the Magna Carter proposal has come from all sides. Feared future WH moves — cutting down wattage of the Electric Co. and making Sesame St. one way.

## Quello Quibble Quelled

The sleuths of the House Investigations Subcommittee chaired by Rep. John Moss (D-Cal.) studied 53 regulatory agency commissioners and came up with a non-issue finding that FCC Commissioner Jim Quello held some communications stock in his portfolio. The matter got quite confused in light of Civil Service clearance procedures and a total disclaimer by Quello. When the flap died down, the gambit more nearly resembled a Norman Lear pilot than a Government investigation. Look for more Government stock-taking in 1978 — should President Jimmy sell his Government savings bonds?

## Regulatory Reform

The First Session of the 95th brought a number of proposals to rewrite some Hill stage directions. The Senate passed a bill, the Interim Regulatory Reform Act of 1977, which would require the FCC, the FTC and five other Federal agencies to review all regs from scratch and require Hill clearance for all new regs. A lot of other ideas are in the air. Other bright (and not so bright) plans would set a closing date for all agencies unless renewed by Capitol Hill management, and a rule to cost out all new agency regs before going to script. Generally, most of the above have about as much chance for approval as the "Soap" producers have in winning a '78 Christopher Award.

## Saccharin Success

The saccharin cancer scare raised some problems for broadcast lobbyists last session as Sen. Ted Kennedy's Health Subcommittee sought to write a law requiring saccharin broadcast blurbs to carry an X-rated warning. At stake was the bottom line of broadcasters and the waistline of Mr. and Mrs. America. The broadcast lobbies argued that such notices would be unworkable, discriminatory and unnecessary. These arguments carried the day, leaving restrictions off ads in all the media. In this instance, broadcast "grassroots" grew enough grass for a fairway at Congressional Country Club.

## Seeing Solons

The houses of Congress — both under new management: Tip O'Neill (D-Mass.) in the House and Bobby Byrd (D-W. Va.) in the Senate — inched closer to the tv age this year as both sides removed some more obstacles to live coverage of their sessions. The House actually voted in favor of a full tv pilot session (although it's undecided who will operate and control the cameras). In the Senate, the Rules & Administration Committee is looking for backing to make the coming Panama Treaty Debate the first Senate-produced program. Although Congress may soon grind out as much programming as Universal, there's little betting that either CBS or NBC will opt for the "Tip & Bobby Show" to overtake "Donny & Marie."

## Siphoning Somnambulance

Broadcaster speeches still often recite the Doomsday line that the tv goodies now around free for the

viewing may some day carry a surcharge. Reps. Charles Thone (R-Neb.) and Jack Brinkley (D-Ga.) put a bill in the hopper to protect basic tv skeds from being siphoned to pay tubes. This is still a nonissue for the Congress. After all, as long as Dandy Don and Howard head a full slate of free sports, who needs the feevee problem.

## Soliciting Solicitors

Consumer groups with White House backing have come up with a scheme to keep many new legal eagles both busy and solvent. The plan (known as the Public Participation in Federal Agency Proceedings Act) would provide public funds for any do-good Perry Masons who might participate in a Fed proceeding repping a viewpoint that otherwise might not be heard from. The bills before the House and Senate Judiciary Committees would earmark some \$10,000,000 for a three-year pilot study. Broadcasters have already spoken up asking that license renewal hearings be declared off limits to the inquiring freebie counsel. Of course, in a town making its living on red tape and legalese, count on one more group of public supported lawyers to be welcomed with open arms and file folders.

## SRO Sports Blackout

Several years back, the Congress got things together long enough to agree on a proposal by the late Congressman Torbert Macdonald (D-Mass.) to ban blackouts of network-sold home professional football, basketball, baseball and hockey games where sold out prior to game time. While the temporary legislation has since expired and several tries to revive the law have gone by the boards, some sports teams continue to live by the "spirit" of the former law. For the record, the sports interests oppose adoption of a new law even though FCC staff studies have found no real effects on the clubs' bottom lines. In fact, the 1977 FCC 4th Annual Report showed that some NFL teams have shown only a slight dollar drop because of the blackout ban. Yet for Pete Rozelle & Co., no price is right, and the fight goes on.

## Sunshine Shadings

One of the triumphs of the 94th Congress was adoption of the Sunshine Act, which opened most Government agency meetings to public view. History was made on March 24, when the FCC held its first open business meeting. While the kickoff session was SRO, as was widely predicted, attendance fell off quickly and even offering twofers didn't help. Unlike Broadway, where such a record would shutter the production, in D.C. the business of Government will drone on and on — even though the regulators wind up speaking only to each other. Actually, it's the closed-set dress rehearsals behind closed doors where the deals are cut at many of the regulatory agencies around town.

## TV Tippling

1977 saw hyped Congressional interest in alcohol advertising. One plan to bar tax writeoffs for all liquor ads gained some 27 cosponsors. Also, Sen. Bill Hathaway (D-Me.) came up with a bill to put "truth" in beer ads. The Senator says all suds blurbs showing pro athlete types guzzling and enjoying a brew can't be real. It's clear for the Senator that even if he's only going 'round once, he'll get his gusto from Lipton.

## U.S. At WARC-'79

The House Communications Subcommittee held confabs on spectrum allocation in a move to set a party line for the U.S. at 1979 World Administrative Radio Conference. The U.S. team would normally be captained by Washington's longest-playing regulator, the FCC's Bob Lee. Late rumor has it that President Carter might (gasp) reject Robert E. Lee in favor of fellow Dem. Glen Robinson, an ex-FCC Commissioner.

## Vitiating Tube TViolence

Televiolence occupied prime-time attention at broadcast hearings before the Senate Communications Subcommittee. On the other side, the House Communications Subcommittee continued its now-annual gabs to find out what the producers and broadcasters think about violence on the tube. When the subcommittee sat down to write a report summing up what had been learned, there was little agreement and even violent disagreement over the results. All agreed that violent video does raise serious problems. The question was: Who's to blame for violence that no one can agree on? The search goes on for the practical and political answer to the problem (remember Family Viewing Time and the Surgeon General's Report?).

## White House Telecom

High on President Carter's list of "first things" was a sorting out (and trimming down) of the staff at 1600 Pennsylvania Ave. Among the budget slashes was the elimination of the Office of Telecommunications Policy — a policy coordinating and oftentimes disorganizing office created by the Nixon WH. While OTP has been abolished, the revamped White House organization table includes a new office in the Commerce Dept. to coordinate communications policy planning for the Chief Exec. The new office is slated to be quarterbacked by Henry Geller, former FCC General Counsel and Rand think-tank expert. The office shuffle proves Van Buren's law — a Government agency once created never dies or fades away, it's simply renamed and put on another budget.

## Window-Dressing Report

A star-struck U.S. Civil Rights Commission last year tried to find a place in tv. It showcased a report leveling a broadside against tv's depiction of women and minorities. The commission charged femme and minority tv characters are stereotyped, underrepresented and used only as window-dressing. It called on the FCC and the Congress to investigate. Citing Constitutional restrictions, the FCC passed — noting that it is up to the broadcaster and not the Government to create, cast, produce and cancel tv programming. For the present, winning rating numbers will continue to mean total audience figures and not a Government quota of femme and minority leads. But just to be on the safe side, Hollywood is readying a few remakes: "Father & Mother Know Best," "My Three Sons & Daughters," and, of course, "The Godfather & The Godmother."

## X-Rated X-cisions

Viewer interest may be off this season, but a few Congressmen have some ideas of ways to streamline the cancellation process. Rep. John Paul Hammerschmidt (R-Ark.) wants the Government to ban all shows found counter to "public

(Continued on page 138)



**Quinn  
Martin**  
PRODUCTIONS



# Global Prices For TV Films

U.S. television exporters anticipate a total foreign gross of between \$190,000,000 and \$200,000,000 for 1977, reflecting a market characterized by continuing growth. The total estimate includes sales of public affairs shows, cartoons, etc., as well as a 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	\$4,500- \$6,000	\$10,000- \$16,000
CBC (French Net)	3,000- 5,000	6,000- 10,000
CTV Network	5,000- 7,000	15,000- 45,000

## LATIN AMERICA & CARIBBEAN

Argentina	1,000- 1,500	4,000- 6,000
Bermuda	30- 45	90- 150
Brazil	2,000- 3,000	6,000- 12,000
Chile	80- 115	650- 1,000
Colombia	300- 350	900- 1,000
Costa Rica	80- 90	250- 500
Dominican Republic	100- 150	225- 300
Ecuador	65- 85	200- 250
El Salvador	60- 65	450- 500
Guatemala	75- 90	250- 400
Haiti	20- 25	75- 100
Honduras	35- 40	180- 220
Jamaica	60- 65	200- 400
Mexico	1,000- 1,200	10,000- 50,000
Netherlands Antilles	50- 55	90- 100
Nicaragua	45- 60	200- 300
Panama	70- 80	350- 600
Peru	130- 135	850- 1,300
Puerto Rico	600- 750	3,000- 3,750
Trinidad & Tobago	75- 95	225- 300
Uruguay	75- 85	350- 550
Venezuela	600- 700	2,500- 5,000

## WESTERN EUROPE

Austria	800- 850	2,500- 2,700
Belgium	650- 900	2,000- 3,000
Denmark	200- 250	2,500- 3,000
Finland	350- 450	2,000- 2,500
France	5,000- 5,500	30,000- 40,000
West Germany	4,900- 5,300	25,000- 60,000
	(undubbed)	(dubbed)
Gibraltar	40- 45	125- 160
Greece	350- 500	800- 1,000
Ireland	225- 235	900- 950
Italy	1,800- 2,000	14,000- 16,000
Luxembourg	600- 750	2,000- 3,000
Malta	30- 35	no sales
Monaco	200- 250	600- 900
Netherlands	1,300- 1,500	5,000- 6,200
Norway	250- 275	1,200- 1,500
Portugal	200- 250	500- 700
Spain	525- 685	2,000- 5,300
Sweden	1,200- 1,250	3,000- 5,500
Switzerland	250- 300	1,000- 2,000
United Kingdom	4,500- 6,000	25,000- 70,000

## 'Dump On TV' Is The Byword

(Continued from page 116)

keeping digestible the campaigns they thus season and garnish. Consciously or otherwise, at the heart of most of these reformist campaigns is what one suspects to be a thirst to impose by edict a growing spectrum of reformist moralities sprung from our puritan heritage. "There oughta be a law." Be it Action for Children's Television and Peggy Charren; the American Medical Assn. on tv's "violence" impact; the Bellotti anti medications petitioners; the nutritional Choate-amania of the so-called Council on Children, Media & Merchandising; the National Citizens Committee for Broadcasting's Nick Johnson or the Parent-Teachers Assn. hierarchy, again on "violence," or any others—all seem in one degree or another to reflect the puritanical notion that pleasure is bad, freedom from pain is evil, escape is self-indulgence, etc.

**Moderation In All Things**

One possible reason for this benighted morality seems to be a reluctance to accept the peripheral risks that attend anything pleasing or useful. The concepts of earlier

periods (e.g., "use but don't abuse;" "use in moderation") somehow these days keep getting obscured or lost amid the hysterical clamor for total prohibition of any available respite.

Pick some of the more news-worthy issues:

— Alcohol under the Volstead Act was unsuccessfully proscribed when, instead, a serious and greater attention to moderate uses of it as an adjunct to gracious living might better have served us. Latter day pressures upon both broadcasters and their beer or wine clients have had all the earmarks of Volstead revisited.

The charge was that broadcasters' longtime eminently sensible alcoholic beverage advertising guidelines were inadequate. Youthful alcoholism in particular was referenced as so rampant that television should do more about it because allegedly, television beyond all others had the greatest share of blame. Only recently was it learned that alcohol use among junior and senior high school students has not increased significantly since the mid-60s, that

## EASTERN EUROPE

Bulgaria	65- 100	300- 400
Czechoslovakia	300- 400	1,800- 2,000
East Germany	500- 1,000	2,000- 5,000
Hungary	200- 250	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	3,000- 4,00
Iraq	350- 500	1,200- 2,000
Israel	100- 200	***500
Kuwait	300- 350	800- 1,200
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	40- 50	no sales
Nigeria	100- 150	200- 300
Rhodesia	no sales	no sales
	25- 30	no sales
Zambia	50	100

## FAR EAST

Australia	**	20,000- 40,000
Hong Kong	225- 260	800- 1,000
Japan	3,000- 3,500	40,000- 100,000
South Korea	130- 150	400- 600
Singapore	75- 100	250- 350
Malaysia	150- 200	750- 900
New Zealand	360- 440	1,300- 1,700
Philippines	250- 350	1,000- 4,000
Taiwan (Formosa)	150- 175	450- 600
Thailand	150- 200	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 to \$6,000 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 to \$7,200 per hour (also with 50% repeats guaranteed). Those prices are for primetime. Prices for daytime range from \$1,200 to \$2,000 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 \$1,200 to \$2,000 per hour.

\*\*\*Israel: Few American sales of features.

in the past 25 years there has been no significant shift in the age at which youths have their first drink, and that in simple fact a high correspondence has been found between the drinking practices of teenagers and the drinking practices of their parents and peers.

Reform television my foot!

— Advances in the field of drugs for relief of the ills that flesh is heir to clearly suggest that it is the misuse and the abuse to a point of addiction that are the dangers to be addressed, not the banning of the drugs themselves. Thus the broadcast industry's guidelines for the appropriate advertising of over-the-counter (O-T-C) medications reasonably address themselves to how such messages should be handled, not if the freedom to do so is proper.

**Sweets & Toys**

But where pain-relief is concerned, the moralistic pressures for reform in the allegedly culpable broadcast media in 1976 reached a peak that by 1977 had reverberations in other categories of broadcast advertising.

— Last year for instance saw an ecstasy of furor over the matter of sweetened products. True, almost anyone will concede that one can by eating too many sweets bolster sugar diabetes, the incidence of

dental caries, the intake of empty calories and such. Nevertheless, in addition to elementary and already existent ground-rules on labeling and advertising, what is socially needed on these matters is enough public education to direct consumers toward intelligent as contrasted with ill-advised consumption.

But that would be logical! Instead, how about reiteration of variations on the moralistic theme by now all too familiar to so many of us? Specifically, pin television and/or radio for whatever bothers some of us. Thus, down with candy, soda and pre-sweetened cereal ads.

— Innovative toys, whether hand-crafted for a few or mass produced for the many, are objects of delight to children and the adults in their lives. Barreling in by moralistic critics on even carefully screened toy advertising continued nonetheless, a sort of half-baked aberration on the part of zealous adults whose puritanical tradition finds something reprehensible about children's play.

— And then there's that bugaboo "tvviolence."

Even after the three networks and National Assn. of Broadcasting's code authority in the early '70s commissioned and began implementing "Television Violence:

Guidelines For Evaluation" by Melvin S. Heller, M.D., and Samuel Polsky, Ph.D., the contention that nothing was being done went on unabated. And reached its zenith in 1977. This, mind you, despite a major document like that of the doctors Heller and Polsky, which was carried in the AMA's own March 1971 issue of "Archives Of General Psychiatry."

Thus indeed when crusaders' minds are made up they don't want 'em confused by facts. Even Saturday Review for March 19, 1977, carried a pretentious piece of nonsense on "How TV Cops Flout The Law," presumably made noteworthy because its authors were professors of campus legal studies. And what they conveyed was a grave concern that television fiction was taking artistic liberties which simply must be impugned. Forget that a And what they conveyed was a grave concern that television fiction was taking artistic liberties which simply must be impugned. Forget that a third of some 15 tv crime shows cited were no longer on the air. Forget that the article from inconclusive evidence ends up concluding that in television police dramas "a very dubious type of police logic in clear control of the air waves" (sic!)

which those who enforce the law literally *should* do. That of course jettisons reasonably built-into-the-script censure, any artistic right to show what law enforcement people are known *actually* to do and the traditional freedoms accorded writers in creating fiction for entertainment.

This tack would require in a medical series, say, that tv show only what doctors and nurses are trained ideally to do, not what they indeed do do.

In brief, the professors highlight what they score as the excesses of artistic license and stump for a denial to broadcasting's fiction the right to convey an overall message intended to be supportive of constructive social values (read "law and order").

One's aching back! The "tv-violence" reformers continue persuaded, or at least continue to try to persuade the rest of us, that TV's fictional flight into conflict is the culprit responsible for any and all real-life violent and antisocial behavior. Dr. W. Walter Menninger told the National PTA in January '77 that this is not unequivocally so. They were told the same thing a month earlier by Dr. Fred G. Burke, commissioner of the New Jersey Dept. of Education. At Harvard U. Dr. Robert Coles had earlier outright pooh-pooed the impact on children of violence on television. So-o-o, although in 1977 the reformer's violence song was heard and absorbed by broadcasters, the melody lingered on.

**It Didn't Wash**

— And finally in 1977 we came to "Soap," truly a fitting item with which to wash up these comments. Not that much more can or needs *now* to be said. The advance promotion, whether house-built or resulting from criticisms hurled from outside, achieved something almost anti-climactic for what finally emerged in openers that somehow seemed short of earth-moving and too close to sophomoric to be solidly provocative. Still, *general* audience interest was aroused and, from that audience, backlash is reported as virtually nil.

So it goes usually with respect to the advance or ongoing alarms sounded by the would-be guardians of our private moralities. Even more in retrospect than before the first episodes of "Soap" wafted their suds into the air, the doom sayers for broadcasting in 1977 came off as did Cotton Mather more than two centuries earlier.

No sacrifice intended: Amen.



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Best documentary series

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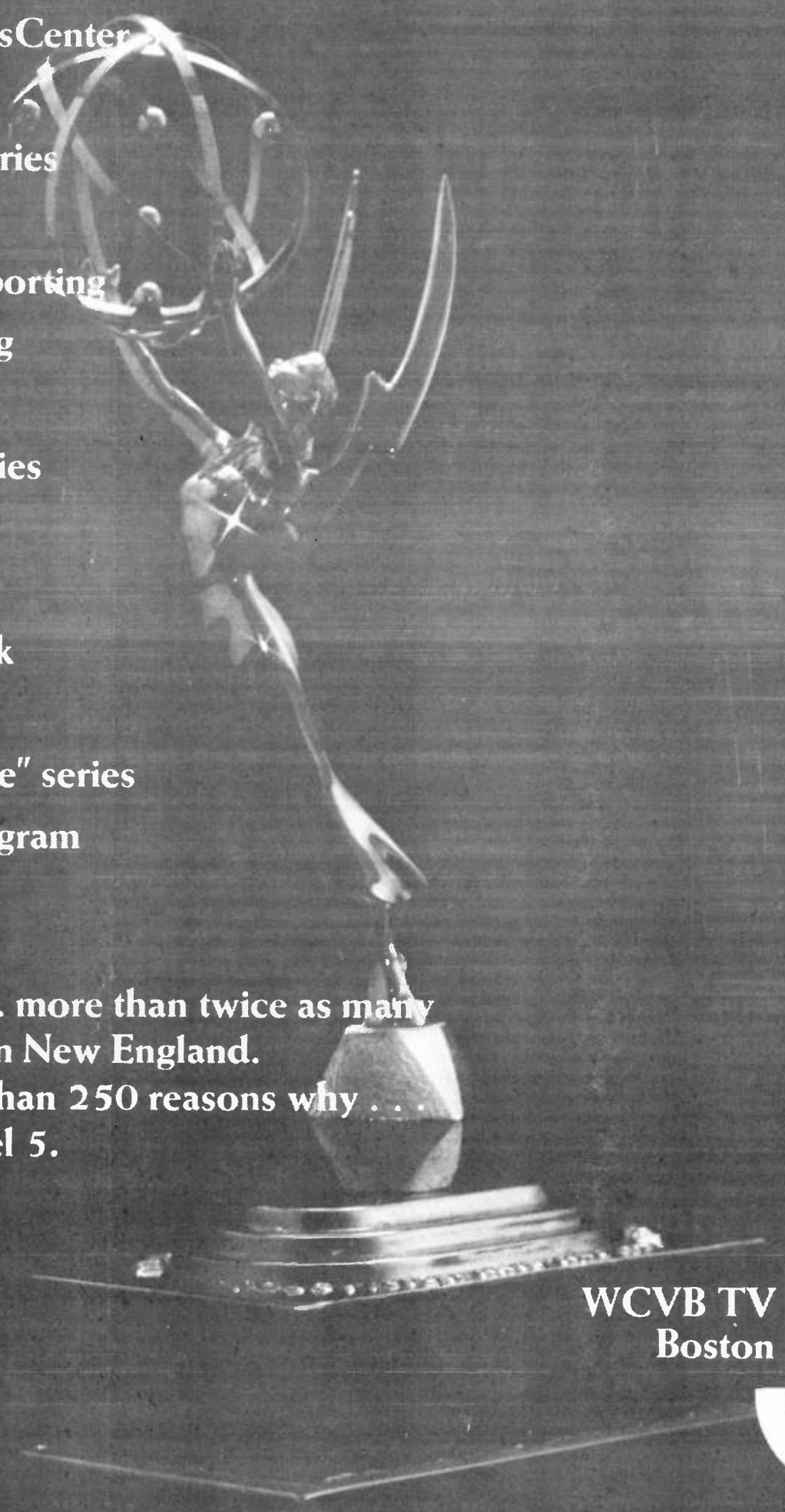
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## The Life Of Slicers

(Continued from page 116)

not allowed to bash him over the head with the reading lamp on her night stand.

**JUNIOR:** Hey, that's neat!

**BILL:** True, son. But in return I have to continue to endure your mother's lousy coffee until some Swede moves into the neighborhood and invades our home with some java she says is better.

**JUNIOR:** How come this ... you know ... Swede is such a coffee-head?

**BILL:** Part of the decalog of a Slicer's Life is always and truly to believe that everybody knows more than you do.

**SIS:** But that's dumb! I mean ... really ... wow!

**MARY:** Marylin, dear, a Slicer never thinks anything is dumb. We believe that everything is an improvement.

**SIS:** But I change my shampoo, my hair coloring and conditioner all the time and nothing is any better than anything else.

**JUNIOR:** So why don't you leave your dumb hair alone?

**SIS:** Why don't you stop putting that gook on your hickies?

**JUNIOR:** I would if the rest of the guys would ... I mean, I really would ... but I can't on account of tv. Hey, I don't even like pancakes, not really.

**BILL:** Now, son, you've just turned the key in the lock and opened the door. Why do you suppose all your pals are the way they are?

**JUNIOR:** How should I know? I'm just a kid. Ha-ha ... a joke. I heard it on a comedy show.

**BILL:** It's not funny.

**JUNIOR:** The laugh machine came on heavy!

**BILL:** But seriously, son, as Bob Hope says, ... we Slice of Life folks ... we Slicers are a very small minority that controls the actions and counteractions of entire populations. Not one man in a million would dare to wake up his wife in the middle of the night the way I did until they saw me get away with it.

**MARY:** Not one wife in the world would allow her husband to hang around in laundromats and laundry rooms with a lot of pretty young newlyweds whose husbands are on polar expeditions, or astronauts or something, until we Slicers showed that men are more interested in detergents than in the normal longings for young women who are lonesome and don't know what kind of a softener works best on sheets and pillowcases.

**SIS:** So that's why they have to have sex education in school. Unbelievable!

**JUNIOR:** Tell me this, Dad ... honestly. Would you keep Mom, I mean really ... if she didn't take Geritol?

**SIS:** And, Mom are you ready for this. One of the dudes in my computer programming class asked if Dad had to spray you with No-Rusto before you take a shower.

**MARY:** Why should he ask anything so rude and vulgar?

**SIS:** Because you take so much Femiron ... gotcha!

**JUNIOR:** All the other guys' Dads drink a lot of martinis and scotches. How come you don't, Dad?

**BILL:** Because, son, we who are into Slice of Life are not allowed to get sloshed on anything but beer and wine.

**JUNIOR:** Oh? Sort of a dietary rule, huh?

**BILL:** No. It's an FCC rule.

**SIS:** Oh, Mother! Why are you crying? Is it because like all children we think our parents are — you know — weird?

**MARY:** We're such lonely people. Nobody to talk to but our children and the stupid neighbor who

never knows what we know about everything.

**BILL:** And everyone laughs at the way your mother listens to strange, unseen people who talk from behind walls and out of ventilators and light sockets.

**MARY:** They even started a rumor, once, that there was something going on between me and the Man from Glad.

**BILL:** I don't dare ask your mother why I always see her and Jonathan Winters together at garbage time.

**MARY:** We married Slicers never really talk to each other about the important things in life.

**BILL:** If your mother finds a more effective pain killer, she wouldn't think of telling me about it.

**JUNIOR:** But we all live here in the same house. I mean, don't you ever see her take it?

**SIS:** Don't you ever even peak in your own medicine cabinet? Don't you ... I mean ... see it ... you know ... on her dresser?

**BILL:** Never.

**JUNIOR:** How come?

**BILL:** I don't know. All I know is that when I say, "I was going bowling tonight but this headache is killing me," your mother immediately says, "Why don't you use what I use for those dreadful headaches I have?"

**MARY:** And your father says, "Is it strong?" And I say, "It's 287% stronger than anything! He says, "But does it work fast? As if I'd take it if it didn't."

**BILL:** And your Mother says, "Fast! Fast!! Fast!!!" She just happens to have a package in her hand at the moment and gives it to me. I look at it, read the label and say, "Hmmm? Noggin Nock Nocker Outer. Catchy name." I shake two into my hand and while holding the bottle, label forward, close to my ear, I down the two pills with a glass of water I happen to have in my other hand.

**SIS:** But Daddy, you only have, I mean, two hands.

**BILL:** I don't want my daughter to be a troublemaker. Before 60 seconds pass, I say, "I feel great. I'm going bowling with the boys."

**JUNIOR:** Hey man! That's wrong.

**BILL:** That your mother didn't tell me about her pills?

**JUNIOR:** Negative, Pop. She should go bowling with the boys. You dig?

**SIS:** Right on, Dad, If you feel so good you should go bowling with the girls.

**MARY:** Bill, we're going to have to talk to these children. They should be told that ideas of that nature should never be expressed by a Slicer.

**JUNIOR:** I don't want to be a Slicer.

**BILL:** Don't want to be a Slicer?

**MARY:** Haven't you noticed, children, that whenever anyone says anything to your father, he repeats it?

**MARYLIN:** Repeats it?

**MARY:** See! You're doing it. And when I show your father this new super remedy "D-K" ...

**MARYLIN:** He says, "D-K?" And when you say, "It will clear up that nagging diabetes overnight," he says, "overnight."

**MARY:** Right!

**MARYLIN:** But, Mom. I don't want to be Slicer.

**MARY:** Don't want to be a Slicer?

**MARYLIN:** No! I want to go bowling with the boys.

**MARY:** That will be quite enough of such talk, young lady!

**JUNIOR:** Oh wow! That's why you and Dad never seem happy!

**BILL:** Happy? So, do you think I

like playing dumb just so your mother can prove that the baby shampoo she uses is as sudsy as my anti-dandruff shampoo?

**SIS:** Yeah. But you get to take a shower together. That must be neat.

**MARY:** Do you think it makes me happy to be married to a man who goes around the house hollering that he won't get dressed without his Right Guard?

**JUNIOR:** Then why do you do it? Why do you both do it?

**MARY:** We heard the call.

**SIS:** The call?

**MARY:** The casting call.

**BILL:** We heard and we knew we must answer.

**JUNIOR:** Then you're following some sort of religious ritual.

**MARY:** I wouldn't say it was the ritual that got us.

**SIS:** What then?

**BILL:** The residuals.

**SIS:** Does this make you happy?

**MARY:** Money can't buy happiness.

**BILL:** All we have is our loneliness and lonely people are not happy.

**JUNIOR:** But you've always got each other.

**BILL:** With Slicers, son, one is always right and one is always wrong. He's the lonesome one.

**MARY:** It's hard to get along with someone who is always right.

**BILL:** And who gives a damn for someone who's always wrong?

**SIS:** But, Dad, just because you and Mom are Slicers, do Junior and I have to be?

**BILL:** It would help, honey ... a lot.

**JUNIOR:** In what way?

**BILL:** Getting you two through college. Getting your medicine and law degrees.

**JUNIOR:** Can't I be an engineer?

**BILL:** An engineer can't treat us in case some sponsor causes us to eat some poison on tv. You'll be a doctor.

**SIS:** I don't want to be a lawyer.

**MARY:** We need a lawyer in the family to sue sponsors and make contracts for us.

**BILL:** Now is there anything else you'd like to talk about before your mother and I go to a meeting of the LSC.

**JUNIOR:** What's that?

**BILL:** The Lonely Slicers Club.

**MARY:** The president is picking us up in his pickup truck in a few minutes.

**SIS:** Anyone we know?

**BILL:** You've probably seen him. He's the Maytag Repair Man.

## WMCA & Lindy

(Continued from page 118)

read over the air by our announcer.

James J. Walker, then mayor of New York, and Grover A. Whalen, the city's official greeter, invited us to participate in the ticker-tape parade that took place upon Lindbergh's return to America. So WMCA was represented in the parade by an open convertible that included Harry Hershfield and several of our announcers including Norman V. Pearce (the self-styled "bachelor poet"), Senddon Weir, the chief announcer, and A.L. Alexander, then a fledgling who later became the well-remembered host of the "Good Will Hour" over WMCA and the Intercity Network.

When the parade was over we raced back to the station to relate the events of the day to the WMCA audience, each describing in his own fashion what he had seen, experienced and felt during that memorable ride up Broadway. These personal reports, not unlike the "eyewitness" broadcasts of today, together with the headlines from each edition of the New York World as fast as they were received, resulted in a drama-packed broadcast that speeded the growth of radio broadcasting from infancy to manhood overnight!

## Two NAB Broadcast Meetings

(Continued from page 118)

cess. And the audience responded, with self-policing — booing irrational or self-serving questioners, such as the young woman asking for a job in Boston — and with expressions of its appreciation.

Several people in the audience thanked us for coming out and giving the public a chance to speak. A man in Boston lauded the association's "willing (ness) to come out and take criticism ... from the public," while someone else commended us for our "bravery."

The success of these meetings has prompted the NAB to seriously consider more Broadcast Town Meetings this coming year to expose more people to the thinking that goes into what they see on television. By giving viewers the opportunity to talk directly with broadcast executives, the meetings will allow input into discussions affecting the television they watch. This will help NAB to make television more responsive to the public interest.

## How ABC Got To The Top

(Continued from page 116)

we controlled the severest cost in our industry — a series that fails. Since series are the backbone of our success, the more we can insure that they will work and become hits, obviously the better off we are.

One of the things we have to guard against right now is operating from a conservative protective base instead of building for the future. We must constantly re-invest to maintain the vitality of our medium and ABC's position in it.

Inherent in our philosophy is a belief in and respect for our medium. And nowhere is this respect greater than in children's programming, where we are the first network to do moral, social-oriented shows directed at children during midweek in late afternoon. We've done this now for several years, and we have extended this concept to Saturdays, where we now have both novels for children and short stories for children.

### Social Problems

In our primetime entertainment series we've inserted serious pro-social messages. Some of our movies and dramas for television, such as "Intimate Strangers" and "Breaking Up," have given fine, sensitive treatment to major social problems, in these cases wife-beating and divorce. One of our most recent successful new series, "Soap," also is contributing to social understanding in our society today. Across the board ABC is working to responsibly provide a diversity of vital and different programs to interest the most diverse public in the world.

This belief in and respect for our medium are implicit in many other actions we have taken this year. One is our "ABC Theatre Award" designed to encourage new playwrights to write for television. Last October Fred Silverman presented a \$10,000 check to George Rubino, a 45-year-old New York schoolteacher who had never written for television. Mr. Rubino's teleplay, "The Last Tenant," was the winner of ABC Television's first "ABC Theatre Award" and will be scheduled on the ABC TV.

In two other important respects has ABC been different. One is in the way we're structured, the other is in our management style.

In terms of structure ABC is what you might call an amalgam of groups of people who feel they are a family. Each division is part of that family. Whether one is in news, or sports or entertainment — even though each of us has a special role to play — we still think of ourselves as members of the same family. In this way we pull together as a team and root for each other's success.

The other quality contributing to our success is the style of management we have developed over the years.

### The Fear Factor

When I accepted the job I now hold it was with the total backing from Leonard Goldenson and El-

ton Rule, and together we created a working climate that eliminated the fear factor from decision-making and this has helped to galvanize our organization into a smooth-running, confident team. This confidence spreads throughout our company, enabling us all to be more responsive to the new demands and responsibilities of our acendency to preeminence in broadcasting.

A final point about ABC Television is our commitment to quality. We think we are providing the American television viewing public the most diverse schedule of quality programs in our history. This includes a responsible balance of the best in information and entertainment programming.

In the entertainment area, we've struck a better balance of adventure, comedy, variety and drama in our series than I think has been achieved in the history of television. Add to that a diversity of programming unparalleled in our industry, a diversity that includes the best in quality drama as in "The Missiles Of October," "Eleanor & Franklin," "Brian's Song," "Duel," "Death Be Not Proud," "Sweet Hostage," and more recently in "Washington Behind Closed Doors," "Mary White," "Young Joe, The Forgotten Kennedy," "Captains Courageous," "It Happened One Christmas," and "The Gathering." In 1979 we will present a sequel to "Roots" and in 1980 we will air Herman Wouk's "Winds Of War." Over the next few months we will present as part of our "100 plus" hours of specials a diversity of dazzling showcases for such stars as John Denver, Elton John, Dorothy Hamill, Paul McCartney, John Wayne, Barry Manilow, Olivia Newton-John, Pat and Debbie Boone and many more.

As for the future, we intend to stay on top. Sure we might make some mistakes, but in the long run, I think we will prove that we're responsive and responsible and the public will appreciate our commitment to quality.

## Sex & Violence

(Continued from page 113)

much of television may be characterized as somewhere below that of ping-pong, much of television can also expand and refine our minds and quicken our sense of life. The problem then is not sorting out the sex and violence. The problem is sorting out the good from the bad.

The critics of television demand a change in the medium. Should they not also demand a change from the viewer? At the same time that organized groups such as the PTA protest violence in programming, should they not also demand a serious-minded approach to television in the schools?

We have an anti-sex lobby. We have an anti-violence lobby. When can we expect a quality lobby?



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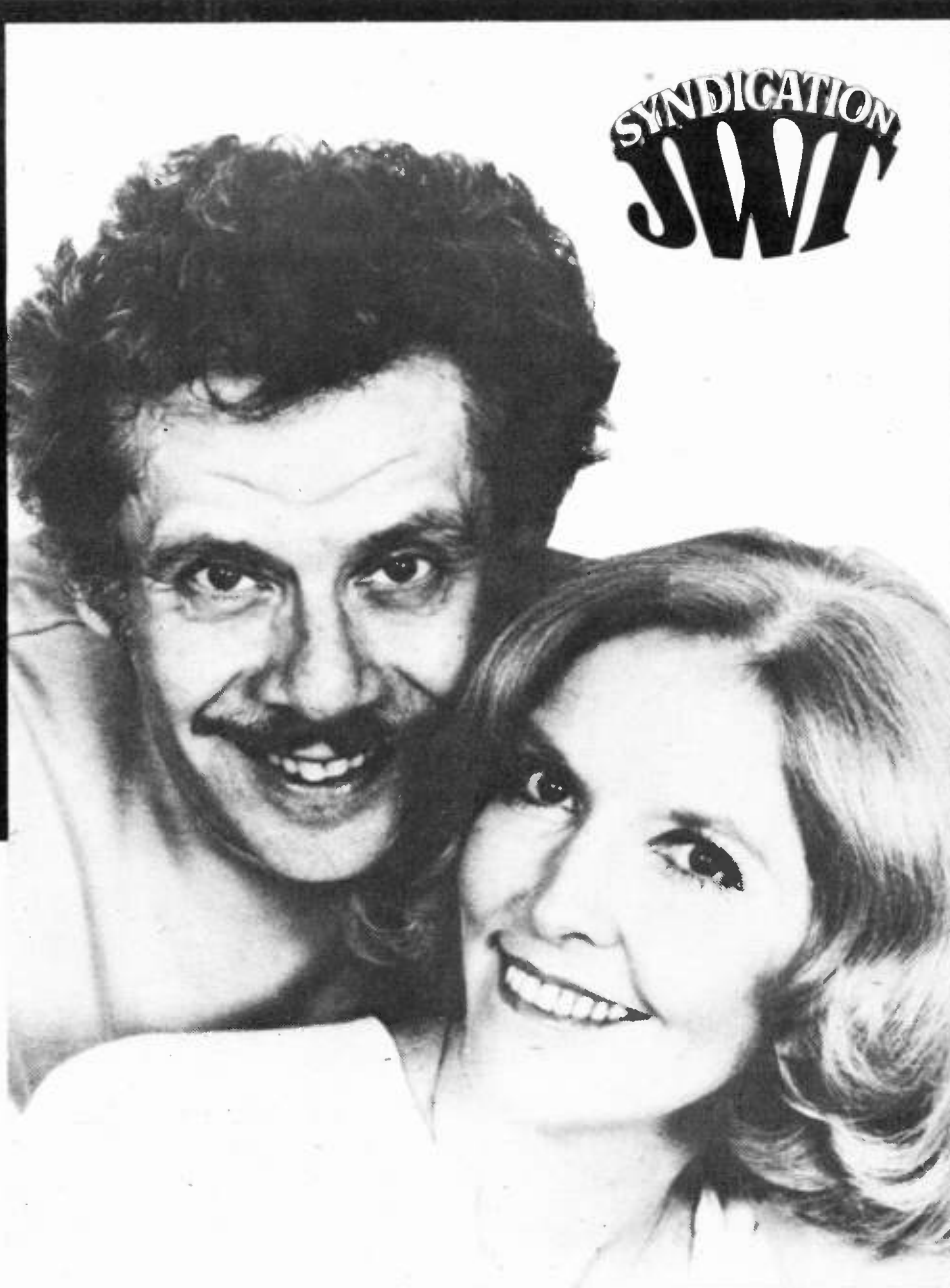






# TAKE FIVE

with  
**Stiller**  
and  
**Meara**



## NATPE: Teenager Needs Advice

(Continued from page 113)

most of the industry really is dedicated to the improvement of the product. Each year, our seminars give evidence of attempts — some failures, some successes — in this pursuit. Hey, critics, we do care and

we're in there trying.

Why has WTVJ encouraged me every year to leave my Miami office to participate, to serve on NATPE committees and to devote the necessary enormous amount of time to chairing this year's convention? Not to be a star, believe

me. Rather, to put its money and its manpower where its heart is. This is true of all member companies that have helped build NATPE. There is a genuine commitment to a constant acquisition of knowledge and the improvement of a forum that encourages such learning. The gingerbread of guest celebrities and buffet platters makes the process a little more comfortable and pleasant, but it never for one moment obscures or perverts the basic serious purpose.

NATPE is now faced with tough procedural choices. Shall we go to the exhibit-hall concept of booths to solve the problem of insufficient hospitality suites? Shall we subdivide the meetings still further, with four and five simultaneous workshops? Can an organization that represents so many diverse corporate opinions take public stands and become a lobbyist, as other organizations have?

Our membership is so large now that it represents, in some way, most of the readers of *Variety*. This is a logical place, therefore, to ask your advice. Jim Major, current NATPE president, is ready to relay your feelings on which directions NATPE should take. Or, if you are friendly with a particular board member, use him or her to transmit your suggestions. One of NATPE's strengths is its freedom from domination by cliques. Input by the membership is the key to sound growth. The press is by no means excluded from this process. Publications usually refuse to interfere, but individual reporters can — and often have — contributed valuable advice. It doesn't destroy any observer's objectivity to make a helpful suggestion.

As FCC chairman, Richard Wiley participated in four conferences, criticizing some policies of our members when he saw fit. We are grateful he was a NATPE booster in

general, though, and adopted some of his suggestions, which improved the agenda and the knowledge exchange processes. Similarly, we have benefited from the advice of such Washingtonians as Rep. Lionel Van Deerlin, FCC Commissioner Abbott Washburn and Sen. Frank Moss, along with dozens of the brightest minds from all corners of the industry.

Keep those cards and letters coming. As a force for good in our lives, television is only as effective as its programming. NATPE can be a vital conduit, all the better for your contributions.

## UHF Comes Of Age

(Continued from page 120)

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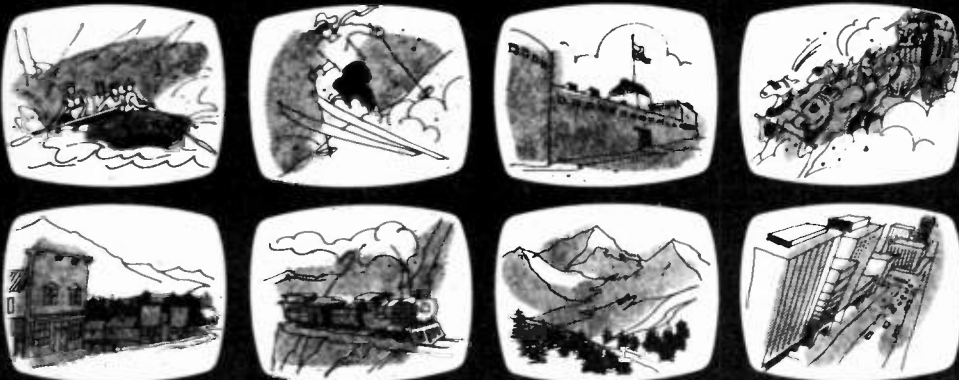
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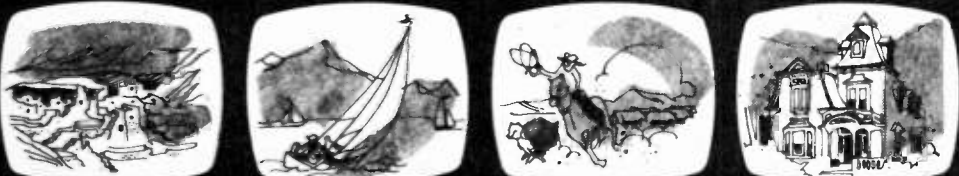
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Vice President, Creative Affairs, Ralph Edwards Productions



## KZAM-AM-FM Bought By Publishing Subsid

Seattle.

KZAM-AM-FM in Bellevue has been sold to Bellevue Radio Inc., a wholly owned subsidiary of Sandusky Newspapers Inc., publishing company headed by Dudley A. White of Santa Ynez, Calif.

A. Stewart Ballinger, major partner in the present KZAM ownership, Bellevue Eastside Ltd., did not reveal the price, but word is that it was about \$1,700,000. Ballinger said no staff or programming changes were planned as a result of the sale.

The station, which recently moved to new studios in Bellevue, began broadcasting in 1961 as a black-oriented FM outlet. In 1964 it was purchased by a firm whose general manager was Bellevue businessman Kemper Freeman, and it became KFKF. Bellevue Eastside bought the station in 1972 and its present format of rock music with emphasis on news and public affairs began in 1975.

Dayton, O. — Maggie Bohlen, account exec at WVUD-AM, elected president of local chapter of American Women In Radio & TV, succeeding WHIO's Toulia Stamm who transfers to Colorado. Peggy Alexander replaces Stamm as associate producer at WHIO-FM.

## Broadcast Lobbyists Sharpen Blade

(Continued from page 111)

man Michael Pertschuk, former Senate Commerce Committee counsel who penned much consumer legislation, has already put advertisers on notice that vid blurbs aimed at moppets have seen their heyday.

Proposed rules that could come as soon as next month will be designed to curb ad muscle on impressionable tots, a longstanding goal of Action for Children's Television. Although certain to be tested in court, the regs could change the nature of highly profitable kidvid.

Also targeted for FTC review are broadcast blurbs for over-the-counter drugs, mainstay of network news shows. While the FCC took the upper hand on the issue during hearings last year — hearings that produced few conclusions about OTC dangers — the FTC is expected to take a new look. Heading the probe will be Albert Kramer and Tracy Westen, two former public-interest lawyers who head the agency's Bureau of Consumer Protection.

Another personality the industry will be watching closely is Henry Geller, an articulate non-establishment communications expert who is heading the Commerce Dept.'s new office of telecommunications and information. Although Geller is still staffing up and his influence is yet to be tested, he could turn the office into an influential force to promote CATV and satellite communications.

Capitol Hill presents the usual question mark for

broadcasters in 1978. In the House Communications Subcommittee, for example, Chairman Lionel Van Deerlin (D-Calif.) will be picking up the pieces of his Communications Act rewrite now that his handpicked broadcast advisory committee opted not to participate in the project last month.

While Van Deerlin has not yet admitted defeat, it is apparent that support of broadcasters is crucial if the rewrite is to move anywhere. The action means broadcasters can probably forget any long-sought special interest legislation — such as license renewal — so long as Van Deerlin is chairman, and several industry lobbyists here fully expect some subtle reprisals such as in the area of appropriations.

The prospect is not particularly upsetting to an industry that so greatly values the status quo.

As for positive Congressional efforts, both House and Senate communications subcommittees will begin debating the Administration's proposed public broadcasting legislation this year, and will complete action soon on a CATV-pole attachment bill.

Also to receive Congressional airing this year is a report from the Copyright Office of the Library of Congress that will propose a performance royalty be paid by broadcasters and others. Vigorous opposition is promised, of course, and the issue can be expected to be buried this election year.

In short, 1978 will be a banner year for broadcast lobbyists and D.C. communications attorneys.

## Ireland TV-Radio Looking Up

(Continued from page 120)

ing the year, there was a swifter move toward the operation of a long-promised second tv channel.

Appointments to activate the project were made during the year, T.V. Finn becoming deputy director general to Oliver Maloney to head the operation. Jack White, former controller of tv programs, was switched in December to director of broadcasting resources.

White, strongly public affairs-oriented, was London editor of the Irish Times before joining RTE 16 years ago.

### Appointments In TV

Controllers of programs for tv will be Muiris MacConghail and Dick Hill. MacConghail was editor of tv's "Seven Days" public affairs program for some years before heading radio features and current affairs. After a spell in government service he returned to RTE as assistant to the director general and head of the Irish language services, Radio na Gaeltacht. Early in 1977 he was named an assistant controller of tv programs. Dick Hill, an assistant controller since 1976, started life in RTE as a researcher-reporter. He has latterly been head of tv features.

Two assistant controllers named in December were John Kelleher, editor of RTE's "The Politics Program," and Liam O'Murchu, head of Irish and children's programs since 1969.

### Second Channel Coming

Current plans are to have the second tv channel operating this year. Until this starts, a large part of the south and west of Ireland continue to have only single channel service. Other areas have had a choice of four channels, RTE plus BBC-1 and BBC-2 and ITV from Britain, mostly through relay services.

A strong lobby in the south has opposed RTE-2, proposing that it should either be handed over to another authority or provide the BBC for all areas.

No firm decisions have been announced for the type of programs to be transmitted on the second channel, but it is understood they will be a mixture of home-produced and imported material.

With the posts set for the new RTE-1 and RTE-2, Oliver J. Maloney, who has been director general of the outfit since 1975, announced that he would leave in April to take up a major post with private industry. He said that the introduc-

tion of two-channel tv would require new approaches and new people.

Maloney, who is in his 40s, has about two-and-a-half years to run on his first stint as director general.

### Kansas City Radio

(Continued from page 118)

him from 10-2. Murphy's bag is far out, crazy stuff, and he has held a top rating in his morning slot for years. Merz saunters in around 8 and flip-flaps back and forth with Murphy for a couple of hours. They win the funny-stuff listeners.

That seemed to be working okay, so the KMBZ management — Walt Lochman, general manager, and Steve Bell, program director — came up with an afternoon two-man act, the "Bill and Ray Show," 2-6. That's usually Bill Morse's disk-ing turn, and Ray Dunaway joins him 4-6 to toss around the banter, mostly ad libbing. Dunaway does his regular chore evenings, 7:30-10. The format is to let their personalities all hang out, and in the beginning they are making an amusing thing of it.

WHB (Storz Broadcasting), not to be outdone, has a morning team with Al Casey, program director and morning drivetimer, and Lee Douglas who recently came in from WPEZ Pittsburgh, where he was program director. Their slot is 5-9 in the a.m., and they are probably the youngest of the several airing teams, playing on the back-and-forth ad lib pattern.

Possibilities are that if the ratings are favorable on these two-man sessions, or at least not totally negative, there will be improvements in formats and scripting and a more all-out push for listeners' favor. Up to now there could be more professionalism and organization of the air material if the teams are going to make it for sure. It looks like that will be the 1978 goal for sure.

## Quarterly Income Up As Starr Reorganizes

Starr Broadcasting has reported a first fiscal quarter net income of \$302,646, compared to \$293,705 last year. The quarter ended Sept. 30. Respective revenues were \$7,604,923 and \$7,107,873.

Operational results of Arlington House Publishing were not included in the report because it earlier was decided to dispose of it. But Starr now plans to keep it, and from Nov. 1 on its results will be included in Starr's reports.

Starr pointed out that its 1976 quarterly result included operations of radio WLOK Memphis and WCYB-TV Bristol, Va., both of which were sold in the last fiscal year. It was also said that all divisions of the company were up in revenues (radio, tv and accessory sales) and that, due to the sale of broadcast properties, interest payments were down 43%.



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Art Director <b>RENE LAGLER</b>	Executive in Charge of Production <b>JACK WATSON</b>	



# 95th Congress & Broadcasting: First Session

(Continued from page 126)

taste and morals," while his colleagues, John Murphy (D-N.Y.), Frank Annunzio (R-Ill) and Robert Roe (D-N.J.), would simply pull the plug on any program that makes fun of an ethnic, racial or religious group. A bill introduced by Sen. Strom Thurmond (R-S.C.) would prohibit the broadcast of nudity, explicit sexual activity, gross physical violence and morbid torture.

## Year In Transition

Jimmy Carter's new production, "The Wonderful World Of Washington," preemmed in D.C. on Jan. 20 with many new faces on the variety bill. Broadcasters were most interested in new White House headliners, Ham Jordan, Jody Powell, Barry Jagoda, and matinee idol Fritz Mondale. Not to be forgotten in the wings awaiting a Senate call is former FCC General Counsel

Henry Geller, slated to be the administration's chief communications policy planner — but, unlike his OTP predecessors, Geller will be under the Commerce Dept.'s eye. On the Hill, the Senate Communications Subcommittee got a new chairman as Ernest Hollings (D-S.C.) took over from the popular dynamo John Pastore (D-R.I.), who retired to his Rhode Island home at the close of the 94th Congress. The subcommittee also gained a new minority chief as Bob Griffin (R-Mich.) replaced Howard Baker (R-Tenn.), who moved to a new Senate assignment. The death in December of the powerful and respected John McClellan (D-Ark.) had a domino-like impact on Senate chairmanships — Howard Cannon (D-Nev.) is expected to head the Commerce Committee, replacing Warren Magnuson (D-Wash.), who

is slated to head the Appropriations Committee. Over on the House side, Rep. Lionel Van Deerlin (D-Cal.) began his first full term as head honcho of the House Communications Subcommittee after replacing the late Torbert Macdonald (D-Mass.) in the chairman's post near the close of the 94th Congress. With all the changes, it was a banner year for posh D.C. eateries — each SRO with lobbyists trying to find out who's on first.

## Zinging Zero Fairness

In past years Sen. Bill Proxmire (D-Wis.) and Rep. Bob Drinan (D-Mass.) have pushed bills to can the Fairness Doctrine. Each view the FCC regs covering broadcaster news coverage a bush practice to hamstringing the press. Proxmire calls it the Unfairness Doctrine, a form of Orwellian doublethink. Last

session the repeal move also picked up the votes of Sens. Spark Matsunaga (D-Ha.) and Lee Metcalf (D-Mont.). There is little chance the bill will catch fire as the rest of Congress generally likes the idea that Walter, John, Barbara, Harry and the rest know that Washington is listening and remembering. While the Republic made it for 175 years without the Fairness Doctrine, the USSR follows its FD so well that no one says anything on any issue other than the weather -- and that's slated to go in 1984.

## 'Diversified' To Death?

(Continued from page 113)

proportion to the number of competing signals allowed within a given market, that the entrepreneurs and risk-takers leave to go where the rewards are, where a large potential audience can be mustered for the unusual event. Radio today offers precious little incentive to the licensee of old who financed a large independent news staff and a real commitment to local programming.

What does this mean to us in 1978? I believe it should mean that we look more carefully behind the catch-phrases and the slogans. Arrest the momentum for a moment and consider whether the cure we're suggesting really does apply to the diseases we perceive. If what we're concerned about is network primetime programming, is it wise to splinter the audience even further, precisely at the moment when each family is being given many new modes of program selection and programs from which to choose?

### Role Of Consultants

If the concern is with local news and public affairs, has there been sufficient consideration of how far we've come, and how quickly? Stations today do so much more than has ever been done before, it's a wonder to some of us that the people to do it have been developed so quickly. It's easy to blast the consultants, and the company I head does not use them, but in fact con-

sultants do cross-pollinate local stations and make them aware of developments in their field. They do scout able people and help move their careers along. And, most important, in at least one specific station which competes with one of ours, the consultant encouraged the licensee to adopt professional news standards and end some shoddy local practices.

The essence of my argument is that our impatience with some of the faults of this powerful and still-developing medium must not lead to destroying it by overcrowding the field to a point where the incentives will disappear, the audience will be fractionalized, and the entrepreneurial risk-takers will go elsewhere. In our economic system, the possibility of reward encourages energy, variety, and genuinely diverse results. At precisely the moment when more families than ever can choose from among cable, videodisk, cassette, subscription TVs and network programs from ABC, NBC, CBS, PBS, TVS, OPT, and a variety of ad hoc networks, that's the moment not to be fooling around with still more schemes to dilute the audience and resources. Let it cook a while, settle down.

All of this is not to say that the big broadcasting shouldn't be reminded of their responsibility and obligation to stretch these resources to the limit. What Group W has done with its "Evening" program is a great example. They had the resources, the courage, and the imagination to take a giant chance at each of their stations. The gamble had excellent chances for success precisely because the possible audience, if the shows worked, would be big enough to pay for the new people and equipment. The risk could be taken in the first place because, management willing, a certain proportion of profits could be written off against futures. And it could happen at Group W because this kind of creative innovation and energy has followed wherever Don McGannon has ventured. Think through the proposition, however, that a few more stations might already have been licensed in San Francisco and Boston, Philadelphia, Baltimore and Pittsburgh, splitting the audience and seriously diminishing the possible rewards. Only Group W can answer the question, but my guess is it would have made a venture like "Evening" so marginal as to be left on the producer's drawing board.

Recourses. Imagination. The entrepreneurial appetite. Service to the public. Commitment. Obligation and responsibility. Diversity.

These are some of the catch-phrases of our time. My thesis is that there is genuine, incalculable value to the public in energetic, committed local stations that express their franchise obligations in creative programming and local news and public affairs, and that have the economic strength to be independent of intimidation and use it to encourage robust debate, public access, and new kinds of programs. This kind of local commitment is more and more with us, in all sections of the country. We all learn by example — King Stations in the Northwest, Group W, WCVB in Boston ... and Post-Newsweek, among others.

Our counterparts existed in the Golden Age of Radio. They vanished as we crowded the spectrum and diminished the potential rewards for taking a risk. I hope we've learned that lesson. At this moment, when more program sources than ever are about to be made available to the average household, let's not allow the false rallying cry of "Diversity above all!" to destroy a system of local television stations that increasingly demonstrate genuine progress, responsiveness and commitment.



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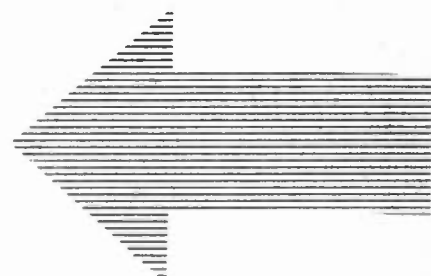
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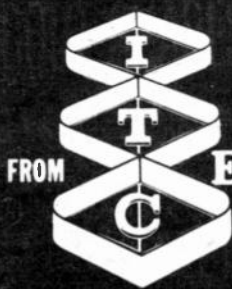
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FROM ENTERTAINMENT

AN ABC COMPANY

## Webs In New 'Personality' Era

(Continued from page 111)

ever gets enough rating to put some competitive sting in his verbal punch. And Klein has always been a believer that its the individual who makes the difference, not the corporate structure.

### CBS Account On Structure

Right now, CBS still lacks a program heavyweight who can put his impress on the web, but it's still looking. And, in fact, the "bench strength" network still puts more

faith in organization than in "personality." Wussler wasn't bounced for not knowing how to run a network, precisely; he was simply given a subordinate position in a restructured organization chart. CBS copied the ABC plan, with separate sales and programming divisions. The job was too much for one man, CBS decided, though Wussler wasn't the man in any case.

In any event, one of the prime in-

dustrial sports in 1978 ought to be watching Klein bait Silverman and the latter silently (more or less) plot his revenge. The towering grey columns of network profits should be relieved by a little color.

## Programs In Transit

(Continued from page 111)

terms occurred on Sunday night, the most hotly contested night of all, where CBS zoomed from third to first at the start of the season — and has stayed there. With new shows generally in trouble, because of the

strength of holdover skeins, the top-rated newcomer (CBS "On Our Own") made its mark on the toughest night, Sunday. With viewers generally shying away from new entries, the tendency to watch specials of familiar stripe was noticeably demonstrated, with nostalgic specials doing especially well.

### A Specials Season

As the specials continued to provide the only chance for a trailing web to upset the form in a given time period, it became obvious that booking of specials will continue unabated throughout the "regular" season — and the best place to spot them is as preemptions of sagging series on the sked. Thus, the prospects for midseason newcomers is just as gloomy as those encountered by the September starters — unless a newcomer happens to hit it big the first couple of times out, which is quite unlikely.

Consider the possibilities. Early in the season, Monday at 8 seemed a spot where a newcomer could possibly generate a second-place 30 share. But come January, ABC will move "The \$6 Million Man" there as CBS throws two sitcoms into the breach — so that soft spot will be gone. NBC has a stranglehold on the night at the moment. Tuesday is lopsidedly ABC's, with its lead-in, "Happy Days" and "Laverne & Shirley," representing a buzzsaw that has chewed up three competitors this season already. Both NBC and CBS are going with movies from 9 to 11, which should tend to counteract each other — and probably leave gaping two-hour holes to be filled in the schedules for next season.

Wednesday has been strong for ABC, with only "Baretta" showing signs of wear, and in late January it will be dispatched to Thursday night, replaced by "Starsky & Hutch." NBC has already moved "Police Woman" into the 10 o'clock slot, trying to siphon off viewers from ABC's "Charlie's Angels," which means the time period will have two cop shows vying for viewers. That same sort of situation, "Baretta" vs. "Barnaby Jones," will be repeated on Thursday — with NBC hoping that "Class Of '65" will benefit as the counter-programming choice. The early

hours of Thursday are not rich ground for breaking in new shows, as NBC is finding with its "James At 15," a nice enough little show that is suffering from tough competition and a 9 o'clock (rather than 8) time-slot.

Friday and Saturday hold some promise for newcomer introduction, but the promise is counterbalanced by the fact that sets-in-use levels on both nights, always the lowest of the week in past years, have dwindled even more this season — and any success encountered on those nights is of limited overall importance. There seem to be opportunities at Friday at 8, Saturday from 8 to 9 and at 10, but no one seems inclined to debut a potential blockbuster on those nights, which if not quite deserts yet are not oases either.

### Cream On Sunday

In contrast, Sunday's sets-in-use numbers are so high that the networks place only the cream shows there. To counteract CBS' sitcom block from 8 to 9, ABC is thrusting the expensive "How The West Was Won" on the sked in February and NBC will counter with "Project UFO" as its gamble. It's unlikely that both will flourish, with the odds favoring "West," due to previous exposure (and James Arness' name).

Still the probing and prodding to find a spot where a newcomer can get established continues, as none of the webs can stop trying. But, despite the assurances otherwise from the programmers involved, it becomes apparent from looking at the midseason changes that the "it's all a big crapshoot" slogan so often heard in the industry is becoming more and more the state of the programming art.

### Group W Signs Wexler

Group W has added Jacqueline Grennan Wexler, president of Hunter College of the City U. of N.Y., to its roster of radio commentators. She will make three commentaries a week for use by the seven Group W stations.

The group has taken on ex-Sen. James Buckley and National Urban League president Vernon Jordan as commentators during 1977.

## One (or two) for the road.

Thomson-CSF Laboratories keeps breaking conventional sound barriers (cords and booms) with RF microphone systems that offer reliable transmission with excellent range and true high fidelity.

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### Now Portability Plus.

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Model ENG 101 transmitter and receiver.



RM-102 transmitter and receiver.

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# Echoes Of 1977 Disk Sales Explosion

## See Industry Climbing To \$3 Billion Gross In 1978, Many Factors At Play In Boom

By FRANK MEYER

The record business exploded in 1977 with reverberations which promise to be heard well into 1978 and probably far beyond. Old standards of gold, platinum and even double platinum albums are being reevaluated while there's talk of creating "titanium" or some other precious metal to acknowledge multi-million unit sellers.

Ask a record executive why sales boomed last year and you'll discover either a pet theory or a guess. Some feel the deaths of top artists like Elvis Presley, Bing Crosby, the core of the Lynyrd Skynyrd group, et al, were responsible for a renewed interest. Some think local and national media attention to pop artists has pushed buyers toward their local stores. Others claim it is the mushrooming of retail outlets that is helping.

Joe Cohen, executive vice pres-

ident of the National Assn. of Recording Merchandisers, said "business is better than ever and growing faster than ever at all levels." He thinks the industry will sell \$3 billion worth of disks and tapes at retail this year. Walter Yetnikoff, president of the CBS records Group, called for a \$1 billion year by his firm alone, albeit worldwide, in 1980.

Cohen said there are manifold reasons for the surge. "First there's the sprouting of retail stores. There's literally a retail explosion which continues to grow. By itself the number of stores doesn't mean anything, but it makes it more convenient for anyone who has the slightest interest in buying records."

"Second, the sale of consumer electronics equipment. It parallels the growth of the record industry very closely. We know that after the

purchase of audio playback equipment, the consumer will realize his or her highest consumption rate of records. Likewise, we know that the more records and tapes they buy, the faster they upgrade their equipment.

"Third is the growing adult market. I feel the 25 to 35-year-old of today is continuing to buy records and tapes, unlike the previous generation at the same age. While this is taking place, teenagers who have replaced them are buying at least as many as today's 25-year-olds. There's an expanded consumer base of small to medium purchasers. The 25 to 35-year-old is staying in the music business even if he's buying fewer records."

"Fourth is the death of Elvis Presley. It got people who hadn't been in record stores in some years to return. They now feel comfort-

able in stores where for a number of years they had not. Complementing that, record surveys conducted by major companies indicate that somewhat more than 30% of all purchases of records and tapes are made impulsively once the consumer enters the store. That means creativity of in-store merchandising, display and salesmanship were influential in generating multiple sales from old Presley fans.

"Fifth, there has been multimedia exposure of recording artists with things like charts, reviews and articles in the print media and on TV where they can reach 30,000,000 or more viewers. There's a growing trend toward this kind of exposure."

"Finally, and probably most important, the record business roster of superstar talent had rapidly grown over the past two years, which means we as an industry

have become more predictable in the eyes of the business community and in the eyes of the advertising and consumer world.

"As a result, we have seen more artists than ever reach the 2,000,000-plus plateau. There has been a sophistication of marketing over the past few years in terms of research, advertising reach and frequency and our ability to take advantage of and tie into other activities in the entertainment world, including motion pictures."

Cohen said the industry still has a long way to go, but concluded, "When an artist reaches a certain level of sales, we've taken advantage of that and through a second effort of campaigns through media like TV we've reached a bigger mass market. We've just begun to scratch the surface of potential sales in our industry."

## British Disk Sales Up Slightly

London.

Of the 78,782,000 single and extended play records produced in the U.K. during 1976, some 56,924,000 were sold for £21,841,000 (\$39,750,620), per a new industry data compilation.

According to figures, prepared by the British Phonographic Industry, seven-inch disk sales were only 10,000 units up on 1975 though manufacturers' take jumped 14% to £21,841,000 pounds (\$39,775,000).

Between 1975 and '76 the cost of the seven-inch single rose by five pence, or around 10¢.

Sale of 12-inch LP records was down 9% for the same period although revenue was boosted from £107,955,000 (\$196,478,100) in '75 to £117,386,000 pounds (\$213,642,520) the following year.

Increase in the price of an album rose by 50 pence (91¢) between the two years.

Some 2,977,000 more cassettes were sold between '75 and '76 amounting to a 12% increase, the gross going from £25,801,000 pounds (\$46,957,820) to £28,778,000 pounds (\$52,375,960).

Production in the United Kingdom of records and prerecorded tapes 1975-1976.

	7-inch Records	12-inch Records	Cassettes	Cartridges
1975	75,735,000	101,982,000	20,171,000	4,261,000
1976	78,782,000	120,629,000	21,606,000	2,733,000

## New Wave Rolls Out Of Punk; Faces U.S. Market Test In 1978

By FRED KIRBY

The New Wave, which surfaced above ground last year, has a fateful year ahead of it. Beginning several years ago as punk rock, the high powered rock 'n' roll gained some respectability in 1977 under the New Wave handle by capturing many record deals and turning up on charts.

Internationally, singles by the Sex Pistols and albums by the Stranglers, two of England's top punk rockers, hit British charts while Blondie, an American act, scored well in Australia. Also, in England, such American acts as the Ramones, Talking Heads and Richard Hell & The Voidoids, all on Sire Records, are concert and disk faves.

New Wave bands have sprung up in many places, including the Saints and Radio Birdman in Australia, Rezillos in Scotland, Hurriganes in Finland, A Step Forward in Italy and Stinky Toys in France. Sweden, Netherlands and Japan are among other countries feeling New Wave impact.

In Canada, such music is centered around Toronto. Three of these groups hit New York last July

7-10 playing C.B.G.B. & OMFUG, a leading underground-punk rock Bowery cafe in New York. Of these, the Viletones were rebooked on several occasions. The Diodes and Teenage Head returned to Gotham playing Max's Kansas City. The Diodes is the first of these acts to gain a disk pact, being signed by CBS Canada. The Poles, another Toronto combo, hit C.B.G.B. a few weeks ago. This group etches for Nimbus 9. Performances of these Canadian acts are a hybrid of the British and American punk rock schools, although the violence associated with the former is often feigned by the Canadians.

Although the term "punk rock" first was used extensively in 1972 by Suicide, a still-active far-out New York act, the forerunners of the style seem to have been two other American acts: Iggy Pop and Lou Reed & The Velvet Underground, the former with his jerky, violent movements and lyrics, and Reed with his offbeat, matter-of-fact negative material. The superstar model is The Who, whose early tunes turn up in many New Wave

(Continued on page 148)

## 1977 Platinum & Gold Disks

Following is the list of platinum and gold record awards certified by the Recording Industry Assn. of America during 1977 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.

### PLATINUM SINGLES AWARDS

DATE	COMPANY	TITLE	ARTIST
Feb. 22	MCA	Car Wash	Rose Royce
Nov. 22	Warner Bros.	You Light Up My Life	Debby Boone

### PLATINUM ALBUM AWARDS

Jan. 5	Casablanca	Rock And Roll Over	Kiss
Jan. 6	United Artists	Greatest Hits	War
Jan. 6	Arista	This One's For You	Barry Manilow
Jan. 19	Asylum	Greatest Hits	Linda Ronstadt
Jan. 21	Columbia	A Star Is Born	Soundtrack
Jan. 25	Phila. Int'l.	All Things In Time	Lou Rawls
March 9	Warner Bros.	Rumours	Fleetwood Mac
March 10	Columbia	Animals	Pink Floyd
March 15	Kirshner	Leftoverture	Kansas
March 24	Janus	Year Of The Cat	Al Stewart
March 25	Capitol	Night Moves	Bob Seger
April 12	Asylum	The Pretender	Jackson Browne
April 13	ABC	Ask Rufus	Rufus, Featuring Chaka Khan
May 23	Epic	After The Lovin'	Engelbert Humperdinck
June 2	T-Neck	Go For Your Guns	Isley Brothers
June 10	Capitol	Book Of Dreams	Steve Miller Band
June 13	A&M	I'm In You	Peter Frampton
June 16	Arista	Barry Manilow Live	Barry Manilow
June 22	United Artists	Rocky	Soundtrack
June 30	Casablanca	Love Gun	Kiss
July 5	Columbia	Love At The Greek	Neil Diamond
Aug. 2	Portrait	Little Queen	Heart
Aug. 2	A&M	Right On Time	Bros. Johnson
Aug. 9	Columbia	Superman	Barbra Streisand
Aug. 11	Atlantic	Foreigner	Foreigner
Aug. 12	Capitol	Unpredictable	Natalie Cole
Aug. 12	Capitol	At The Hollywood Bowl	Beatles
Aug. 17	20th Century	Star Wars	Soundtrack
Aug. 18	Atlantic	CSN	Crosby, Stills & Nash
Sept. 1	Columbia	Rejoice	Emotions
Sept. 1	Columbia	J.T.	James Taylor
Sept. 12	RCA	Moody Blue	Elvis Presley
Sept. 20	Warner Bros.	Shaun Cassidy	Shaun Cassidy
Sept. 27	Columbia	Cat Scratch Fever	Ted Nugent
Sept. 27	Columbia	Free For All	Ted Nugent
Oct. 6	Warner Bros.	In Flight	George Benson
Oct. 7	ABC	The Floaters	The Floaters
Oct. 7	RCA	Ol' Waylon	Waylon Jennings
Oct. 11	CBS	Chicago XI	Chicago
Oct. 12	Asylum	Simple Dreams	Linda Ronstadt
Oct. 14	RCA	In Concert	Elvis Presley
Oct. 19	A&M	Anytime...Anywhere	Rita Coolidge
Oct. 19	Warner Bros.	Endless Flight	Leo Sayer
Nov. 9	MCA	Greatest Hits Volume II	Elton John
Nov. 14	United Artists	Out Of The Blue	Electric Light Orchestra
Nov. 15	20th Century	Songs For Someone You Love	Barry White
Nov. 21	Warner Bros.	James Taylor's Greatest Hits	James Taylor
Nov. 29	Columbia	Point Of Know Return	Kansas
Nov. 28	Casablanca	Kiss Alive 11	Kiss
Dec. 1	RCA	The Wonderful World Of Christmas	Elvis Presley
Dec. 6	Whitfield	In Full Bloom	Rose Royce

(Continued on page 142)



# ASCAP Moving Into 1978 With Challenge Of New Copyright Act

By STANLEY ADAMS

(President America Society of Composers, Authors & Publishers)

From its birth on Feb. 13, 1914, ASCAP has found every single year to be filled with challenge. Between the extraordinary creativity of our publisher members and diverse legal and illegal challenges to the entire notion of compensating the copyright owner, there has never been a dull year. Last year was no exception, and there is every indication that 1978 is going to be equally challenging.

The passage of the U.S. Copyright Act of 1976 was obviously the result of a sustained collective effort by many interested groups and parties, and ASCAP was undoubtedly among the leaders in the 19-year crusade that culminated in President Gerald Ford signing the new statute in October, 1976. The long-overdue copyright revision bill goes into effect on Jan. 1st, and a number of important policy matters remain to be settled by the new Copyright Tribunal whose members have been named and confirmed by the Senate.

There is a great deal of difficult work ahead for both the Copyright Tribunal and the entire music community. There are many parts of the new law that call for the highest interpretive skill and analysis, and only some of these questions will be resolved in 1978. It may be years before all of these questions are settled.

## Progressive Features

The new statute has a number of progressive features that will benefit both writers and publishers. The term of copyright has been extended to the life of the creator plus 50 years, and copyright owners will now derive significant licensing income for the first time from juke boxes, cable television, public broadcasting, country clubs, universities, fraternal and social organizations and a variety of other users who claimed exemptions under the obsolete 1909 statute. The board "for profit" exemption has been dropped, and the new specific exemptions such as those relating to religious services and face-to-face instruction in class rooms will mean that many music users will now require licenses. Right now, we are negotiating licensing agreements with a number of important national organizations representing users who have not paid for the right to perform copyrighted music in the past. Some of these negotiations seem likely to reach reasonable settlement shortly, but others may have to go to the courts or to the new Copyright Tribunal which has the authority to determine rates for certain categories of user if no agreement can be achieved. We are negotiating sincerely and energetically with all these organizations, explaining the licensing business and its practices to many people who may be unfamiliar or inexperienced.

While on the subject of licensing, I should also note that the ASCAP has completed in 1977 a major program of relicensing some 20,000 customers who operate taverns, lounges and nightclubs.

Now, 1978 is going to be another challenge year for ASCAP. We will be working to insure fair compensation from cable tv, public broadcasters and the whole new range of licensees who are now clearly subject to copyright responsibility under the 1976 changes. We will be planning for the licensing problems that are coming with the new technologies, and we will be pressing the drive that has brought so

many of the finest contemporary talents to ASCAP during the past decade.

As all of us in the music community know, the most common question is what sort of music will be in vogue tomorrow. Whatever it is, we will play a considerable part in it and a great deal of it is going to be licensed by ASCAP.

# Pirates Clip Disk, Book Biz In W. Germany

By HAZEL GUILD

Frankfurt.

Despite counterattacks by the German police, the pirates are making headway with illegal copies of records and books. They are even operating over pirate radio to sell their stolen goods.

In a recent crackdown, police here searched the premises of five small record firms and found masters by Frank Sinatra, Harry Belafonte and Nat King Cole, the master tape of a recent live Udo Juergens show, hundreds of cassettes of Elvis Presley songs, and illegally made recordings from concerts of top artists appearing in European concert halls.

There's a special new twist in West Germany, where there are currently about 2,000,000 foreign workers from such countries as Turkey, Yugoslavia, Spain and Italy. There are hundreds of black-market cassettes in Turkish and Serbo-Croat, designed to be sold to the foreigners.

## GEMA Losing

Not only are the major record distributors losing thousands of dollars because of the pirated records, but GEMA, the German musical rights society, is also losing thousands of dollars due to the composers and lyricists who it represents.

The Book Dealers Assn. of West Germany is also upset about the invasion of its copyrighted territory. Biggest criminal here is allegedly the photostat machine.

Major German firms who used to buy up to 20 subscriptions of costly technical publications are now buying just one copy — and using their photostat machine to reproduce copies for all their interested employees.

Some of the young Socialist publishers, have been illegally reprinting the works of famous Leftist writers.

German schools are sometimes permitted to make seven copies of a textbook. In northern Germany one school bought a single volume and made copies for everyone in the class. With the backing of the Book Dealers Assn. the school has been fined.

German Bibliothek Assn. has discussed the possibility of charging a copyright fee along with small processing fee for making copies of publications at hundreds of libraries in this country. The difficulties of arranging the fee and passing the fees along to the proper authorities have so far prevented any action.

Pirates have constantly invaded the airways in West Germany, some even broadcasting from outside the borders on ships in supposedly "free" waters, delivering a series of commercials interspersed with pop record shows aimed at the young buying public.

# 1977 Platinum & Gold Disks

(Continued from page 141)

Dec. 9 Columbia  
Dec. 9 Columbia

Jan. 3 Capitol  
Jan. 5 Casablanca  
Jan. 18 A&M  
Jan. 18 A&M

Jan. 21 Portrait  
Jan. 25 Rocket

Feb. 10 Epic  
Feb. 10 Ariola America  
Feb. 15 Epic  
March 1 Warner Bros.  
March 21 20th Century  
March 21 Asylum  
March 29 Atlantic  
March 31 Columbia  
April 1 RCA  
April 5 Warner Bros.  
April 6 Private Stock  
April 13 Capitol  
April 18 Mercury  
April 18 Capitol  
April 20 Capitol  
April 26 Mercury  
May 10 Warner Bros.  
May 12 Asylum  
June 9 Epic  
June 22 United Artists  
June 28 Atlantic  
July 7 United Artists  
July 11 Big Tree  
July 19 Warner Bros.  
Aug. 2 Columbia  
Aug. 9 RSO

Aug. 10 Imperial  
Aug. 17 20th Century  
Aug. 30 A&M

Sept. 7 Arista  
Sept. 8 GRT  
Sept. 12 RCA  
Sept. 14 Warner Bros.  
Sept. 23 United Artists  
Sept. 28 Casablanca  
Oct. 4 Warner Bros.  
Oct. 17 Epic  
Oct. 18 20th Century

Oct. 19 A&M  
Oct. 19 Warner Bros.  
Oct. 26 GRT  
Nov. 9 Elektra  
Nov. 9 Casablanca  
Nov. 14 United Artists

Nov. 29 Big Tree

## DATE COMPANY

Jan. 4 Columbia  
Jan. 12 Reprise  
Jan. 14 Janus  
Jan. 18 London  
Jan. 19 Dark Horse  
Jan. 20 Mercury  
Jan. 25 Kirshner  
Jan. 25 Capitol  
Jan. 26 Columbia  
Jan. 27 ABC  
Jan. 31 Buddah  
Feb. 8 Bearsville  
Feb. 12 Columbia  
Feb. 15 Warner Bros.  
Feb. 15 Capitol  
Feb. 15 Chrysalis  
Feb. 17 Elektra  
Feb. 17 ABC/  
Blue Thumb  
Feb. 17 ABC

Feb. 23 A&M  
Feb. 28 Casablanca  
March 1 Columbia  
March 1 MGM  
March 1 Capitol  
March 9 Columbia  
March 10 Mercury

March 15 Swan Song  
March 15 Warner Bros.  
March 24 RCA  
March 29 Elektra  
March 29 Atlantic  
March 29 Atlantic

March 30 RCA  
April 4 Atlantic

Down Two Then Left  
All In All

## GOLD SINGLES AWARDS

Hot Line  
Beth  
I'll Be Good To You  
Nadia's Theme  
(The Young & The Restless)  
Stand Tall  
Sorry Seems To Be  
The Hardest Word  
Enjoy Yourself  
Torn Between Two Lovers  
After The Lovin'  
Blinded By The Light  
I Like Dreamin'  
New Kid In Town  
Dancing Queen  
Evergreen  
Rich Girl  
I Never Cry  
Don't Give Up On Us  
I've Got Love On My Mind  
The Things We Do For Love  
Fly Like An Eagle  
Southern Nights  
Tryin' To Love Two  
When I Need You  
Hotel California  
Ain't Gonna Bump No More  
Lucille  
Undercover Angel  
Gonna Fly Now  
Angel In Your Arms  
Da Doo Ron Ron  
Best Of My Love  
I Just Want To Be  
Your Everything  
Travelin' Man  
Do You Wanna Make Love  
(Your Love Has Lifted  
Me) Higher and Higher  
Looks Like We Made It  
The King Is Gone  
Way Down  
Dreams  
Telephone Line  
"Star Wars" Theme  
That's Rock 'n' Roll  
Boogie Nights  
It's Ecstasy When You  
Lay Down Next To Me  
Strawberry Letter 23  
You Light Up My Life  
Telephone Man  
Nobody Does It Better  
I Feel Love  
Don't It Make My  
Brown Eyes Blue  
Swayin' To The Music

## GOLD ALBUM AWARDS

After The Lovin'  
Long May You Run  
Year Of The Cat  
Tejas  
Thirty-Three & 1/3  
Ohio Players Gold  
Leftoverture  
Night Moves  
Flowers  
Ask Rufus  
You Are My Starship  
Night Shift  
Animals  
Rumours  
The Best Of George Harrison  
Songs From The Wood  
Lost Without Your Love  
Southern Comfort

I Hope We Get To  
Love In Time  
Roots  
Dressed To Kill  
Love At The Greek  
24 Greatest Hits  
Unpredictable  
This Is Niecy  
The Best Of The  
Statler Brothers  
Burnin' Sky  
In Flight  
Dreaming My Dreams  
Queen  
Works, Vol. 1  
Court Of Crimson King/  
An Observation  
Greatest Hits-Vol. II  
Arrival

Boz Scaggs  
Earth, Wind & Fire

The Sylvers  
Kiss  
Bros. Johnson  
DeVorzon & Botkin

Burton Cummings  
Elton John

Jacksons  
Mary MacGregor  
Engelbert Humperdinck  
Manfred Mann's Earth Band  
Kenny Nolan  
Eagles  
Abba  
Barbra Streisand  
Daryl Hall & John Oates  
Alice Cooper  
David Soul  
Natalie Cole  
10cc  
Steve Miller Band  
Glen Campbell  
William Bell  
Leo Sayer  
The Eagles  
Joe Tex  
Kenny Rogers  
Alan O'Day  
Bill Conti  
Hot  
Shaun Cassidy  
Emotions  
Andy Gibb

Ricky Nelson  
Peter McCann  
Rita Coolidge

Barry Manilow  
Ronnie McDowell  
Elvis Presley  
Fleetwood Mac  
Electric Light Orch  
Meco  
Shaun Cassidy  
Heatwave  
Barry White

Bros. Johnson  
Debby Boone  
Meri Wilson  
Carly Simon  
Donna Summer  
Crystal Gayle

Johnny Rivers

ARTIST  
Engelbert Humperdinck  
Stills & Young  
Al Stewart  
Z.Z. Top  
George Harrison  
Ohio Players  
Kansas  
Bob Seger  
Emotions  
Rufus, Featuring Chaka Khan  
Norman Connors  
Foghat  
Pink Floyd  
Fleetwood Mac  
George Harrison  
Jetro Tull  
Bread  
Crusaders

McCoo & Davis

Quincy Jones  
Kiss  
Neil Diamond  
Hanks Williams  
Natalie Cole  
Deniece Williams  
The Statler Bros.

Bad Company  
George Benson  
Waylon Jennings  
Queen  
Emerson, Lake & Palmer  
King Crimson

John Denver  
ABBA

(Continued on page 146)





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MUSIC BY

**GEORGE DUNING**

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Representation:

THE ROBERT LIGHT AGENCY, *Artists' Managers***Aussie Disk Talent Makes Bid  
For Big Sales In World Market**By MICHAEL GUDINSKI  
(Director, Mushroom Records)

Sydney. The Australian recording scene has never looked better from a talent point of view. A truly Australian group, The Little River Band, have smashed through the U.S. charts with the success of the "Help is On Its Way" single and the "Diamantina Cocktail" album.

This is the boost that is needed as quite a number of American companies had put faith in Australian talent previously and not reaped the success that had been hoped for. With other groups like AC/DC and Split Enz having attained success in different markets, the chances of

further major success are very realistic.

During 1977 we saw more companies sinking a lot of money behind various Australian groups and solo performers. Two relatively obscure names have come from nowhere and have had major chart successes in the past six months, namely, Dragon and the Ferrets.

Overall, 1977 was a tough year. We have undergone a great amount of union unrest which has had its effect on most industries, and especially this one.

Apart from superstar sellers, various distributors have reported a

sales decline of up to 40% and already a few companies, including RCA and CBS, increased their album prices to almost \$9.

With the virtual non-existence of discount record shops, records become an expensive item for the consumer. A pre-Christmas election again affected sales in a normally very healthy period for this industry. It is hoped that with the Liberal government being returned to office with such a strong margin, it will be able to stabilize some of the companies' major economic problems.

The Australian marketplace has become a very important one for international acts as part of their yearly touring schedules with more, and more artists reaching our shores. Those already finalized for early '78 include Electric Light Orchestra, Boz Scaggs, Bob Dylan, David Bowie, Bonnie Raitt, Foreigner and many more being talked about.

The media scene in Australia is healthier than ever. In mid '77 we saw the emergence of Australia's first late night rock tv show oriented towards album tracks. Called "Nightmoves," it has enabled artists like Emerson, Lake & Palmer to have a national No. 3 album and single in this market. It joins the ranks of the popular "Countdown" and several other pop and kid-vid shows enabling Australia to be the biggest market in the world for tv exposure of rock and pop acts.

Overall, 1978 should be a very exciting year for the Aussie industry, not only at home, but internationally, with several groups looking set to crack the world market wide open.

**Music Biz Gives 200G  
To Martell Foundation**

Bruce Lundvall, president of CBS Records, has presented a check for \$200,000 to the T.J. Martell Memorial Foundation for Leukemia Research facility at New York's Mt. Sinai Hospital.

Money was first installment of proceeds raised in March at the foundation's 1977 Humanitarian Award dinner at which Lundvall was honored. It's claimed dinner raised greatest amount of funds at any single charity event in the history of the music industry. Additional funds were raised Nov. 23 at a benefit opening of Lou Rawls on Broadway at the Mark Hellinger Theatre.

Foundation is named for the late son of CBS Records exec Tony Martell. In addition to supporting the research facility and staff, the funds will be used to bring to the U.S. Dr. David Weiss of Israel and Dr. George Svet-Moldausky of the USSR, leading leukemia researchers.

**Rock Concert B.O. Defies Gravity  
In Frisco; But No Levity For Jazz**

San Francisco.

Music continues to dominate the Frisco entertainment scene. And, as usual, Bill Graham continues to dominate the Frisco (and environs) music scene.

His venues multiply like rabbits, and his latest muse is to take over a nightclub — Bimbo's perhaps — on a regular basis.

But, gradually, out-of-town promoters are starting to tromp with success on Graham's turf. Concerts West, for example, is purveying such past Graham attractions as the Beach Boys and Rod Stewart, among others.

Still, nobody has been able to match the Graham titans — those "Days on the Green" at the Oakland Coliseum Stadium, nine of which this year took in between \$3.5 and \$4,000,000.

One of the major money men in this market in '77 was Boz Scaggs, who pulled about \$300,000 in four nights in Berkeley, symptomatic of the fact that producers aligned with the U. of California are discovering gold on that once strife-torn campus.

Rock b.o. continues to defy gravity here. One reliable estimate says it's up 20% for the year, while pop biz has slumped slightly.

Jazz keeps trying to make a comeback in Frisco but continues to encounter trouble.

Matador, a longtime popular jazz spot, changed formats. Christo's opened downtown but has been commercially uneven. The Reunion, on trendy Union Street, does a modestly consistent jazz biz, though. And Great American Music Hall delivers for its jazz bookings. However, one of the more creative jazz spots, Keystone, has more valleys than peaks.

The club that has taken off here in '77 — after a dreadfully slow start — is the Old Waldorf, which turns over big name acts every 48 hours and packs 'em in at \$7.50. Operator Jeff

Pollack is capitalizing with such entries as Tower of Power, Santana, Roy Orbison, Jerry Lee Lewis, Jesse Colin Young, Elvin Bishop, Iggy Pop. Your basic gamut.

They're making it. What isn't, though, is punk rock, at least not with the impact of other cities. This is a music-loving town that won't quite cotton to anti-music. And so much of the Frisco scene is bizarre, there's little the punkers can do to shock, stupify and amaze local audiences.

**EW&F Benefit**

Largo, Md.

Proceeds for the Dec. 29 Earth, Wind & Fire concert at the Capitol Music Center here benefitted the Congressional Black Caucus Internship Program.

The program, started earlier this year, is geared to providing graduate students with firsthand knowledge of the legislative process. Concert is being jointly presented by CBS Records and the Congressional Black Caucus.

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# 1977 Platinum & Gold Disks

(Continued from page 142)

April 5	Warner Bros.	The Roaring Silence	Manfred Mann's Earth Band
April 5	Epic	The Jacksons	Jacksons
April 11	A&M	Come In From The Rain	Captain & Tennille
April 12	Polydor	A Rock And Roll Alternative	Atlanta Rhythm Section
April 12	Fantasy	Unfinished Business	Blackbyrds
April 13	Warner Bros.	Montrose	Montrose
April 13	Warner Bros.	Ahh...The Name Is Bootsy Baby	Bootsy's Rubber Band
April 19	T-Neck	Go For Your Guns	Isley Brothers
April 19	Reprise	Gord's Gold	Gordon Lightfoot
April 21	United Artists	Rocky	Original Soundtrack
April 26	Warner Bros.	Endless Flight	Leo Sayer
April 26	Columbia	Festival	Santana
May 2	Columbia	The Wold, The Innocent	Bruce Springsteen
May 5	Capitol	At The Hollywood Bowl	Beatles
May 10	Columbia	The Best Of Friends	Loggins & Messina
May 11	Capitol	Book Of Dreams	Steve Miller Band
May 16	Atlantic	Foreigner	Foreigner
May 17	Little David	Toledo Window Box	George Carlin
May 20	Atlantic	Person To Person	Average White Band
May 23	Phila. Int'l.	Teddy Pendergrass	Teddy Pendergrass
May 24	A&M	Right On Time	Bros. Johnson
June 2	Portrait	Little Queen Heart	DJM
June 2	djm	Ain't That A Bitch	Johnny Guitar Watson
June 2	DJM	A Real Mother For Ya	Johnny Guitar Watson
June 2	Reprise	Carolina Dreams	Marshall Tucker Band
June 8	Casablanca	Kiss	Kiss
June 8	Casablanca	Parliament Live/	Parliament
		P Funk Earth Tour	
June 13	A&M	Izitso	Cat Stevens
June 13	A&M	I'm In You	Peter Frampton
June 14	RCA	Ol' Waylon	Waylon Jennings
June 14	Cotillion	Slave	Slave
June 16	Arista	Live	Barry Manilow
June 20	ABC	Changes In Latitudes,	Jimmy Buffett
		Changes In Attitudes	
June 22	Columbia	Superman	Barbra Streisand
June 23	Casablanca	Hotter Than Hell	Kiss
June 24	RSO	Bee Gees Live	Bee Gees
June 24	Arista	Melissa	Melissa Manchester
June 28	Atlantic	CSN	Crosby, Stills & Nash
June 30	Casablanca	Love Gun	Kiss
July 5	Columbia	J.T.	James Taylor
July 5	Phila. Int'l.	Unmistakably Lou	Lou Rawls
July 8	Deutsche	Beethoven: The 9	Berlin Philharmonic/Karajan
	Grammophon	Symphonies	
July 11	Epic	Cat Scratch Fever	Ted Nugent
July 12	Columbia	Rejoice	Emotions
July 12	Columbia	Travelin' At The	O'Jays
		Speed Of Thought	

(Continued on page 148)

## CLEVE. AFM SPARKS CUFFO CONCERTS FOR OVER 1-MIL PEOPLE

By SANFORD MARKEY

Cleveland.

The Cleveland Federation of Musicians will provide free concerts to over 1,000,000 persons during the fiscal year beginning next July with a budget of \$475,000.

The venture that will provide employment to dozens of local musicians as well as nationally-known bands is directed by Anthony A. Granata, president of the local musicians union, and follows the highly successful pattern realized this year on a budget of \$438,000 from grants, the union's trust fund, city contributions and business donations that made at least 2,000 free concerts available in 1976-77.

At least 12 headliners were involved including Buddy Rich, Chico Hamilton and Woody Herman.

Funds for the project came from the union (\$96,000), Cleveland recreation department (\$190,000), Musicians Trust Fund, which cosponsors the concerts, (\$117,000), and the various local suburban communities where musicians play (\$35,000). For the coming year, Granata anticipates budget contributions to increase to at least \$475,000.

The current program includes at least 150 high school musicians playing in a series of rock concerts that are particularly popular in the nabes. Another educational venture is a sponsored monthly series of jazz shows at Cleveland State University.

Two major community-wide programs were recorded by musicians in the more than 250 union cosponsored events. Biggest involvement came July 26-29 when 80 bands played for about 350,000 people in the All-Nations Festival on the downtown city Mall.

This past summer marked, for the first time, appearances by country-western stars. Also new was a classical brass ensemble under the direction of John Ross. All professional musicians work for scale.

## Adelphi Label Adding Distribution Deals

Baltimore.

Adelphi Records, small nine-year-old label based in Silver Spring, Md., near Washington, has inked new deals with several distributors in North America. The diskery is revamping its overseas distribution, aiming for new international pacts by early next year.

Adelphi prexy Gene Rosenthal said the label has shifted affiliation to Progress Records in Cleveland, which services Ohio and western Pennsylvania, and added Tara Record and Tape Distributing Co. in Atlanta, County Distributors in southern Virginia, Aquarius Distributors in New England, New Music Distributing in Nashville and Treble Clef Records in Ottawa.

Adelphi's catalog is nearing 50 titles, buoyed by expansion this year with The Adelphi Jazz Line label. Other concentration has been in blues and folk with such names as Rev. Gary Davis, Patrick Sky and Bukka White in addition to lesser known and local acts.

## Appeals Overturn Payola Convictions

Newark.

Two Federal Court verdicts stemming from grand jury payola investigations here were overturned by the U.S. Circuit Court of Appeals, in Philadelphia last year. Neither case has been rescheduled yet by the U.S. attorney's office.

The two cases, one involving Nat Tarnapol, Brunswick Records prez and other execs of the firm, and another involving Frankie Crocker, a program director for black-oriented radio, were the only cases to go to trial in a series of indictments and presentments by the grand jury. Other indictments, in various venues, resulted in guilty pleas.

Tarnapol had been sentenced to three years imprisonment and fined \$10,000. Fined \$10,000 and sentenced to two years each were Peter Garris, Brunswick's v.p.-sales manager; Irwin Weigan, bookkeeper and secretary-treasurer; and Lee Shepp, production manager.

The three-judge Circuit Court panel reversed jury findings that the four defendants had attempted to defraud the U.S. by impeding the functions of the Internal Revenue Service and of using the mails to defraud artists and writers.

Referred back for retrial were charges of conspiring to deny radio stations and the public of the "loyal services of disk jockeys" through secret payments.

Senior Circuit Judge Albert B. Maris said there was insufficient evidence to support findings that the execs willfully impeded the IRS in the accounting and collection of income taxes. He said there was no evidence that Brunswick or affiliated Dakar Records filed improper tax returns.

In the Crocker case, a three-judge Appellate Court ruled that Judge Frederick B. Lacey had erred in Federal Court here in allowing the Government to present potentially damaging testimony from Charles A. Bobbitt, James Brown's manager, which was unrelated to Crocker's two-count indictment charging lying to the grand jury in 1975.

Crocker had been convicted on one count involving the giving of 12 false answers regarding more than \$10,000 received from Rocky G., Prez of Rocky G. Productions of Teaneck, N.J., in 1974 and 1975. Crocker was acquitted on the second count.

Cory Wells, ex lead singer of Three Dog Night, has signed with A&M Records, where "Touch Me," produced by David Anderle, will be his first album. Pact reportedly calls for at least eight LPs in five years.

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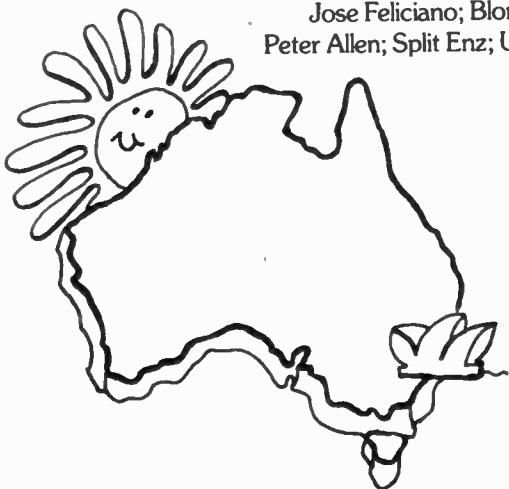
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# 1977 Platinum & Gold Disks

(Continued from page 146)

July 13	A&M	Even In The Quietest Moments...	Supertramp
July 13	Oasis	I Remember Yesterday	Donna Summer
July 15	Columbia	On Your Feet Or On Your Knees	Blue Oyster Cult
July 18	20th Century	Star Wars	Soundtrack
July 26	Impact	Alleluia Praise	Various Artists
		Gathering For Believers	
July 28	ABC	The Floaters	Floaters
Aug. 1	RCA	Are You Ready For The Country	Waylon Jennings
Aug. 1	Capitol	Maze, Featuring Frankie Beverly	Maze
Aug. 2	Atlantic	Going For The One	Yes
Aug. 2	A&M	Crime Of The Century	Supertramp
Aug. 9	Epic	Nether Lands	Dan Fogelberg
Aug. 9	Epic	You Get What You Play For	R.E.O. Speedwagon
Aug. 9	Warner Bros.	Shaun Cassidy	Shaun Cassidy
Aug. 10	United Artists	Kenny Rogers	Kenny Rogers
Aug. 10	Blue Note	Platinum Jazz	War
Aug. 16	Warner Bros.	A New Life	Marshall Tucker Band
Aug. 17	Arista	It's A Game	Bay City Rollers
Aug. 18	A&M	Anytime...Anywhere	Rita Coolidge
Aug. 25	A&M	A Place In The Sun	Pablo Cruise
Aug. 25	A&M	Equinox	Styx
Aug. 25	ABC	Float On	The Floaters
Sept. 6	A&M	Ozark Mountain Daredevils	Ozark Mountain Daredevils
Sept. 12	RCA	Pure Gold	Elvis Presley
Sept. 14	Warner Bros.	Living' On The Fault Line	Doobie Bros.
Sept. 16	Arista	I Robot	Alan Parsons
Sept. 16	Columbia	Chicago XI	Chicago
Sept. 16	RCA	Beauty On A Back Street	Daryl Hall & John Oates
Sept. 19	Asylum	Simple Dreams	Linda Ronstadt
Sept. 20	Columbia	Celebrate Me Home	Kenny Loggins
Sept. 20	Arista	The Outlaws	Outlaws
Sept. 20	20th Century	Sings For Someone You Love	Barry White
Sept. 23	Capitol	Simple Things	Carole King
Sept. 28	Casablanca	Star Wars And Other Galactic Funk	Meco
Sept. 30	MCA	Greatest Hits, Vol. II	Elton John
Sept. 30	RCA	Welcome To My World	Elvis Presley
Oct. 3	Atlantic	Luna Sea	Firefall
Oct. 4	Atlantic	Love You Live	Rolling Stones

(Continued on page 150)

## New Wave Rolls

(Continued from page 141)

disks and performances.

Punk rock exploded into the headlines late in 1976 when the Sex Pistols shocked many by using four-letter expletives on British tv. Resultant furor closed many English venues to punk rockers and started the Sex Pistols on their series of pacts with record labels, culminating with a Warner Bros. deal. Release of their first U.S. album on that label late last year is expected to spearhead New Wave disk sales in 1978 along with the third Sire album by the Ramones.

### The Damned

The Damned were the first Britishers of this stripe to hit the States with a short club tour last spring. Although they did well in some spots, such as C.B.G.B., the visit had little impact. While units such as the Sex Pistols, the Clash and the Damned among Britishers and the Ramones among Americans dig the punk rock designation, others prefer New Wave as do the record companies interested in image and respectability.

New Wave includes acts not negative in their approach as is punk rock, although still grounded in high-decibel rock 'n' roll. Britishers in this category who made good impressions in American tours last year were the Jam and Eddie & The Hot Rods, the former on Polydor and the latter on Island in the U.S. Elvis Costello, whose Columbia album proved successful, also clicked in his Stateside debut.

Edward Rosenblatt, Warner Bros. Records' sales & marketing v.p., refers to New Wave as today's rock 'n' roll with sales for the Sex Pistols and Ramones mirroring the growth of that kind of music.

Hilly Kristal, operator of C.B.G.B., blamed lack of airplay for the relative slowness of New Wave to register big sales. He noted that late last year, this material started to turn up on radio, which portended well for 1978.

Kristal expanded his operations just after Christmas by opening the C.B.G.B. 2d Ave. Theatre, a 1,700-seat hall in what formerly was the Anderson Theatre. Opening show featured Talking Heads, Shirts and Tuff Darts. The next night the Dictators and Dead Boys held forth, while Patti Smith and Richard Hell & The Voidoids were the three-day attraction leading up to New Year's Eve. How this theatre fares in 1978 will tell much about the New Wave.

### More Concert Dates

Seymour Stein, Sire prexy, notes that the Ramones and other New Wave acts had more concert dates in the U.K. last year than in the U.S. European acceptance has been aided by such execs as Jean-Noel Ogouz at Pathe-Marconi, France, and Carlo Basile of RCA Italy.

Such American labels as Bomp Records and Terry Ork's Ork Records are being sought for distribution internationally, although they've yet to make an impact in their native U.S. Some other American acts have their own labels, such as Startoon on Anamaze.

Stein notes a spread of action in the states as distributors in the south as well as on both coasts are reporting good sales.

The combos come from all over. The Suicide Commandos are from Minneapolis, Devo from Akron, and the Dead Boys and Pere Ubu from Cleveland as well as a host of acts from New York, Los Angeles and Boston. Suicide commandos and Pere Ubu are on Phonogram's new punk rock label.

The international spread is even wider. Nippon Phonogram has recently issued a collection with the Ramones, Patti Smith, Talking Heads, Damned, Boomtown Rats,

Hell & the Voidoids, Dead Boys and Little Bob Story as well as an oldie by the New York Dolls, who were leaders of the glitter-rock era. That term also arose as counter to a less respectable one of "freak rock."

The Dictators and Television, on Asylum and Elektra respectively, have done better internationally than in the U.S. Among other New Wave acts, Patti Smith on Arista, Mink Deville and the Shirts on Capitol, Willie (Loco) Alexander & The Boom Boom Band on MCA, Richard Gordon on Private Stock, Blondie on Chrysalis, Demons on Mercury, and DMZ on Sire.

Tours also are being lined up, including one with the Ramones and Runaways, which hits the Palladium, N.Y. Saturday (7). A Ramones tour with the Talking Heads and Eddie & The Hot Rods only drew half houses late last year. It was aborted when one of the Ramones was seriously injured backstage at the Capitol Theatre, Passaic, N.J. However, Frank Barsalona, Premier Talent prez, called the dates a successful first step.

## ROME HI-FI SHOW A CLICK EAR-BUSTER

Rome.

The turnout late last month at the Congress Palace in the Rome suburb of EUR for the third annual "Sound" exhibition was the biggest to date in what looked like a youth stampede at peak hours.

Most of the equipment companies added demonstration booths.

In addition to the mart, "Sound" organizer Francesco Bianchi and his program director Giovanni Cipriani staged a four-day pageant of pop and rock talent in the basement auditorium. Singers and combos included Lucio Dalla, Eugenio Bernato, Toni Esposito, the Lazio Singers, the Old Time Jazz Band the Luigi Toth Ensemble, The Mechanical Office, Crash, The Mushroom, and Bobby Solo.

Though a lot of platters, tapes and cassettes from most of the leading recording companies were sold during the four day event, youth music masses seemed primarily stimulated by the assortment of national and international hi-fi hardware that filled the entire main level of this multi-functional arena.

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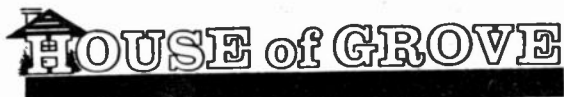
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I work with and for my sons and daughter-in-laws to further the education of my grandchildren.

Benny Goodman and his orchestra will give a benefit performance at Roseland for the American Federation of Musicians, Local 802, Max Arons, president, Lou Russ, secretary and thanks to Mrs. Nancy Lee Brecker, Mr. O'Connor and Sy Smith.



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# Britain's Leisure-Time Spending

London.

A survey of 1976 leisure spending in the U.K., carried out by the British Phonographic Industry (BPI), indicates that the cash spent on alcohol was a staggering 39.5% of the total as compared to 2.2% on spectator entertainments (cinema, sports, etc.) and a meagre 1.7% on disks and tapes.

A seven-year data chart follows:—

Percentage of leisure spending on:	1970	1971	1972	1973	1974	1975	1976
Alcoholic drink	37.4	36.4	35.2	35.8	36.6	37.7	39.5
Holidays	12.0	12.9	14.1	13.0	10.6	12.0	11.8
Tv, radio & audio equipment	9.0	9.4	10.4	11.1	10.6	9.5	8.8
DIY & gardening	7.6	7.8	7.3	7.5	8.3	8.2	8.1
Hobbies & pastimes*	8.9	8.7	8.4	8.5	9.0	8.2	7.8
Books, newspapers & magazines	7.5	7.6	7.6	6.9	7.3	7.5	7.3
Eating out	5.5	5.4	5.3	5.2	5.4	5.4	5.5
Gambling	5.0	5.2	4.8	4.6	4.7	4.5	4.3
Sport & recreation, participation	2.8	2.9	3.0	3.3	3.2	3.0	3.0
Entertainment, spectator**	3.0	2.9	2.6	2.5	2.4	2.2	2.2
Recorded music	1.0	1.1	1.3	1.6	1.9	1.8	1.7
Leisure spending in billions of pounds	6.2	7.1	8.3	9.5	10.7	13.0	15.1
Leisure spending as a percentage of consumer expenditure	19.6	20.3	20.7	21.1	20.6	20.3	20.4

\*Including toys, games, photography, arts and crafts & musical instruments.

\*\*Cinema, spectator sport, etc.

Source: "UK Leisure Markets"

Produced by The Henley Centre for Forecasting in cooperation with Leisure Consultants.

## Remembering Billy Hill, A Cleffer Who Brought Tin Pan Alley Out West

By WINTHROP TILLEY

Pop songs have a way of taking on lives of their own, leaving in limbo the names of their writers. Oblivion certainly has been the fate of a composer and lyricist who was a red hot writer for the Shapiro-Bernstein Music publishing firm in the 1930s. Nearly 40 years since his death at least one of his numbers is heard now and then as a "folk song" and others have made it as "standards." The folk tune is "They Cut Down the Old Pine Tree," a tear-jerker 1929 copyright that was given a rugged workover by the Bogen & Armstrong group in a performance at Wolftrap in 1975. The standards are "The Glory of Love," "In the Chapel in the Moonlight," "Have You Ever Been Lonely," "The Old Spinning Wheel," "The Last Roundup," and "Wagon Wheels," among others.

William J. Hill, who wrote under the name of Billy Hill (and for a short time used the pseudonym George Brown), was born in Boston in 1899. As a boy he studied violin under Karl Muck at the Boston Conservatory, then at age 17 he left on a prolonged wanderjahr. He went west, of course, and one account has him as far as Honolulu. Described as "violinist, pianist and conductor" he is alleged to have organized the first jazz band in Salt Lake City and performed in a Chinese restaurant. Hill is also said

to have played in frontier dance halls in Nevada, Idaho and Montana.

In 1929 Hill joined ASCAP and was able to collect royalties. When Hill made real money by turning out

hit after hit he again indulged his taste for travel, this time to Europe. There is an account of a chance meeting between Hill and Mascagni in Rome in 1934. In that same year "The Last Roundup" and "Wagon Wheels" were featured in the "Ziegfeld Follies."

In 1936, he was in Hollywood and had a hand in the Bing Crosby picture "Rhythm on the Range," and probably in other films as well.

Under circumstances as pathetic as the lyrics of many of his songs, full of loneliness and early death, Hill died alone in a hotel room in Boston on Christmas Eve 1940.

No albums devoted exclusively to Hill songs are current, but the 1977 Phonolog lists 40 different recordings of his songs.

## Pinch Alleged Pirates In Route To Mexico

El Paso.

Two men have been arrested here by FBI agents on charges of copyright law violations as they were loading allegedly counterfeit 8-track tapes onto a truck said to be headed for Mexico. David Vargas Acuna, 25, El Paso, was freed on \$5,000 personal recognizance bond and Benito Segovia-Alvarado, 23, Juarez, Mexico, was held in lieu of (Continued on page 150)

# Crosby, Presley, Other Giants Of Music Biz Died During 1977

Death claimed some of the biggest names in the recording industry last year. During a two-month period from Aug. 16-Oct. 14, Elvis Presley, Maria Callas, Leopold Stokowski and Bing Crosby passed away.

A plane crash in Gillsburg, Miss., in late October killed three members of rock combo Lynyrd Skynyrd, Ronnie Van Zant, Cassie Gaines and Steve Gaines. Auto crashes took the lives of Mark Bolan, British rocker, Sept. 16, and Dr. Peter Carl Goldmark, developer of the longplaying record, Dec. 7.

Presley, who was a prime force in popularizing rock 'n' roll in the 1950s, sold 600,000,000 disks during his lifetime. His disk sales have skyrocketed since his death spurring RCA profits.

Crosby, rated as the king of crooners, sold 400,000,000 disks for Decca, later MCA. Several Crosby disks were released on various labels since his heart attack on a Madrid golf course.

Callas revived interest in bel canto singing with her recordings on Angel-EMI and performances. Stokowski, active in recording up until his death at 95, had one of the

longest careers of any disk artist. Stokowski was instrumental in the success of the Philadelphia Orch, the American Symphony and countless others. He recorded for many labels successfully.

Guy Lombardo, maestro of the Royal Canadians who was a star for over 50 years, also died late in 1977.

Among record industry execs, Goddard Lieberson, retired head of CBS Records, and Joel Friedman, prez of Warner-Elektra-Atlantic Corp., died.

## Pop Goes The Easel

Syracuse.

An art exhibition called "The Recording Artist" will be on display at the Joe and Emily Lowe Art Gallery on the Syracuse U. campus, Jan. 30-Feb. 22, before touring other museums and galleries around the U.S.

Paintings and drawings assembled by guest curator Nancy Adler include works by Patti Smith and Commander Cody (George Frayne), as well as Cat Stevens, Captain Beefhart, Richie Havens, The Tubes, Klaus Voorman and possibly John Lennon.

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Or maybe we could carry out a theme at your sales meeting, create an audio-visual presentation, write or produce jingles for your new product introduction or develop ideas for next year's convention. Do you want an original score for a movie or a commercial? Do you need a Broadway style production for your tradeshow or would a discotheque presentation be more appropriate? Will nothing but skywriting, circus acts and hostesses do at the next company outing?

Entertainment is obviously a very broad term. It provides great personal pleasure at family affairs, as well as aids in the sale of products and services. Whether traditional and classic or innovative and flamboyant, our services can meet your goals.

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But let's backtrack a moment, in case you're not already familiar with our organization. Steven Scott is the foremost supplier of dance bands for individual engagements. Music is our mainstay. We perform at thousands of private and corporate affairs each year. We direct musical operations at several Hilton Hotels.

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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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(212) 595-3050



# Nashville Music Consortium Snubs Comm'l Sector Of Biz

Nashville. The Music Consortium of Nashville, an association of representatives of major musical, educational, professional and promotional institutions, has been formed here to establish a communications clearing house for the music scene in Nashville.

The 14-member group includes representatives from the Nashville Symphony, Tennessee Arts Commission, Friends of Chamber Music, Tennessee Performing Arts Foundation and the Nashville area universities.

Nashville Symphony music director and conductor Michael Charry was elected as chairman and Dr. Anne Brown, executive director of the Nashville University Center, was elected vice-chairman.

Discussions at the initial meeting centered around the need to establishing a clearing house for planning and publicizing events, listing resources, avoiding schedule conflicts and general information sharing between music-related organizations. In addition, the group expressed interest in joint planning possibilities for workshops, visiting

artists' master classes and combining faculties for special events.

The Consortium's first meeting did not include any representative from Nashville's pop and country music industry.

The second meeting is scheduled for Jan. 9.

## Bradley Handles Print For April/Blackwood

April/Blackwood Publications, a division of CBS Records, has reached an agreement with Bradley Publications for sales and distribution of printed music. Bradley will rep both April/Blackwood and Frank Music, latter acquired by CBS earlier this year and administered by the former. Pact marks April/Blackwood's entry into the printed music field on its own.

The CBS Records publishing arm plans to be active in all categories of printed music, including vidcores, Broadway shows, album companion folios and mixed folios, among them organ, guitar and simplified piano.

Initial April/Blackwood release is a book based on the NBC-TV children's spec, "The Fourth King."

Betty Wright  
Salty & The Mixed Nuts  
Clarence Reid  
Milton Wright  
Bill Purcell  
Paulette Reaves  
Freak  
Snoopy Dean  
Joey Gilmore  
Leon DeBouse  
Reid, Inc.  
F.A.T.S.  
Ernie Garza  
Chocolate Clay  
Trama  
Gwen McCrae  
Little Beaver  
Row Soul Express  
Horrell McGann  
Chi Coltrane  
Wild Oats  
Bobby Caldwell  
Mike Bloomfield  
Obatala  
Foxy  
T-Connection  
Rice & Beans Orchestra  
John McArthur  
Wildflower

Wild Child Butler  
Lee Shot Williams  
Willie & Barbara  
James T  
DC 3  
Jean Austin & Company  
Mama Lou & The Avant Singers  
Rev. T.L. Barrett  
Rev. R.L. Beavers  
Brooklyn All Stars  
Nancy Carree  
The Cherubims  
Mitty Collier  
Liz Dargan & The Gospels  
Fantastic Family Aires  
Rev. C.L. Franklin  
Rev. Edna Isaac & The Greene Sister  
The Jackson Singers of Wash. D.C.  
The Jordan Singers  
Howard Lemon Singers  
Andrew Jackson & The Youth Community Choir  
The Phillprians  
Helen Lewis  
Locket Brothers  
Walter Ponder  
Roscoe Robinson  
Earnestine Rundless & The Meditation Singers

**Happy Anniversary  
Variety**

**From Henry Stone**

and the entire **K** Family

Phillip Wright  
Latimore  
Timmy Thomas  
Little Milton  
Seven Seas  
The Blue Notes  
Universal Love  
Ralph MacDonald  
The Lovers  
The Ritchie Family  
Bill Salter  
John Tropea  
Phil Upchurch  
Bill Eaton  
USA — European Connection  
Eddie Daniels  
KC and The Sunshine Band  
The Sunshine Band  
George McCrae  
Peter Brown  
Funk Machine  
Miami  
Rocky Mizell  
Harry Deal & The Galaxies  
Wild Honey  
Sassy  
Bad City Band  
Florida Players  
Jimmy Reed  
Gene Barge

Singing Sons of Washington D.C.  
Gloster Williams and  
The King James Version  
Rev. Martin Yancy  
Celi Bee & The Buzzy Bunch  
Elaine Overholt  
Lady Love  
Willie Cobbs  
McKinley Mitchell  
King Floyd  
The Fiestas  
Joe Shamwill  
Philly Armada Orchestra  
J.J. Barnes  
Bobby Patterson  
Spats  
Billion Dollar Band  
Cheese  
Federick Knight  
The Controllers  
C.L. Blast  
Black Haze Express  
The Facts of Life  
The Meadow Brothers  
King Sporty  
O'Donel Levy  
Joe Thomas  
Jimmy McGriff  
Lannie Smith  
Dorothy Moore

Synthesis  
Eddie Floyd  
The Jackson Southernaires  
Patterson Twins  
Jewel Bass  
Prince Dixon  
Southern Gospel Singers  
Lee Barnes &  
The Gospel Crusaders  
Friendly Travelers  
Rev. Curtis Watson  
Frank Williams  
Barbara Jean English  
Tony Middleton  
A.D.  
Special Delivery  
Eli's Second Coming  
Midnite Flite  
Jimmy Bo Horne  
Fire  
Kenny Baron  
Harold Vick  
Jimmy Briscoe &  
The Beavers  
Danny White  
Speed Limit  
Robin McNamara  
The J.B.s International  
Farrah-Fawcett &  
Jean-Paul Vignon

# 1977 Platinum & Gold Disks

(Continued from page 148)

Oct. 4 ABC  
Oct. 4 Warner Bros.  
Oct. 5 Capitol  
Oct. 7 RCA

Oct. 10 Epic  
Oct. 11 Kirshner  
Oct. 11 Bearsville  
Oct. 11 Reprise  
Oct. 19 A&M  
Oct. 20 Phonogram  
Oct. 21 MCA  
Oct. 25 RCA  
Oct. 25 Columbia  
Oct. 24 Capitol  
Oct. 25 Warner Bros.  
Oct. 26 Arista  
Oct. 27 Arista  
Oct. 27 MCA  
Nov. 1 Arista  
Nov. 1 Epic  
Nov. 4 Columbia  
Nov. 4 RCA

Nov. 4 Capitol  
Nov. 9 A&M  
Nov. 17 Columbia

Nov. 17 Columbia  
Nov. 17 Columbia  
Nov. 18 Chrysalis  
Nov. 14 United Artists  
Nov. 14 United Artists  
Nov. 14 Elektra  
Nov. 16 Mercury  
Nov. 16 Mercury  
Nov. 16 Mercury  
Nov. 17 Columbia  
Nov. 22 Polydor  
Nov. 22 Polydor  
Nov. 22 Warner Bros.  
Nov. 22 Warner Bros.  
Nov. 23 Arista  
Nov. 29 Polydor  
Nov. 28 Casablanca  
Nov. 28 MCA  
Dec. 1 Columbia  
Dec. 1 Columbia  
Dec. 1 RCA  
Dec. 1 RCA  
Dec. 1 RCA  
Nov. 29 Warner Bros.  
Dec. 5 20th Century  
Dec. 7 Arista  
Nov. 22 Polydor  
Dec. 9 Columbia

Aja  
In Full Bloom  
Southern Nights  
From Elvis Presley Blvd., Memphis, Tenn.  
Too Hot To Handle  
Point Of Know Return  
Foghat Live  
American Stars 'n' Bars  
The Grand Illusion  
Jailbreak  
Greatest Hits  
A Legendary Performer, Vol. II  
His Greatest Hits, Vol. II  
Love Songs  
You Light Up My Life  
Rock & Roll Love Letter  
Eric Carmen  
Street Survivors  
You Light Up My Life  
Captured Angel  
Let It Flow  
The Wonderful World Of Christmas  
Anthology  
Something To Love  
I'm Glad You're Here  
With Me Tonight  
All In All  
Down Two Then Left  
In City Dreams  
We Must Believe In Magic  
Out Of The Blue  
News Of The World  
2112  
A Farewell To Kings  
All The World's A Stage  
Greatest Hits, Etc.  
Flowing Rivers  
Saturday Night Fever  
Foot Loose And Fancy Free  
Born Late  
Dedication  
The Turning Point  
Alive II  
Galaxy  
Moonflower  
The Stranger  
I Want To Live  
His Hand In Mine  
Elvis Country  
Let's Get Small  
The Story Of Star Wars  
Greatest Hits  
Here At Last...Bee Gees...Live  
Draw The Line

Steely Dan  
Rose Royce  
Glen Campbell  
Elvis Presley

Heatwave  
Kansas  
Foghat  
Neil Young  
Styx  
Thin Lizzy  
Olivia Newton-John  
Elvis Presley  
Johnny Cash  
The Beatles  
Debby Boone  
Bay City Rollers  
Eric Carmen  
Lynyrd Skynyrd  
Soundtrack  
Dan Fogelberg  
Dave Mason  
Elvis Presley

Steve Miller Band  
L.T.D.  
Neil Diamond

Earth, Wind & Fire  
Boz Scaggs  
Robin Trower  
Crystal Gayle  
Electric Light Orchestra  
Queen  
Rush  
Rush  
Rush  
Paul Simon  
Andy Gibb  
Soundtrack  
Rod Stewart  
Shaun Cassidy  
Bay City Rollers  
John Mayall  
Kiss  
War  
Santana  
Billy Joel  
John Denver  
Elvis Presley  
Elvis Presley  
Steve Martin  
Original Cast/ Roscoe Lee Browne  
Bay City Rollers  
Bee Gees  
Aerosmith

## Kreuger's 'Showboat' Takes A Close Look At Classic Musical

Miles Kreuger's "Showboat" (Oxford, \$22.50 now, \$25 after Dec. 31) is a richly detailed look at that Jerome Kern-Oscar Hammerstein musical's myriad incarnations since it first opened Dec. 27, 1927.

The text is mostly straightforward with its retelling of the plot of Edna Ferber's original novel on which the show is based as well as that of the stage version (plus various revivals) and the three film versions.

Sometimes, however, Kreuger's commentary gets a bit arch, and when was the last time someone used "balderdash" with a straight face? He also loses his objectivity when he discusses MGM's 1951 film version, calling it, among other things, "a sack of sticky, sweet gumdrops."

Nevertheless, his love for the musical, in what he considers its original form, cannot be doubted. No one goes to the lengths Kreuger has unless he cares about something very much. There are appendices of discography, cast lists, even radio versions galore. The abundance of photos from many productions along with reproduction of set and costume designs help make this the most definitive book on a single American musical ever. —Lee.

Dorale Records of Canada has opened U.S. operations.

## Fascinating Fuehrer Goes From Film To Disk

Cologne.

Since Joachim Fest's bestseller book "Hitler" was turned into a hit documentary film, "Hitler — A Career," more and more presentations on the Adolf Hitler theme are being offered in this country.

Electrola has just brought out a double album titled "Der Fuehrer," with an hour and a half of rock music and 60 musicians. The artists appearing on the record maintain that their rock opera is a protest against the neo-Nazis.

Meanwhile, the Hitler documentary film, which has been criticized for not being hard enough on the Nazi leader and praised in other

quarters for bringing this sensitive topic to the attention of thousands of young people, has now sold well over 1,000,000 tickets in German cinemas since its opening four months ago.

Monacchia Film Corp. is now offering tax writeoffs of about \$2,000,000 to finance a pic titled "Hitler's Son."

A number of new firms were elected to membership in the National Music Publishers' Assn. at a recent board meeting: Cream Publishing Group, L.A.; Creative World Music Publications, L.A.; Hal Leonard Publishing, Milwaukee; Lorenz Industries, Dayton; Songs of David, Nashville; and Su-Ma Publishing Co., Shreveport.

General meeting of worldwide music publishers set for Jan. 24 at the Hotel Majestic, Cannes, during Midem. Setup of new International Federation of Popular Music Publishers will be outlined at that time.

## Pinch 'Pirates'

(Continued from page 149)

\$2,500 bail.

Acuna reportedly told the FBI he was going to sell the tapes in Juarez. Segovia allegedly said he was going to be paid between \$2.50 and \$5 for each box of tapes he delivered across the border.

In June, 1976, FBI agents seized 500 illegally duplicated tapes from Acuna's business, the Los Angeles Sales Co. of El Paso, and warned Acuna he was violating Federal copyright laws. Special agent Tom Kirsche said the counterfeiting of the tapes, as well as labels and packages, was usually done in Los Angeles at a cost of around 50¢ per tape.

## ENTREPRENEURS PRODUCERS and PROMOTERS

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# 50 BEST-SELLING POP SINGLES OF 1977

This Variety singles chart is an annual reflection of records active on the national rental level. The tabula-

tion is derived from a broad sampling of sales data obtained from the top 25 markets. It is based wholly on re-

tail 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	Weeks On Chart	Date Record Peaked	ARTIST	NUMBER
1	—	10-17	Debbby Boone	WB 8446
1	—	9-26	Mecco	Millennium 604
1	24	8-15	London Symphony Orch	20th Cent. 2345
1	21	3-14	Andy Gibb	RSO 872
1	22	1-3	Barbra Streisand	Columbia 10450
1	21	5-9	Leo Sayer	WB 8283
1	21	7-11	Leo Sayer	WB 8332
1	20	2-7	Alan O'Day	Pacific 001
1	22	5-30	Mary MacGregor	Ariola 7638
1	21	4-4	Bill Conti	UA 940
2	22	7-11	Maynard Ferguson	Columbia 10468
2	25	12-27-76	Rhythm Heritage	ABC 12243
2	21	8-29	Hall & Oates	RCA 10860
1	24	6-20	Shaun Cassidy	WB 8365
2	—	11-7	Rose Royce	MCA 40615
3	—	10-10	Emotions	Columbia 10544
2	22	4-11	Fleetwood Mac	WB 8371
3	—	11-7	Crystal Gayle	UA 1016
2	20	1-31	Carly Simon	Elektra 413
2	17	4-4	Eagles	Asylum 386
2	—	11-28	Heatwave	Epic 50370
2	16	5-16	Manfred Mann's Earth Band	WB 8252
3	27	5-30	David Soul	Pvt. Stock 129
2	17	4-4	Linda Ronstadt	Asylum 431
3	23	8-8	Stevie Wonder	Tamla 54281
3	18	1-17	K.C. & Sunshine Band	TK 1022
4	21	12-20-76	Glen Campbell	Capitol 4376
3	—	9-12	Rita Coolidge	A&M 1922
4	19	1-31	Stevie Wonder	Tamla 54274
4	19	7-25	Marilyn McCoo & Billy Davis Jr.	ABC 12208
4	—	9-26	K.C. & Sunshine Band	TK 1023
5	22	4-4	Eagles	Asylum 373
6	20	4-25	Peter Frampton	A&M 1941
6	18	6-6	Shaun Cassidy	WB 8423
4	—	11-28	Thelma Houston	Tamla 54278
6	—	9-26	Atlanta Rhythm Section	Polydor 14373
4	21	3-28	Marvin Gaye	Tamla 54280
6	24	1-17	Bee Gees	RSO 882
6	18	7-11	Donna Summer	Casablanca 884
5	15	8-15	10cc	Mercury 73875
6	20	12-27-76	Sylvers	Capitol 4336
3	17	8-22	Barry Manilow	Arista 0244
6	—	11-14	Floater	ABC 12284
6	21	3-14	Brick	Bang 727
6	18	2-7	Elvis Presley	RCA 10998
6	19	2-28	Rita Coolidge	A&M 1965
6	21	8-15	ABBA	Atlantic 3372
4	8	9-19	Al Stewart	Janus 266
5	17	6-27	Bob Seger & Silver Bullet Band	Capitol 4369
8	—	9-26	Commodores	Motown 1418
			Ronnie McDowell	Scorpion 0543
			Andrew Gold	Asylum 384
			Commodores	Motown 1425

● Indicates a two million seller.

\* Currently selling.

\* ● 1. YOU LIGHT UP MY LIFE  
you light up my life

\* ● 2. STAR WARS  
star wars & other galactic funk  
soundtrack

● 3. I JUST WANT TO BE YOUR EVERYTHING  
flowing rivers

4. LOVE THEME FROM A STAR IS BORN  
soundtrack (EVERGREEN)

5. YOU MAKE ME FEEL LIKE DANCING  
endless flight

6. WHEN I NEED YOU  
endless flight

7. UNDERCOVER ANGEL  
appetizers

8. TORN BETWEEN TWO LOVERS  
torn between two lovers

9. THEME FROM ROCKY (GONNA FLY NOW)  
soundtrack  
conquistador

10. RICH GIRL  
last night on earth

11. DA DOO RON RON  
bigger than both of us

12. CAR WASH  
shaun cassidy  
soundtrack

13. BEST OF MY LOVE  
rejoice

14. DREAMS  
rumours

\* 15. DON'T IT MAKE MY BROWN EYES BLUE  
we must believe in magic

16. NOBODY DOES IT BETTER  
"the spy who loved me" soundtrack

17. HOTEL CALIFORNIA  
hotel california

\* ● 18. BOOGIE NIGHTS  
too hot to handle

19. BLINDED BY THE LIGHT  
the roaring silence

20. DON'T GIVE UP ON US BABY  
david soul

\* 21. BLUE BAYOU  
simple dreams

22. SIR DUKE  
songs in the key of life

23. I'M YOUR BOOGIE MAN  
part 3

24. SOUTHERN NIGHTS  
southern nights

25. HIGHER & HIGHER  
anytime ... anywhere

26. I WISH  
songs in the key of life

27. YOU DON'T HAVE TO BE A STAR  
i hope we get to love in time

28. KEEP IT COMIN' LOVE  
part 3

29. NEW KID IN TOWN/VICTIM OF LOVE  
hotel california

30. I'M IN YOU  
i'm in you

31. THAT'S ROCK 'N' ROLL  
shaun cassidy

32. DON'T LEAVE ME THIS WAY  
anyway you want it

33. SO IN TO YOU  
a rock & roll alternative

34. GOT TO GIVE IT UP  
marvin gaye live at the london palladium

\* 35. HOW DEEP IS YOUR LOVE  
"saturday night fever" soundtrack

36. I FEEL LOVE  
i remember yesterday

37. THE THINGS WE DO FOR LOVE  
deceptive bends

38. HOT LINE  
something special

39. LOOKS LIKE WE MADE IT  
this ones for you

40. FLOAT ON  
floaters

41. DAZZ  
good high

42. WAY DOWN/PLEDGING MY LOVE  
moody blue

\* 43. WE'RE ALL ALONE  
anytime ... anywhere

44. DANCING QUEEN  
arrival

45. YEAR OF THE CAT  
year of the cat

46. NIGHT MOVES  
night moves

47. EASY  
commodores

48. THE KING IS GONE  
the king is gone

49. LONELY BOY  
what's wrong with this picture

50. BRICK HOUSE  
commodores



# Hamburg's 'Mile Of Sin' Fades, Few Sailors Now

By JACK KINDRED

Hamburg. Business is way off in Hamburg's ill-famed Sankt Pauli entertainment district but so is crime.

The once flourishing anything-goes harbor area, bisected by the Reeperbahn, the street known as the "Mile of Sin," has become a victim of progress and prosperity — container shipping, urban renewal and the strong German currency.

While the Big Five sexpo sites on the offshoot "Great Freedom Street" — Colibri, Safari, Tabu, Regina and Salambo — which offer far-out erotic extravaganza, still attract visiting firemen (Hamburg has become a convention town by virtue of its Congress Centrum), well-healed seamen on shore leave spending sprees have become rare.

Average time needed to unload a container vessel is only six hours, not enough for a sea-weary sailor to tour the bars, girlie joints and eros centres that abound in the area.

Tourists, including affluent Jap-

anese and Arab businessmen, still come for the fun, but the drop in value of the dollar and crown relative to the mark has made Reeperbahn pleasures too expensive for many Americans and Scandinavians, once the backbone of the tourist trade.

Urban renewal is also changing the character of traditionally wide open Sankt Pauli — ironically named after Saint Paul of biblical fame whom historians hold responsible for many puritan concepts.

New blocks of flats have been built, playgrounds constructed, a pedestrian mall is in planning and trees will be planted along the Reeperbahn, now a gaudy neon artery.

With urban respectability on the rise, crime in Sankt Pauli has dropped by 45% over the last three years. Gone are the gang wars of rival pimp factions and there is no organized crime — no syndicate, no mob.

Despite occasional reports of muggings, Mickey Finns or pimp extortion, such cases are now at a minimum even though 2,500 registered prostitutes still operate in the district.

Latest police figures show that in 1976, 9,200 crimes were committed in Sankt Pauli (Population 28,500) whereas in the rest of greater Hamburg (population 1,700,000), there were more than 156,000 law violations.

Nonetheless, city authorities are worried that what with hard times in the hustle, some of the seamier sides of Sankt Pauli life may spill over into other districts and what is known locally as "The Scene."

Officials in Poeseldorf, a posh residential area near Alster lake noted for its elegant architecture and greenery, have admitted that callgirls have been frequenting the bistros along the district's main drag, the Milchstrasse (Milky Way).

## Philly Spectrum In Turnaround From Blowoff To Top Showplace

Philadelphia.

The Philadelphia Spectrum, which recently celebrated the 10th anni of its opening, had one of the rockiest careers as an arena before a turnaround which has made it one of the most successful installations in the U.S. The arena toppers recall an editorial in the Philadelphia Inquirer urging that the building be shut down permanently.

This editorial had political as well as practical implications. At a performance of "Ice Capades" six weeks after the opening of the facility, its roof blew off. Before that it was reeling from a succession of unsuccessful promotions. Thus the then Inquirer publisher Walter Annenberg, and a political foe of Matthew McCloskey whose firm built the Spectrum, ran a page one editorial urging it be closed.

The Spectrum opened Sept. 30, 1967 with a two day jazz festival at which 18,000 showed up for both nights. On Oct. 17, a local fight card drew only 8,000, and two nights later the Philadelphia Flyers played their first game. A gatekeeper wouldn't let two members of the team into the building — they didn't look like hockey players. The "Ice Capades" roof blowoff came Feb. 17, 1968, with its largest single crowd, 12,000 in the building.

The schedule and the plans of the Spectrum were blown away with that episode. For a few months, the building had several high school graduation exercises, a Mexican rodeo, a fashion show and little else.

The building also went into bankruptcy. Its creator, Jerry Wohlman, had spread himself too thin. A building project in the midwest had left him without fiscal flexibility. Under bankruptcy, the Spectrum execs were forbidden to advertise, promote or attend trade conventions. They were not even allowed subscriptions to trade publications. That was the condition for about three years.

However, Ed Snider, owner of the Philadelphia Flyers, raised enough money to take the building out of bankruptcy and he started operating on his own. He invested in promotion and advertising and changed the image of the building.

"Disney on Parade," Led Zeppelin, Jefferson Airplane, Jethro Tull and other rock groups drew full houses and helped dispel the image of the Spectrum as a loser. It started to advertise. With the Magid Bros., operators of The Electric Factory, it copromoted, and Snider brought in new talent to the Philly Flyers which helped lead the team to the Stanley Cup playoffs.

For its 10th anni, the Spectrum celebrated with a \$50,000 party. A major part of the turnaround is due greatly to an executive team gathered by Snider. Snider as board chairman named Alan B. Flexer president. He created a functioning staff with Steve Greenberg, as production director. Tom Ozorski was named operations head, Ed Rubinstein, finance director; sales and development are the responsibility of Sidney Amira.

In its 10 years the Spectrum has presented more than 400 major concerts. Last year, 57 concerts were presented to 850,000 admissions. Changes in the structure enlarged the capacity to 19,500, many shows were complete sellouts.

The team headed by Snider and Flexer has made the Spectrum one of the top arena operations in the country. It gets a huge audience not only from Philadelphia, but the prosperous South Jersey suburbs. The opening of the Walt Whitman Bridge from southern New Jersey has placed the Spectrum only 15 minutes away from a new and well heeled audience.

Because of individual ownership, the Spectrum can move quickly and snag many promotions. Its copromotional deal with the Electric Factory, they say, permits good returns with little financial risk.

Its top promotions of 1976-1977 up to Sept. 30 were:

1. John Denver - Nov. 14, 1976, \$326,000
2. Pink Floyd - June 28-29, 1977, \$270,000
3. Yes - Aug. 2-3, 1977, \$266,000
4. Elvis Presley - May 28, 1977, \$260,000
5. Boston - April 3-4, 1977, \$252,000
6. Electric Light Orchestra -

- Feb. 12-13, 1977, \$229,000
7. Crosby, Stills & Nash - June 23-24, 1977, \$215,000
8. Bruce Springsteen - Oct. 25 & 27, 1976, \$179,000
9. Emerson, Lake & Palmer - June 20-21, 1977, \$161,000
10. Beach Boys - Jan. 18, 1977, \$154,000
11. Bad Company - July 29, 1977, \$143,000
12. Neil Diamond - Oct. 19, 1976, \$137,000
13. Rufus/Santana - March 20, 1977, \$128,000
14. Steve Miller - Aug. 9, 1977, \$128,000
15. Chicago - Nov. 18, 1976, \$128,000
16. Fleetwood Mac - March 21, 1977, \$126,000
17. Grateful Dead - April 22, 1977, \$124,000
18. Parliament/Funkadelics - Sept. 9, 1977, \$121,000
19. Robin Trower - Nov. 20, 1976, \$119,000
20. Foghat - Dec. 18, 1976, \$116,000
21. Kiss - Dec. 21, 1976, \$115,000
22. Graham Central Station - Aug. 19, 1977, \$113,000
23. Black Sabbath - Dec. 4, 1976, (Continued on page 172)

## There's A Little Bit Of Polynesia In Pittsburgh

Pittsburgh.

The two latest supper clubs to be built in the Pittsburgh area are very much alike in their adherence to the Polynesian theme. The Hu Ke Lau was the first to be built here. The star was Doug Alii. He was featured along with Via Whitman and the International Polynesians. Alii kept the room packed during the 10 months he was there.

Alii moved to Cleveland to open his own place — the Pearl of the Pacific. Things didn't work out too well and he came back to Pittsburgh when Tom Reilly, owner of the new Mauna Loa, offered him a longterm deal as star, producer and entertainment director. He is now starred and has six girl dancers, two male dancers and a six piece Polynesian band behind him. Al Kalani is the star of the Hu Ke Lau show. Te Hu Ke Lau is in the North Hills and the Mauna Loa is on the other side of town in Wilkins. Both have oriental showroom, Chinese food and an occidental lounge with top 40 dance groups.

## Balto's Cinderella Story

Solons Help In Bankrolling City's Comeback As Cultural, Show Biz Center

By MARTY BENNETT

Baltimore.

Baltimore, once a robust road town, will be looking to turn the corner anew as a big-league show business market. Evidence of an impressive rebirth — with unusual City Hall involvement — is strong.

Last year the city scored major comeback as a legit theatre venue via the municipally-bankrolled re-lighting of the New Mechanic Theatre. The city is pushing to cement its success and duplicate them in other cultural areas, high and low. The longrange b.o. outcome, though, awaits further entrepreneurial commitments, further healing of typical urban ills and further unfolding of aggressive city planning and rebuilding processes.

With Mayor William Donald Schaefer in the role of a lowkey but active "producer," the city has demonstrated willingness to shoulder much of the financial risk in its campaign to draw major performing and executive talent, facilities, capital operational expertise.

The city is providing seed money, property tax relief and neighborhood renovation, staging its own top-name concerts, discounting arena rental fees, writing sweetheart contracts with touring shows and channeling Federal refurbishment funds into largescale experiments in showmanship. Some of these ploys are paying off, for instance, in the building of a new convention centre, hotel and aquarium, and the rebuilding of a concert hall, all skedded for completion by the end of the decade.

The mayoral strategy features the specific targeting of showbiz lures as a lynchpin to a promotion geared to reshaping Baltimore's long-suffering image into that of a so-called "Charm City."

Some other cities and Uncle Sam are starting to regard this city as a model for various aspects of redevelopment. Among Balto's tactics is the underwriting by retailers and other major employers of entertainment and leisure activities in a previously dying downtown.

### 'Cinderella City'

Nathaniel H. Rogg, former exec v.p. of the National Assn. of Home Builders, told the U.S. League of Savings Associations that in Baltimore "they've just about remade that grimy city. It's a real Cinderella story. They've used a unique combination of ... (Federal) loans to fix up homes and revitalize business."

"What used to be the dirtiest old harbor in the country is now a lovely harbor." (It's also a focal point of the new show business here.) "There definitely is a turning of the tide that has run in one direction since World War II" and renewed "beauty and vitality."

The ferment here also was noted by legit figure Herbert Blau during the largest "new theatre" fest in the states, at the University of Maryland's Baltimore County campus last summer. Blau was co-founder of San Francisco's Actor's Workshop in 1952, then co-director of the Beaumont Theatre at Lincoln Centre, N.Y., then dean of arts and humanities at UMBC.

"Something obviously is brewing in town," he said. "The news is now spreading that Baltimore is becoming a place. It's a city you can sort of touch — it's not too wide for the imagination. That was San Francisco's advantage (in the 1950s). It's partly a question of believing something, into being."

"Baltimore could be the centre of a festival of considerable international scope. After all, Edinburgh's

(Scotland) economy is predicated on its summer music festival." He said Baltimore has a good chance of becoming a cultural centre of the east coast.

In tapping the arts and amusements as a spur to redevelopment, Baltimore squares off against competition on three fronts. It's Baltimore versus nearby Washington, versus other cities nationwide and versus its own suburbs in a battle for business. Following are highlights of this city's comeback bid.

### Legit

The 1,601-seat Mechanic fizzled to a close in 1975 with 2,700 subscribers. It now has 17,200 for a 30-week season of 10 Broadway break-ins and touring shows, which its management calls the largest subscription list in the country save for L.A.'s Shubert. The orchestra sells out regularly in the only city-subsidized legit house aside from the Miami Beach Theatre.

Managed by Broadway producer Alexander Cohen, it ran up a \$711,000 deficit last season despite a \$2,499,198 gross. The city aims to cut the loss but Baltimore promotion director and Mechanic prexy, Sandra Hillman, says it always will run in the red to some extent as "all theatres are."

The coming convention centre ought to stimulate single ticket sales. Meantime, studies show the house is generating \$1,400,000 a year in spinoff spending by theatregoers.

Center Stage, the leading local stock theatre, is occupying a new 526-seat house and is rebounding with 9,250 subscriptions. The non-commercial Theatre Project is building a national rep as a mecca for experimental theatre. Bolton Hill Dinner Theatre is showing such an operation can stay afloat in the core of a city.

### Tourism

Ground was broken last year on a \$45,000,000 convention centre on the Inner Harbor. Last month the Hyatt hotel chain agreed to build a \$33,300,000, 500-room hostelry as part of the complex and is angling to manage the convention facility and nearby Civic Centre. It's expected the Hyatt luxury inn will boost available rooms citywide to a level accommodating major conventions, which could boost troubled downtown hotels into the black.

The city is kicking off new tourism drumbeating. Among attractions will be a new aquarium on the harbor.

### Classical Music

The Baltimore Symphony carries 11,500 subscribers with a 96% renewal rate. The Maryland Ballet is building artistically and at the door, buoyed by successes in Moscow competition last year by Camille Izzard and Sylvester Campbell. The Baltimore Opera Co. maintains 2,200 subscribers and has sold out every performance for nine years.

### Arenas

The 12,700-seat Civic Centre has withdrawn from a "rock palace" image and ended disturbances surrounding concerts. Music bookings, which still include high-decibel fare, are spotty in number but on the upbeat. It's a prime situation for the "Ice Follies" and the fourth strongest setting for the Ringling circus, which is looking to a \$1,000,000 gross this March.

Civic Centre efficiency is tightening under new management and middle-of-the-road policy but the city lacks a facility large enough for the hottest names. The young

(Continued on page 174)



# Cafes Just Won't Lay Down And Die

Performers, Cafe Operators, Talent Agencies Find New Formulas  
To Cater To Continuing Demand For Adult, Late Night Entertainment

By JOE COHEN

The night club industry is determined to survive in one form or another.

With the past few years, new formats have been evolving, each of which seeks to widen major financial responsibility for operations and talent procuring. It is conceded that it is virtually impossible for the cafe industry to survive in its old form. Salaries of name performers have gotten out of hand; most spots are unionized to the point where the power to operate for optimum results has been taken away from the owner, and food and other costs have risen to unaffordable levels.

Unfortunately, in many respects the performer has been asked to bear the brunt of these changes. Lacking suitable places to break in for pay, some performers have been virtually forced to work for free if he wants to get audiences reactions. Such spots are springing up in many areas, and unfortunately, everybody makes money but the performer.

Another factor has been the spread of spots where the entertainer gets no guarantee, but works

for either all the covers or a portion of the cover charges for his end. In most of these cases, the act has to supply his own accompaniment. If he needs a trio, which he has to pay for, there's little chance that he'll come out with any money for himself. In many cases, he works at a deficit. Thus young talent must exploit friends, family and even mortgage his immediate future for a showcase date at such a spot.

Unfortunately, performer unions have been unable to stop such developments. Possibility of long and costly legal battles is one stymie and besides, the American Guild of Variety Artists is, at this point, lacking manpower to enforce regulations regarding minimum salaries in many spots.

However, an important development in regard to shared responsibilities of niteries operations is the plan which will be tried at the Copacabana, N.Y. starting Jan. 12, when Bette Midler opens a two-weeker. The engagement is actually a promotion. The operator, John Juliano, made a deal with promoter Ron Delsener who will get all the

admissions, while the Copa op will get food and liquor sales. He will have a minimum charge of two drinks (\$6). The admission at the Copa for two shows nightly will be \$15 to \$20, which Delsener and Midler will share. Juliano says that the numbers are huge and Delsener can take out \$250,000 during the engagement.

## A Safe Deal

This seems a safe deal for name performers who think they have the stature to make it without a guarantee. Other engagements with similar type of payoffs are in the offing for the Copa. It's recalled that in the old days the niteries made their money merely on minimum charges through food and liquor sales. Thus that kind of operation may be revived for cafes.

The Copa-Delsener deal is being watched with interest in the trade. If it works out during one of the more desolate periods in the cafe calendar, agencies will no doubt be presenting similar deals with other names. They say it could be the start of something big. They're content to wait.

The Playboy Clubs in New York and Los Angeles have a deal with Lainie Kazan herein she appears in those spots and books the room as well.

These developments come at a time when the industry is again realizing that there is a huge audience for nighttime entertainment. The discotheques have proven that they can bring in as many as 3,000 a night on weekends in a spot such as Studio 54, N.Y. During any evening, except Sunday, there are as many as 5,000 in the various discotheques around town with admissions up to \$12 per person.

Even the less energetic entertainment seekers are out in force many nights. At Roseland, weekend audiences number 3,000, while weekday admissions are anywhere from 300 to 800 per evening.

Thus, the inescapable conclusion is that there are many nocturnal prowlers seeking entertainment in New York during any night of the week. These are the numbers that escaped the regulation cafes for various reasons, including stress on the wrong set of demographics, lack

of exciting names, failure of the niteries segment to develop any new names, and failure to adapt talent coming up from the rock field to cafe requirements.

However, youthful enterprise may yet rescue cafes from extinction. Even Studio 54 sometimes has a show night. On those evenings, the admission rises from the normal \$7 to \$12, and still the business is big.

With these facts in mind, the cafe industry is toying with other ideas. The entry of young promoters and more youthful talent can provide new audience for niteries and more promotions are in the wings for the remaining cafes.

Unfortunately, there aren't many large cafe properties left, other than the Copa. However, many are ogling hotel ballrooms and midnight shows at such theatres as Radio City Music Hall, N.Y.

At any rate, the cafe industry wants to survive. At this point they'll get support from many name performers, talent agencies, promoters and others who realize that even today, a lot of people get restless at night.

## Rental Cuts In Smaller Arenas Seen Sparking Allout Price War

Rumblings of a price war are being felt in the arena and auditorium industry. Its tremors are disturbing to virtually every operator, both in the public and private sectors. Although it is believed to have started in the small publicly built auds, price cuts have become a disturbing element to the larger publicly owned installations as well as to the private showshops which cannot expect any subsidies to assist them.

Price cuts have taken the form of flat rentals with no percentages or averages based on the gross. The cuts were designed by the smallies to make it more profitable for promoters to play a lesser installation which is more easily filled than a larger spot which requires more advertising and promotion. After all, the major argument runs, it's the bottom line that counts and a promoter frequently figured that he could come out ahead with a smaller capacity because of the lower rental.

Those who created the price cuts argue that a publicly built arena was created to stimulate business in the area by bringing in conventions, exhibits, entertainment and athletic events. These would aid hotels, restaurants, department stores and other establishments. Thus, they felt, they are justified in cutting the rentals to take events away from an arena in another city, and thus fulfill its function of bringing business to the community.

The smaller showshop operators aver that this is the only method they can meet the competition of the newer and more glamorous installations.

It's believed that this kind of operation puts a greater drain on the taxpayer. Normally, the public is required to pony up on the interest of the bonds which financed the structure. The operational costs is generally the responsibility of the arena management. However, the smaller arenas say that they have been able to get more engagements into their spots, and thus make up for the

drop in rental rates.

Private operators have started screaming at these procedures. They feel that they too are filling a public need and working in the public interest by having built a facility which has been attracting money and events into the community. What's more, they have to pay taxes, an item which the public arenas do not, and frequently have

to see that dividends are paid. The plight of many top private installations indicates the rough struggle ahead to stay in business and out of the bankruptcy courts.

## Four-Wall Deals

To some extent, the private arenas have met this challenge by making four-wall deals. However, only the very top attractions will take on that kind of responsibility. Under a four-waller, the attraction or his promoter will rent for a flat fee. He'll pay for ushers, heat or air conditioning, and stage technicians and for virtually anything that

(Continued on page 174)

## Atlantic City Spurred By Major Casino-Hotel Plans, But Payoff Test Will Come In '78

By JOE W. WALKER

Atlantic City.

Do dreams come true?

Now most people in this area believe that they will.

Some three years ago a referendum which would allow gambling in the state was defeated. Last

November the voters went to the polls to decide whether the Legislature should vote on casino gambling in this resort only.

The voters decided for casinos in Atlantic City.

Then the Senate approved by a narrow vote the casino matter and Gov. Brendan Byrne, who favored the legislation all the way, signed it.

Most here didn't care too much for casino gambling, but saw it as the only way to restore the resort to its former place in the sun.

They believe that casinos here will make this city into a great year round resort, by giving it added first class hotel rooms and services. They also think that many conventions which have refused to again come here because of poor accommodations will return.

Even before the successful vote on the gambling referendum Resorts International started to accumulate real estate. Its first venture was to gain possession of the Chalfonte-Haddon Hall hotel, for many years one of the largest and most prestigious on the boardwalk in central city. Resorts is said to have paid something like \$5,100,000 for the hotel.

Resorts followed this up upon approval of the legislation with purchases of real estate in other areas.

It bought 56 acres of an original 80 acre area which was razed of all buildings, including hotels, summer and winter homes, and theaters to make way for a model living area. This fell through after the razing, leaving a gap in the central area of the town which now will be utilized for a \$50,000,000 casino-hotel on 15 acres of Resorts' property. This includes some 500 feet of beachfront frontage. Resorts paid the Atlantic City Housing and Urban Redevelopment Agency \$5,600,000 for this

(Continued on page 172)



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# Circuses In Shifting Patterns Of Ownership & Routing, But Heart Of Big Top Beats On

By TONY CONWAY

Falls Church, Va.

The circus year just concluded was one of change.

In early December 1976, Polack Bros., a longtime leader among indoor shows, was sold by Louis Stern to carnival executives Bobby Cohn and Larry Davis and circus publicist and performance announcer Parley Baer. The six-figure price included the show title, elephants, trucks, route, Chicago office, concessions, etc. Stern, remained with the title of technical director.

Harry and David Rawls, father and son combination active in running King Bros. for Frank McClosky several years ago, were busy in building a tent repertoire show for the '77 season, the first such venture in the country in many years. Big John Strong & Son Circus wintered at the Las Vegas Valley Zoo instead of returning to California. Hoxie Tucker, owner of Hoxie Bros. Circus and Hoxie's Great American Circus, purchased a large part of the equipment of the Diamond S Rodeo from owner Ralph Schuppacher.

The Cole All Star TV Circus opened its '77 tour at Lewisburg, Pa., on Jan. 14, marking the beginning of owner James M. Cole's 60th year in the circus business. Pete Luvas and Gary Strong purchased the Dixiana Circus, a 1,200-seat under-canvas operation, from Charles Koehler. Mel Silverlake operated a second unit of Dailey Bros. for Gopher Davenport.

Then the three tenters of Frank McClosky's Acme Circus Corporation set their season's plans. Clyde Beatty — Cole Bros. Combined Circus adopted a new booking format. There were fewer, longer dates all in connection with shopping centers. King Bros.-Cole Circus and Hagan-Wallace, Sells & Gray, new titles for the smaller Acme shows, picked up the locally-sponsored dates previously covered by Beatty-Cole and continued their schedule of one-day stands. David Mobbs, formerly with Ringling-Barnum, Freedom Train, and Hoxie Bros., was named national marketing director of Beatty-Cole.

## Ringling's 107th Edition

When Ringling-Barnum began its 107th edition on Dec. 30, 1976, Gunther Gebel-Williams added a new dimension to his reputation. Gunther presented in one steel arena a mixture of leopards, pumas, and black leopards such as has not been seen in this country since the days of the fabulous Alfred Court.

Stebbing's Royal European Circus, an organization which has appeared at a number of eastern fairs, ordered a cable top from U.S. Canvas Products, Sarasota, Florida. This was a 95-foot round top with one 40-foot middle piece. Additional canvas, including an apex would permit conversion to a 125-foot round top with four center poles (in a square) for a European-style big top.

Extending an earlier survey conducted on the west coast of Florida, Alva Johnson Jr. is amassing as accurate file as possible of the nation's circus personnel, active and retired, to be stored in the archives of the Ringling Museum of the Circus. Survey forms may be obtained from Alva Johnson Jr., Ringling Museum of the Circus, in Sarasota, Fla.

Our Canadian cousins continue to

place roadblocks in the way of U.S. touring groups (circuses, carnivals, etc.). Last year a fourth Canadian show, Martin & Downs, had plans for a 16- to 18-week tour throughout that country. Americans making the tour included Paul Hudson, superintendent; Carl Conley, liberty horses and rola bola; Jim Conley, announcer; and Bonny Bonta, dog act and producing clown.

Nordmark & Hall's International All-Star Circus switched to larger buildings. Show owned equipment consists of a prop truck and a band sleeper. The outfit makes one-day stands and gives just one show a day. A plus for a show of this size is the six-piece band under trumpeter Bob Amato. Hubert Castle's early season brought snow and subzero weather at Grand Rapids, Iowa. Jimmy Cole's Cole All-Star TV Circus lost three weeks of dates due to severe winter storms sweeping through the eastern states. "A really bad winter," said Jimmy Cole, "I lost more dates than in all my 38 years of operating a winter show tour."

## Act Duplication

Naming principal acts or providing a complete rundown of the performance has long been part of covering circuses. In recent years, however, such factors as the sponsor's budget, the size of the building, split seasons, etc., have led to the situation where certain acts make subsequent dates for different promoters. The result has been that lists of acts appearing with any number of indoor circuses would find quite a bit of duplication. This points up the continuing problem of acts having to cover huge distances and use up many weeks each year so that they can get the number of working weeks they need to earn a living.

Reasoning that a reigning pope can't take an afternoon or an evening for attending a circus, the Italian Circus Orfei took its clowns, brass band, and 11-year-old Ambra Orfei and her trained doves to one of Pope Paul's weekly general audiences at the Vatican in February.

Circus Odyssey, owned and managed by Ed Migley, former manager of the Emmett Kelly, Jr. Circus, played over a month in Puerto Rico. Migley invested quite a bit more in permanent equipment for his show than usually is put up by a show owner in the early days of his career.

It was still early in the year when Prince Ranier of Monaco announced the signing of a long-term tv contract between the International Circus Festival and Ringling Bros. — Barnum & Bailey Combined Shows, Inc., granting worldwide tv rights to Monaco's annual festival. Irvin Feld signed for Ringling-Barnum.

Hoxie Tucker put two shows on the road. Hoxie Bros. Circus opened its tour at West Palm Beach, Florida, in mid-March under a two-pole big top seating approximately 1,750 people. The show moved on 18 semis and four straight bodies. On April 2, the smaller Hoxie's Great American opened in South Miami. This outfit moved on 11 semis and several trailers. Both shows featured good acts which larger tented shows would consider good competition.

Differences between Ringling and the musicians' union over a new

contract led to the circus carrying 15 musicians on each unit who were hired through a non-union contractor. One point of difference, which was later settled, was a national musicians' contract rather than contracts with local union contractors.

Later, Kenneth Feld detailed plans for Ringling Bros. and Barnum & Bailey Thrill Circus to be produced by Ringling for the Ohio State Fair, Columbus, Ohio, in late August. This had the makings of being third Ringling unit although completely different from the touring Red and Blue units of the "Greatest Show On Earth."

## Hunt Circus

The Famous Hunt Circus, the oldest family operated show on tour, opened its season in late April at Burlington, New Jersey. The show played beneath an 85-foot square-end top with one 42-foot middle piece. In promoting the show, Marcia Hunt-Jones, Owner and manager, had two units on advance; a comic lion "skin act" was a month ahead and a clown worked seven to 10 days ahead of show date.

Circus Vargas sported a new 150-foot round top with three 50-foot middles, all in a dark blue canvas in late April at Downey, California. The show moved on 74 motorized units.

Rules reminiscent of long-ago railroad show days appeared on Beatty-Cole now utilizing its new shopping center format. Long hair and beards were mixed for the working crew. Working men in coveralls were forbidden to frequent the malls. Clowns were forbidden to appear in makeup in street clothes.

Roberts Bros. Circus, a small under-canvas show, moved on two tractor trailers, seven straight-body trucks, and four cargo trailers. The show was given beneath a 60-foot round top with three 30-foot middles. Seating is available for about 1,100 people on circus bleachers. This family operation is owned and run by Bob and Doris Earl. Doris runs the office and appears in two acts; Bob is out in front most of the time booking dates. Teenage son, Jeff, is boss canvas and has two acts. Older son, Bob, is transportation boss and lighting superintendent. His wife, Teresa, runs the cookhouse. Bob's brother, Gene, has the concessions.

Just about every year, someone puts time, money, and effort into a new show and it doesn't make it. In 1977, Williams & Cole closed two days after its opening at Moore, Oklahoma.

Then there was a court ruling which gave worldwide rights, except in the state of Florida, to the title "Buffalo Bill's Wild West Show" to Monte Montana Jr. The other party in the suit, Ringling-Barnum, is permitted a limited use of the title in its circus presentations with Montana retaining the rights for production of a conventional touring show.

"Professor" Stu Miller, magic and illusion, former sideshow manager and attraction with major under-canvas circuses, had a long season with "Magic Time — USA" for promoter Mearl Johnson.

The National Congress of Animal Trainers & Breeders (N-CATB), Santa Clara, California 95054, is evolving as the only association concerned solely with the breeder and trainer.

In mid July, Roberts Bros. established a first. A 14-mile voyage across Chesapeake Bay from Chrisfield, Maryland, brought the first circus ever to the isolated fishing village of Tangier Island, Va. a 60-foot fishing vessel carried the small circus, its animals, its equipment, and its people to the island community for a one-day stand on July 16.

The U.S. Supreme Court, in a 5-4

## 1977 Circus Necrology

Capt. Wm. Heyer, 88, world-famous horse trainer, in Sarasota, Florida, on Jan. 2, 1977.

Elizabeth Hanneford Clarke, member of the Hanneford riding-act family and the wife of Ernie Clarke of the Clarkonians flying act, in California.

Fred White, long-time wardrobe boss for Ringling-Barnum, in Sarasota, Florida.

John Hartzell Sr. bar performer, flying act catcher and owner, and circus owner.

Lew Bader, retired circus musician; served on Ringling-Barnum under Merle Evans from 1923 to 1955.

C.R. Montgomery, 74, one-time circus owner and former menagerie supt. for Ringling-Barnum on Feb. 16, in Tampa, Florida.

Melvin (Shorty) Hinkle, dwarf clown. Started with the Pete Cortez Sideshow in the '30s, with Clyde Beatty-Cole Bros. Circus for a dozen years, last with Sam Alexander's sideshow in Canada in 1976.

Charles Edward Plunkett, 91, in San Antonio, Texas, on April 28. The famous child singer who sang "Meet Me In St. Louis, Louis," during the Louisiana Purchase Exposition in St. Louis in 1904. A violinist, he first appeared at the World's Columbian Exposition in Chicago in 1893. Between the fairs, he was with the Buffalo Bill Wild West Show. Although he "retired" at age 21, he and his family returned to the circus business following the '29 crash. His sons and daughters are all active in the circus business.

Joseph A. Hofmeister, 68, one of the last great horse trainers.

Sid Cohen, 77, booking & promotion director for Holiday On Ice, for 25 years, in Chicago on April 10.

Hugo Schmidt, 73, elephant trainer with Ringling-Barnum for some 25 years, in Sarasota, Florida, on Aug. 10.

Pete Grace, 68, former boss usher with Ringling-Barnum, at Miami Beach, Florida, on May 8. He had 37 years with the circus which he joined at the age of 12. For 18 years he was with the Miami Beach Convention Center in various capacities.

C.C. Smith, 78, on June 12. Operator of many minstrel shows and circuses, he worked on the 101 Ranch and other shows of that era. He served as an agent and backer for several shows out of Hugo, Oklahoma. Last toured with the present-day Sells & Gray Circus.

Alfred Court, 94, world renowned wild animal trainer whose three arenas of acts were brought to the U.S. in 1940 by John Ringling North, from Nice, France. He and his brother had been circus owners before World War II.

Howard W. (Howdy) Arhart, 63,

general agent for Carson & Barnes Circus since 1969 in Sarasota, Florida. Had been general agent for a number of other shows over a long number of years.

Col. Ottoman Joseph Hermann, 69, Lippizan rider and trainer, at Freehold, New Jersey, on Aug. 4. Born in Austria, he came to the U.S. during World War II and settled in Florida.

Wm. (Whitey) Sutton, 72, sideshow operator with over 50 years in show business, at Clearfield, Pa., on Aug. 16 on a fair date.

Maria Rasputin Bern, 77, former wild animal trainer with Ringling-Barnum in the '30s, at Silverlake, Calif. She was the daughter of the Mad Monk Rasputin.

Ruth Hill, 65, daughter of movie and circus star Tom Mix, in Corpus Christi, Texas, on Sept. 22.

Wm. L. (Bill) Oliver, 81, at the Elks Home, Bedford, Va., on Sept. 8. A member of the Billposters' Union for 35 years, he was at one time manager of the Hilton Sisters, Siamese twins, and the Georgia Minstrels. He joined Gollmar Bros. Circus in 1914 and worked with many circuses throughout the country.

Jack Joyce, 67, horse and animal trainer, in Sarasota, Florida, on October 16. Born in Vienna, Austria, he had lived in Sarasota for 25 years moving there from California. Performance Director of Ringling Barnum's Blue Unit from 1969 until his retirement in the early '70s.

Don (Whitey) Haven, 62, in Phoenix, Arizona, on Sept. 23. With circuses in the '30s and '40s, he was supt. of elephants and transportation with the James Edgar, Sparks Circus in 1947. Toured with the Wirth Circus in Australia. Was electrician on Kelly-Miller in 1953.

Raymond Duke, 72, veteran of 52 years in the circus business, in Donna, Texas, on Jan. 22. Joined John Robinson in 1924 and toured with most name shows in various positions. Last trouped with Fisher Bros. Circus in 1976.

Harold Hall, 75, circus clown with major shows, in Hollywood, Calif. on March 16.

Charles M. Brunk, 81, comedian and circus advance man, in Wichita, Kansas, on May 5. Connected with his family touring company. Brunks Comedians, from the '20s to the '50s.

Freddie Freeman, retired circus clown, in Sarasota, Florida. A bareback rider in earlier years, he was a clown on Cole Bros. in the '30s and '40s and on Ringling-Barnum in the '40s and '50s.

Roberto De Vasconcellos, 81, horseman, at Sarasota, Florida. Appeared with various European circuses. Brought to the U.S. by Ringling-Barnum in 1940.

and two shows were given in the open.

When the fair date was over, there was nothing but high praise for Ringling Bros. and Barnum & Bailey Thrill Circus at the Ohio State Fair. Corporation executives were on hand for the event including producer Kenneth Feld and senior v.p. Allan Bloom. John Herriott was performance director and announcer and Bill Pruyn handled a fine band.

The Big Apple Circus, a different kind of a circus, finally opened in Battery Park, in lower Manhattan following cancellation of its planned debut because of tent and seating problems. Run in conjunction with the New York School for Circus Arts, the 90-minute Big Apple performance had some veteran circus performers, a folk ballet group, (Continued on page 156)



## Int'l Pop Stars Now Make Aussie A Regular Stop On Global Tours

By DAVID DOUGLAS

Sydney.

Twenty years after international rock acts began trickling in Down Under, 1977 became the year of the flood, with an average of almost one major act arriving every week.

Five tours featured giant outdoor concerts in Australia, highlighted in November by Paul Dainty's innovative Rockarena festivals with Fleetwood Mac, Santana and our own Little River Band. Other outdoor successes were Abba, Rod Stewart, Alice Cooper and John Denver.

If the touring wick was lit last year, then 1978 should be the year of the explosion. Already booked are Boz Scaggs and the Electric Light Orchestra in February, Emerson, Lake & Palmer and the Beach Boys in March and possibly the Doobie Bros. and David Bowie.

Last year saw the big promoters of past years — Dainty, Paradine, Kevin Jacobsen, Garry Van Egmond and Stadiums Ltd. — in closer competition with fast-maturing newcomers, Evans-Gudinski and Australian Concert Entertainments. They successfully shifted from touring limited-appeal artists to bigger names such as Jackson Browne, Lou Reed, Jethro Tull and Joe Cocker.

Evans-Gudinski and Marquee Attractions also promoted large-scale national tours by top local artists, including Marcia Hines, Split Enz and Renee Geyer. As these younger promoters increasingly cover the middle ground, so the more established promoters aim at the superstars.

But the enormous fees demanded by these acts are accompanied by skyrocketing freight and travelling costs caused by Australia's geographical isolation from the rest of the world and high internal fares. To pull crowds big enough to allow a profit, promoters are being forced to use outdoor venues. All of the artists listed above for tours this year are scheduled to play outdoors.

### Perth Centre

Only one Australian hall — the Perth Entertainment Centre — can seat more than 5,000. Outdoors, the unpredictable summer-fall weather adds to the high risks and in at least one state, government concern about audiences not getting value for money is prompting new regulations for outdoor shows. It is conceivable that the touring bubble could burst as tour fees and costs for superstars continue to spiral and the public becomes disgruntled with outdoor shows.

Now more than ever there is no doubt that Australia is one of the world's most important markets for international rock acts. Despite a population of only 14,000,000 Aussies are the world's sixth largest record-buying country. Top artists and managers are being lured here by the dollar sign proven expertise in promotion, sound and lighting equipment and travelling organization. For the first time, international managements are now looking to hire local public relations companies to break their artists' new records and organize advance promotion for their tours.

Traditionally record companies have covered these areas, but managements now recognize that their artists new product can be easily overlooked in the record companies' hectic release schedules. Last year's dramatic growth in the touring industry means record companies sometimes have three or four of their acts touring simultaneously and cannot give concentrated back-up.

## 'Devil's Disciple' Tuner Launches Chimera Season

St. Paul.

The Chimera Theatre will open its 1978 season Jan. 27 with the premiere of a musical based on George Bernard Shaw's "Devil's Disciple." Jack Eddleman is directing the production which was scripted by Chimera artistic director Warren Frost. Music is by David Karr. The show will play through March 5.

The second Chimera highlight will be the Irish play, "Freedom of the City." Tomas MacAnna of Dublin's Abbey Theatre will stage the Brian Friel drama, running from April 28 to May 28.

Other entries in the community theatre's season will include "Of Mice & Men," "Jesus Christ Superstar" and "Sherlock Holmes & the Curse of the Sign of Four." "Superstar" is listed as a "probable," depending on availability.

## 'Trends' Elusive In San Francisco, Excepting 'Gay'

By HERB MICHELSON

San Francisco.

Everything here is so eclectic and the contradictions so baffling, that San Francisco's lifestyle has just about reached the point where it's not even a sample of itself anymore.

This has been, frankly, a downright confusing year here. Just when you think a "trend" is discernible, it's counter-balanced.

Specifics? Okay. How about sex?

While sexpo theatres proliferate and grosses edge up slightly, other facets of the flesh business are encountering hard times. Hookers are being picketed, and embarrassed off their corners in places like Berkeley and Oakland, by calm, not particularly evangelistic or over-zealous neighbors. These folks are not objecting on a moral plane as much as they are want to maintain some dignity (and, maybe, real estate values) on the block.

Meanwhile, body shops are keeping apace in growth with divorces. (Here, the title should read, "Looking for Mr. Morebars.")

And yet ... and yet, Police Chief Charles Gain is hooted for hoisting a glass in a photograph taken at the immensely popular Hookers' Ball; there are occasional raids on the so-called "live" sex shows (another growth industry); the latest sexual arts and crafts development, the encounter parlor, has its hours slashed to between brunch and tea time by city hall and thus ends up closing itself.

Equivocating journalism runs rampant.

Often, one feels like opening the window and shouting, "Will somebody here please make up their mind?"

But not in this town, which clearly will always have a mind of its own.

Gay is much a part of that mind right now. There are no precise estimates of the local gay population; some guesses run as high as 100,000, including those in closets. But the numbers are big indeed, and the gays are ticket buyers.

What has been obvious here this past year is the visibility of gays along the night life gamut. This is not to say they weren't at the theatres and clubs previously; but now, in the era of gay pride, one knows

(Continued on page 174)

## Boastful Shun Skeptic's Eye On Promise To 'Levitate'; Houdini Not Heard From

By MILBOURNE CRISTOPHER

The man who drove me to the Toronto airport on New Year's Day, following my performance on CBC's "90 Minutes Live," was surprised to see that I traveled with only a single suitcase. "I thought all magicians had tons of secret equipment," he confided.

I thought of this when I read that advanced practitioners of Transcendental Meditation could levitate themselves by concentration alone.

I have presented many varieties of human suspensions through the years. Unfortunately, the lifting power is not lodged in the mind. The photographs that accompanied the stories of the alleged levitations could easily have been faked. I was pleased when an Associated Press reporter phoned and asked if I would accompany her to a demonstration of the TM brand of soaring. Many months have passed since we spoke but she has not yet been able to arrange for an exhibit of this new marvel at TM headquarters.

**Skeptic's Eye**

I don't know why anyone would wish to make themselves lighter than air, or to become invisible — another alleged achievement of advanced TMers. I do know, however, why the TM people are reluctant to show these marvels with a skeptical magician present.

Early in October Harry Blackstone Jr., starred at the Playboy Club in New York. Though he didn't soar up from the stage or make himself invisible, he gave one of the best performances of his career. In the spring he will go on tour with a two-hour illusion spectacle in the midwest.

Halloween Night I attended yet another Houdini seance. This one took place at the New School in Manhattan. Gabriel Grayson had been teaching a course there on Houdini and thought the master mystifier might be tempted to pay a visit to the class on the 51st anniversary of his death.

Ethel Myers, a professional medium, was flanked by such Houdini scholars as Dr. Morris Young, Mrs. Joseph Dunninger, Dr. Bernard Myer, Sidney Radner and Louis Rackow. I sat to her right as she closed her eyes, quivered and began to speak. The voice that came through her vocal chords was allegedly that of the arch foe of fraudulent mystics. Alas, this "Houdini" could not remember anything about his last visit to a Brooklyn medium the year he died, or even his brother's nickname — Dash. He must have developed heavenly amnesia.

Ricky Jay, the mustachioed, long-tressed conjurer, recently wrote a book, "Cards As Weapons." It tells how to hurl pasteboards accurately and to great distances. Yet, until a young New York street magician had his bags of tricks stolen by two thugs, no one realized that appearing canes could be used for self defense. The magician ran after the thieves, and caught up with them. When they turned and came toward him, the magician went into action. Pulling out a red handkerchief, he whirled it around in the air, then changed it into a cane. The predators dodged back and dropped the bag just as the

police arrived on the scene.

A member of the studio audience approached me as I left the WCAU-TV studio in Philadelphia after an appearance with Joel Spivak. "You're critical of fraudulent mediums," the man said, "You've never investigated me. I am a genuine psychic."

"Could you give me a demonstration?" I asked. He said he could. He told me to draw a symbol or write a name on a piece of paper, then to fold the paper securely. I went back into the studio, and returned in a minute or so.

I put the paper on the palm of his hand. He began talking about various things, then said I had drawn a design, something that looked like a slice of pie. About a dozen people were gathered around us as I suggested to the medium he could verify or disprove his statement by opening the paper. On it he found not a design, but a single word — Einstein.

Whereupon the medium shrugged and said he was not always right, but he scored hits more frequently than misses. I feel sorry for the people who come to him for psychic advice.

I open a two-week run at the Rainbow Grill atop the RCA Building in New York on Jan. 16. There are no trapdoors there and not even a backdrop. Tall windows are on three sides of the performer and mirrored columns to his left and right. I'm tempted to introduce a novel version of the bullet-catching feat there. Years ago on NBC-TV and on BBC-TV I caught a bullet fired by a marksman between my teeth. I announced in London after the BBC telecast that I would never face a loaded rifle again. And I won't directly. But suppose the rifleman fired at one of my hands extended to the right. Even if I didn't snare the bullet, the crash of a window pane would add a spine-tingling thrill to the finale.

## Oldtime Vaudevillians Doing Stuff; Age Of Audience Figures

By TOMMY WILKENS

Elyria, Ohio.

I do between eight and 10 shows a year in and around the area I live in. That's just enough to keep me from getting rusty. Being one of those vaudeville kids whose parents started in the business right after World War One. I've been asked by some of the people who have seen me entertain, what has happened to the sons and daughters of the vaudeville performers of the past. What are they doing today, and what did they do after vaudeville passed.

Well those that I have met, started to work in different industries just before World War Two. After they had put in 25 years or better, they retired. Today they are in their middle or late 60s, but still use the talent they inherited from their parents by entertaining for some organization now and then.

I retired from the Fisher Body Division of General Motors seven years ago. Even while I was working for G.M., and since I retired, I entertain at retirement banquets or management dinners. The other shows I do are for other industries who are connected with General Motors.

Certain ex-vaudeville troupers started small businesses of their own. But they, the same as the others I've met, will open up the old theatrical trunk and go out and do a show now and then. I was up in Michigan a few months ago, and a man and his wife were working for the same division of GM I was. After we got talking, we both discovered that we were on one of Pantages Road Shows working with our parents when we were in our early teens, and that was 1926. All of these people have told me the same thing. There is no booking agent involved, they, as myself, are called direct.

I was also told by a few of them that they have turned down a date when called by a theatrical agency. Why I don't know, but I have a rough idea. A little less than a year ago, I and my wife entertained at an affair up in Canada. The organization that called me is a branch of the Shriners which I belong to. Some agent sent a musical group in to play the date also. In a way I felt

sorry for these four boys. Their music was rock style and loud. And I don't think anybody in the audience was younger than 45 or 50. This type of entertainment did not fit the age of the audience. They would have been a big success playing for an audience no older than 30.

My parents (Wilkins & Wilkens) were a standard comedy act in Vaudeville. And my Dad was a personal friend of Sime Silverman who started *Variety*.

## Nevada Dance Theatre Needs A Santa Claus To Dig It Out Of Red

Las Vegas.

Nevada Dance Theatre with director Vassili Sulich is facing a crisis on the eve of its annual Christmas concert. The cost of each concert is running nearly \$30,000 with three per season and b.o. receipts of only \$5,000 per day for a two-day performance sked. Even with a successful gate, NDT is almost \$20,000 in the red three times a season.

There is a possibility of a sizable grant from the National Endowment for the Arts. Eligibility for the grant states that NDT must employ eight resident dancers under a 15-week contract, present three concerts per season for two years. This is NDT's second year.

Sulich has brought his troupe along from unpaid dancers and workers presenting free public concerts five years ago to current company of 30 dancers performing three concerts a season presented in U. of Nevada, Las Vegas' Ham Hall at a price range from \$4 to \$10. Offsetting expenditures have been aided by Nevada State Council on the Arts, various contributions, subscription, or annual patron subsidies, gala concerts.

Twice within a year, Liberace hired NDT to support his show at the Hilton and from those engagements the company was cited as supporting act of the year in Las Vegas entertainment awards.

Resident dancers of the company have usually been associated with some of the large productions on the Strip as lead dancers.



# Advantages (And Not) Of Poughkeepsie Center

By ROSS STEVENS

The Mid-Hudson Civic Center stands as the keystone around which the urban renewal hopes for the city of Poughkeepsie are built. And, as the Center completed its first year of operation in December, Executive Director Ned Bennett feels his facility has more than lived up to its promise.

When the Civic Center was built, it was designed to draw people to the city's languishing downtown area and put a little life into the center city. Mair Hall, the center's convention-performance hall, is also meant to provide facilities for conventions being booked into the adjacent Sheraton Motor Inn which is due to open in 1980.

As of December, 126 events had been booked into the hall. Most of them made money; some were outright disasters. Bennett feels his ratio of hits to misses is about par for the course for any such auditorium, and very good for a new location.

One of the major problems the Civic Center faces is its basic design. The building was designed by an architectural firm known for its schools and athletic facilities. As a result, the center came out looking more like part of a school complex than a large performance hall.

## Sight Lines Vex

While seating 3,000, most of the seats are on a flat floor. This creates line-of-sight problems that has led the non-profit agency that owns the building to start looking into building a portable slanted floor to put under the seats. The walls are cinder block, painted high gloss white, and the stage is wide and shallow.

The sound problems in the hall are being worked on, but the acoustics are not bad when there is a full house.

The location of the center is meant to work in harmony with other downtown development. It faces a three block long pedestrian shopping mall and backs on a new arterial highway, built to give easy access to the area from the suburbs. While the hotel next door has only recently been started, an office building which abuts the center on the other side is already occupied. A few weeks before Christmas a 400 car parking garage opened directly across the street and will eventually be connected to the Civic Center Plaza by an overhead walkway.

While several local radio stations have worked with the Center to promote a number of performances, its relationship with the city's daily newspaper, the Poughkeepsie Journal, has been rocky. Bennett feels this dates back to the paper's editorial opposition to the manner of financing the project and manifests itself as a difficulty in getting publicity for some of the performances. Bennett feels should have been worth some space in the paper. Bennett also claims the paper puts a negative slant to stories about the center and makes a point of printing two negative letters to the editor for every one favorable letter about the center it publishes.

In the Mid-Hudson Civic Center's first year, Bennett says he has had some performances that have left him very proud of Poughkeepsie audiences and some that have not.

He thinks his lowest point was the appearance of pianist Van Cliburn. Bennett prefers to call the people who attended a "crowd" rather than an "audience" and refers to them as "unbelievable." Cliburn

provided his own piano which was oiled as it should have been. This drew angry letters to the newspaper complaining that the center provided the artist with a piano that was not polished. There were also complaints about the quality of the piano which Cliburn refers to as his "perfect instrument." Bennett says the audience talked throughout the performance and latecomers knocked down usherettes who tried to stop them from entering during musical pieces as per Cliburn's wishes.

On the other hand Bennett says his best audiences, as far as behavior, are for rock concerts. The Bay City Rollers played to a full house with no incidents such as they encountered at other stops on their tour. Bennett says the Rollers have been quoted in several magazines as calling Poughkeepsie the best concert on their tour because they had no interruptions in their program.

He also proudly points out that, even after drawing a total of 500,000 people to a variety of events, there is absolutely no graffiti or other vandalism evident. Some of the best draws in the hall have been Joan Baez, Harry Chapin and the Bay City Rollers. The promoters who have put on black soul groups have died at the box office.

Championship wrestling has a long-term contract to produce monthly program at the center and have drawn well. At one point, the promoters wanted to tape their televised bouts in Poughkeepsie but ran into problems finding remote taping equipment in the area.

## Draw From White Plains

Civic Center audiences are, according to Bennett, drawn from a wide geographical area. According to mail order and Ticketron figures about 20% of the tickets are sold in the White Plains area with nearly as many going to residents living near Middletown, N.Y. He says many Poughkeepsie residents don't attend shows in their own area because they have, over the years, developed the idea that it's not a night out unless you leave the area to visit Westchester or New York City.

Bennett credits his heavy draw from areas that used to send audiences to Westchester or New York City to the fact Poughkeepsie has plenty of low cost or free parking and almost no street crime. He caters to this feeling of relaxation by not allowing uniformed security people in the Civic Center, using blazers for his security force instead.

One audience source that has never panned out for the center is the local college crowd. Students at Vassar College, although living two miles from the center, seldom leave their campus for entertainment. Marist College is a business and technical school and doesn't seem to generate much student interest in programs at the center. Dutchess County Community College is a day school with no dormitories. The only school resulting in some sales for the center is the Culinary Institute of America in nearby Hyde Park.

## Competition

Because of the sudden increase in the number of live performances in the mid-Hudson area, Bennett finds it very important to have open lines of communication among the various facilities presenting such shows. In Poughkeepsie, Bennett manages both Mair Hall and the McCann Ice Arena which share the Civic Center building. He also has

input into the activities at Marist College's McCann Arena which is used for shows needing a lot of floor space and the Bardavon Theatre, used mostly for local theatre groups and touring childrens' shows.

Other, nearby sites include Mount St. Mary College in Newburgh, West Point and the Middletown Arts Council. All three produce one or two major events a season with a star such as Bob Hope or Jerry Lewis, then put on a subscription series ranging from pop to classical. Bennett's main interest in working with those locations is to make sure there are not two or more similar programs taking place the same night. A recent, successful example were two Harry Chapin appearances three weeks apart. The advertising was co-ordinated so that the Civic Center did not start its promotion until after Chapin had appeared at Mount St. Mary. As a result, both locations sold out.

One bad experience, recently, was with a Bill Cosby performance which was booked into the Civic Center and, later, into Orange County Community College in Middletown the night before as a secondary booking. The college, with almost no overhead, was able to undercut the prices being charged at the Center and advertise that fact. Bennett says when he contacted the college, he was told by an administrator that, if grocery stores advertise that way, so could concert promoters. The producer who put on the Poughkeepsie performance took a heavy loss.

The Civic Center also gets cooperation from local night clubs. They try not to book acts that will compete with what is happening at the Center, but try to book performers for late shows who will appeal to the same audience and give them a place to go later in the evening. One such club, The Last Chance, a block from the center, sometimes announces they will accept Civic Center ticket stubs from that night's performance in lieu of a cover charge.

Financially, Bennett says he is quite pleased. Out of an operating budget of \$500,000, the center has a deficit at the end of its first year amounting to about \$45,000. This Bennett attributes to being dark 93 days during the first few months of operation as last minute construction was finished and some capital improvements were made. Because the Center does not produce any of the shows, it has not had to absorb any of the losses taken by promoters who use the facilities.

Looking ahead to the second year of operation, Bennett sees many acts being booked for a second time in the city. He considers this a good sign and a mark of satisfaction on the parts of both the promoters who have used the Mid-Hudson Civic Center and the acts who have played there.

## Circus Shifts

(Continued from page 154)

and a six-person flying act composed of black youngsters from the Bronx.

Rex and Ava Williams joined Circus Vargas where Rex will redo the elephant acts. In the new display, there will be five elephants working in each ring. In addition, there will be a 20-elephant long mount.

Confusing stories appeared concerning Famous Hunt and the extent to which Marcia Hunt-Jones will remain in the business. An ad-

## The Author & Moral Rights

By MICHAEL F. SCHWARTZ  
(New York Attorney-at-Law)

*Author agrees that producer shall have the unlimited right to vary, change, alter, modify, add to and/or delete from the property and change the sequence thereof and the characters and the description of characters. ... Author hereby waives the benefits of any provision of law known as "droit moral" ... and agrees not to institute ... any ... lawsuit ... (for) defamation or mutilation of the property.*

This is a standard clause included in a typical contract between an author and a producer, granting the use by the producer of a copyrighted work of art. As is readily apparent, such a granting clause does not afford the author much protection against subsequent distortions or misrepresentations.

The American author is a captive audience of the exigencies of commercial distribution and the commercial marketplace. The author, whose reputation has not preceded him or her to the bargaining table, must contend with the vastly disproportionate bargaining power of the entertainment industry. The relatively unknown author is desperately trying to find an outlet for the exploitation of his or her work. The price that this artist must pay in exchange for an often meager monetary reward is the relinquishment of all creative control over his or her work. This is somewhat analogous to selling your soul in order to pay the rent.

The rights of authorship can be divided into two fundamental categories: property rights and moral rights. The Federal Copyright Law pertains to the property rights of ownership. On the other hand, a veritable cornucopia of American jurisprudence, including the law of defamation, privacy, unfair competition, breach of contract, common laws and most recently, the Lanham Act, a Federal statute providing a remedy for false designation of origin or false description or representation of work products, envelops the issues raised by moral rights of authorship.

The Federal Copyright Law (and the 1978 revision) does not recognize the existence of moral rights of authorship. It is designed to protect the commercial value, or property rights of an author's creation and it grants protection not to the creator as such, but to the owner of the copyright in the work. Consequently, the protection afforded by this law is limited to compensation for specific economic harm to the owner of the copyright. Once the author sells or leases a copyright, a contract determines any and all further rights in connection with that creation.

## The European Doctrine

American jurisprudence does not recognize the European doctrine of moral rights or *droit moral*. Essentially, this doctrine focuses on two critical rights: the right of paternity and the right to integrity of the work. Under the concept of paternity, a creator has the absolute right to claim authorship of his work, to prevent his name from being used for a creation not his own and to prevent others from being named as the creator of his work. Under the concept of integrity, an author can prevent others from making changes that distort or mutilate his work.

Of course, inherent in all of this is a clash of philosophies: the owner's property rights versus the author's personal or moral rights.

In American jurisprudence, property rights have taken precedence and this has produced all sorts of unfortunate results.

One example can be found in litigation involving Vargas, a commercial artist and Esquire magazine. Vargas sought to have his name as creator of certain drawings entitled "Vargas Girls" appear with these drawings which he had sold to Esquire and which Esquire had reprinted under the title "Esquire Girls" without any creator credit. Under the moral rights doctrine Vargas would have an absolute right to claim authorship of his work. However, Vargas was forced to rely on contract law, claiming the magazine was under an "implied agreement" to give Vargas a credit for his drawings. The court rejected this contention, finding in effect, that absent specific language, there is no implied duty to give the artist or creator credit for his work.

Specific language or the lack thereof, in a contract, is often the achilles heel of the artist when locked in battle with the producer of a play or literary property over the rights granted or reserved pursuant to that contract. The standard contract in the industry will often find the artist granting all rights in his literary property to the producer except those rights specifically reserved by the artist and as specified in the contract.

The Dramatist Guild has broached this potential for abuse of the artist by turning the tables on the producer who is a signatory of the Guild's minimum basic production contract. This contract is designed so that the artist grants, sells or assigns to the producer certain specific rights, while reserving all rights not otherwise granted, sold or assigned.

Consequently, there is no blanket clause in a Guild contract in which the artist waives his moral rights in and to the play or literary property involved, but rather, a "reservation of rights" clause in which all rights not otherwise granted in the contract are reserved by the artist. The Dramatist Guild's minimum basic production contract is an effective method of protecting the moral rights of artists. Unfortunately, it is not an industry-wide institution.

A recent litigation involving the mutilation of a television script belonging to Monty Python, a British comedy group, by the American Broadcasting Co., has found the court in a surprising decision, holding for the first time, that distortion of a copyrighted work is actionable under the Lanham Act. Although recognition of such a Federal right increases protection for artists in America, it is still an inadequate substitute for *droit moral*.

vertisement stated there was Hunt circus equipment for sale and some decided the Hunts had had enough; Marcia stated she and her husband Don Jones were merely revamping their show and cutting back on extra equipment.

Intimations of changes to come on both of the Ringling-Barnum touring units were evidenced by the promotion of Baker E. Brown from general manager of the Ringling red unit to overall management of both the Red and the Blue units. Dean McMurray, longtime mem-

ber of the Red unit staff, moves up to be general manager.

The circus business in the U.S. is alive and prospering. Progressive management continues to improve its equipment and to maintain or improve performance levels. Through all this, routes change, personnel changes take place, performers move from show to show, and — the beat goes on.

Willie (Loco) Alexander & The Boom Boom Band have signed with MCA.



# Nevada Fears Impact Of Boycott By Women Orgs Supporting ERA On Las Vegas Convention Biz

By BILL WILLARD

Las Vegas.

Nevada officials, who have been ignoring the possible effects of a boycott aimed at states which did not ratify the Equal Rights Amendment, were handed a calculated verbal punch by Gaming Commission chairman Harry Reid. He said he is "upset" and "concerned" about some officials who fail to recognize the economic danger presented by a feminist boycott of the state.

Said Reid, "I don't care if it's ERA, the lack of gas, or whatever. If it's going to affect our market and our economy, we've got to be concerned about it." But he did continue on the upbeat noting that prospects for loan money to finance casino expansion in Nevada look good and the gaming industry will likely experience continued growth in coming years.

Reid, in his concern over effects of ERA and Nevada's failure thus far to ratify, was referring to remarks made by Las Vegas Convention & Visitors Authority officials who claimed the boycott has had little effect on biz thus far.

"I'm upset that some people discount the importance of this. We have to fight for every convention we get.

"It means takes for people, it means wages for people and it means profits for business. We can't just turn our heads and make believe the boycott doesn't exist," he reiterated, calling for a concerted effort by LVCVA sales staffers to overcome effects of the boycott.

Reid, who said his concern about the boycott should not be interpreted as a plea to support ERA and get Nevada off the hook, urged the authority to make use of its ad agency "who make thousands of dollars. They should be able to come up with a sales strategy."

It was LVCVA chairman Robert Broadbent who first dispensed with threats of boycott from the National Organization for Women with a declaration that no convention biz has been lost here.

"We're the convention capital of the world and we're going to stay there," he said.

Gov. Mike O'Callaghan was not sure if the boycott could be effective. But he did say, "I do know when working on programs in Nevada you don't threaten anyone. Threats ordinarily don't work." O'Callaghan supports ERA.

## Strong Supporter

Another strong supporter is Lt. Gov. Bob Rose, who is going after the governor's post next year with the mandatory windup of O'Callaghan. "I have reservations about any action that adversely affects the economy of Nevada," he said. "I have mixed emotions over the boycott of Nevada."

The economic boycotts started in early 1977 when for the third time Nevada legislators nixed ERA. At least four national conventions have decided to bypass Las Vegas and these economic sanctions may be stepped up.

But despite the statements about any boycotts and those actually having been recorded, Nevada's casinos have turned up a healthy 19% increase of volume throughout last year, per Ed Bowers, exec director of the Nevada Gaming Industry Assn. and confirmed by state Sen. Keith Ashworth of Las Vegas, an upper echelon veep of the Del E. Webb Corp., which runs four hotel-casinos in Nevada. He has gone on record and vote opposing ERA,

does not view with alarm any boycott situation, saying hotel rooms are filling up and "we have beautiful convention business booked for the next five years for Las Vegas and Reno is booking up very fast."

It was Robert Schmuck, director of LVCVA convention sales who replied in a colorful way to a national news mag report that Las Vegas lost \$30,000,000 in convention biz because of the ERA boycott. "That's a bunch of garbage," he exploded, insisting the effect is zero so far. "The stuff we're working on comes in in 1981 and 1982, so we have a shot at it. We're clean right now. We have lost nothing."

Gaming commission chairman Reid also comes out with a brighter view on the continued growth of the gaming industry, which means tourists, conventioners and revenues.

Revenue reports for the summer quarter of 1977 showed a 19% increase in gaming statewide as compared with the same quarter the year before. The figures promised that 1977 would be a record setting year for casinos and the ascending stats keep on upward through 1978.

Reid mentioned the cutoff in Teamster Union pension fund money incurred some problems for resorts contemplating expansion and for new operations on the horizon. He almost dropped the other shoe in describing the potential sources of loans from combines taking a serious look at Nevada casino biz, which has been on the up and up, literally and figuratively for years, but would not name names.

"I have been contacted by prominent Nevada attorneys, both of whom are representing large financial institutions interested in the possibility of loaning money here," said Reid.

## A Good Risk

Nevada gaming enterprises have been a good risk, he noted, despite all the flack about the concentration of Teamster money. "The Teamster loans in Las Vegas have been good loans. There's nothing wrong with them. We get a lot of bad press, but it's not factual."

Reid described the "stable" corp-

orations in the gaming biz, using for examples the Hilton, MGM, Holiday Inns, Hyatt and Del Webb firms. Profits chalked up by these corporations certainly reveal that Las Vegas and Reno investments are extremely desirable.

"These financial institutions have to lend their money someplace. They might as well loan in an area that's proven to be a good investment," the state gaming commission chairman emphasized.

And overall in the statements by public officials from the Governor on through to LVCVA officers, there is none of the speculation this new year about Atlantic City as competition. That was last year's hue and cry. There was never any spectre haunting Nevada gamers, but only some anticipation about what moves were going to be made in New Jersey in order to bring gambling to more people.

The equation was like tossing your point. Everyone in on the action would come up winners.

# 'Agents,' Ex Show Biz Species, Now Big Sports Types

By LENNY LITMAN

Pittsburgh.

Agents have left the pages of *Variety* and reappeared prominently in contract discussions for athletes of the Pittsburgh Pirates and Steelers, and occasionally with the Pittsburgh Penguins.

The Pirates lost half their bullpen when agent Jerry Kapstein put Rich Gossage with the New York Yankees and Terry Forster went with the Dodgers. Tom Reich, a local lawyer and agent, has thus far kept his clients out of any serious disputes. Agent Howard Slusher is mentioned often, especially with his judgments. His classic tactic kept Tom Skladany, a neighborhood kid who made All-American, out of the NFL.

Bucky Woy, who handled the signing of Mean Joe Green to the Steelers, came up with the most unpopular move of the year when he held Jack Lambert out of the Steeler camp. He wanted and ostensibly got the renegotiation of Lambert's contract. Nobody believed Woy but Dan Rooney, president of the club, said Lambert was in his option year and an "agreement" had been reached

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# Reno Gets Ecological Jitters From Rapid Expansion; Casinos Valued At \$300-Mil Bow In '78

By MEL SHIELDS

Reno.

Jubilant and gloom always accompany growth and it is no different in Reno. Last year marked unprecedented expansion in almost every aspect of the city business and services but was accompanied by trouble, forecasts of trouble and shortages, and lamentations over the loss of a relatively simple way of life.

As it stands, several of those dire forecasts are coming true. A lack of sewer capacity caused talk of a building moratorium, but what went into effect was a strict review of all projects, each proposal requiring approval of three governments — those of Sparks, Reno, and Washoe County. The perennial camel can get through that needle's eye with more ease than a new hotel-casino can get an okay now in the Washoe valley.

The fact that it was the third year of a drought hasn't helped matters surely. A water shortage coupled with great growth is a volatile situation.

Yet, growth is not at a standstill as circumstances would seem to warrant. A walk around Reno will show construction barriers aplenty contributing to the already ridiculously crowded traffic patterns.

The cause of this dilemma? The lion roared. When MGM announced its intention to build a major hotel-casino, a northern Grand, with the world's largest casino, speculators everywhere took notice. The Grand is now dominating the Reno skyline, will be the first hotel seen on incoming flights, and is right on schedule to open by next May.

## Also On Schedule

Also on schedule are Del Webb's Sahara Reno, Circus Circus, the Colonial, the Comstock, and Charles Mapes' Money Tree expansion. Sitting pretty is the Sparks Nugget, growing now in the first phase of its \$20,000,000 hotel construction.

In 1978, an investment of \$300,000,000 will be realized in casino openings; 200,000 square feet of gaming space will be added; Reno will have a 100% increase in first class hotel rooms; convention facil-

ities will be enlarged 100% allowing the city to host major confabs for the first time; and two major show-rooms will open.

Sounds mostly good until one realizes that little of this was actually planned for. A simple drive across town will show that the streets are already incapable of handling present traffic. A trip of 30 minutes to also-burgeoning Carson City will strike panic in the hearts of the bravest as it is clear major highway construction is far behind the growth.

The Reno International Airport is far from capable of handling the number of airlines and flights being applied for. The schools are not plentiful nor large enough to handle the increased population.

An attempt to buy a home shows the agonies of a less than 1% vacancy rate, the high prices being blamed on out-of-state speculators by the in-state speculators. The casino business has never been high paying with its lower employees and so mobile home sprawl is the only quick, often ripoff, sometimes hazardous answer.

## Rates High

Reno rates high in the west, in its population category, in services, recreation, and affluence. Its ecology rating is dropping as air pollution increases and it has never been strong in community concern.

Last year was a turning point; it surely marked a point of no return.

On the healthy side, a scramble seems to be starting for the entertainers. Although the MGM will run a spectacular revue called "Hello Hollywood," produced by Donn Arden, it still means stiff competition even sans headliner. So names are already switching from club to club, as contract offers become more enticing — Roy Clark from Harrah's to the Nugget; Bobby Vinton from the Nugget to Harrah's; Vikki Carr from Harrah's to the Nugget, and so on.

The Sahara Reno's plans are unannounced but the city expects to see faces previously only visible at the sister Tahoe club — Diana Ross, Tom Jones, Engelbert Humperdinck, and Charo as examples.

Harrah's in Reno is planning a twin tower to its present one, although Bill Harrah has been quoted as saying it will be bigger than MGM's for sure. It can't get going until there's sewer capacity (at least 1980) but already work has begun on its foundation and the casino-showroom base. The increased showroom will allow bigger Harrah's names to come down from the lake as well — Liza, Mac Davis, Wayne Newton, Sammy.

At Lake Tahoe, changes are minimal and likely to remain so. Ecology groups and the Tahoe Regional Planning Agency, a Nevada-California body, maintain strict control on growth. Harrah's doubled its hotel size without too much problem, but the Tahoe Palace, a Ted Jennings project, Oliver Kahle's Hotel Oliver, the skeletal Park Tahoe, and an expansion of Harvey's Wagon Wheel are still undergoing a tedious series of court battles. The Park may likely be allowed to finish but the future for the others looks dreary.

Will Reno-Tahoe become another Las Vegas? Unlikely. The area just can't support such a size. But 1977 may have already seen an overstepping of the boundaries, and it all depends on how far a community can overstep.

# Mystique Of The Big Top: Heroism, Glam, Tradition

By IRVIN FELD

(President, Ringling Bros. and Barnum & Bailey Circus)

The rain of confetti in Times Square on New Year's Eve also welcomed the 108th consecutive season of Ringling Bros. and Barnum & Bailey Circus. The Greatest Show on Earth has energetically survived wars, windstorms, fires and natural disasters and remained as youthful and vibrant in spirit as the nation which has so enthusiastically supported the sawdust attraction for more than a century.

Of all the questions asked me during the decade that it has been my privilege to be president and producer of this national three-ring treasure, the most frequent inquiry concerns the mystique surrounding Ringling Bros. and Barnum & Bailey Circus which so intrigues audiences that they have made it the best attended live show business attraction in history and still growing.

After 10 years as chief executive, the explanation for the enduring

popularity of this form of entertainment and the high place that The Greatest Show on Earth holds in the public's affections has become obvious to me.

The Circus is as indomitable as America herself, and as dynamic, growing and changing to keep pace with the times, yet never losing its old-fashioned appeal, still inspiring in the hearts of young and old alike the universal fantasy of running away with the Circus.

The Greatest Show on Earth stimulates romantic and heroic dreams. Everyone can relate to it, and has a secret desire to be a part of the dramatic action unfolding in the arena. We applaud the amazing artists who take us outside ourselves. We are all drawn up on the highwire in the instant that the aerialist dances precariously across the slender steel cable; we are suspended together in space at the apex of a somersault from the flying trapeze, unconsciously we clutch for

the catcher's hands. In the narrow confines of the Big Cage we face down wild beasts with the trainer, scorning any thoughts of mortality. Our loftiest daydreams are inspired by live deeds of daring, performed by a very special breed of superhumans, and we become participants in the spectacle.

Recognizing this desire for involvement and identification with the action, several years ago we instituted the practice of incorporating 50 children from the audience into each performance. We wanted to enhance the circus experience and provide an indelible memory of a Big Top visit, and judging from the response from children and parents alike we have been successful.

Including youngsters in the show heightens their impression of the occasion and assures that in succeeding years, as adults, they will return to The Greatest Show on Earth

(Continued on page 170)



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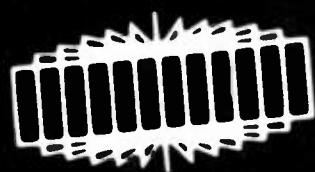
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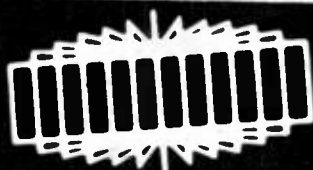
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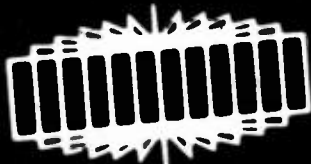


**RINGLING BROS. AND  
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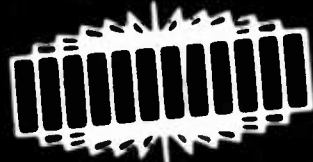


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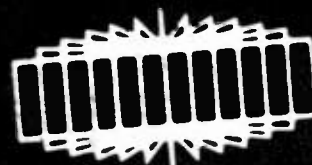


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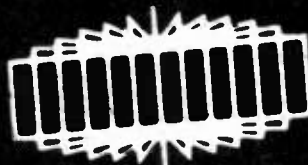
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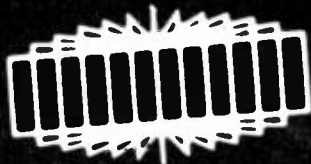


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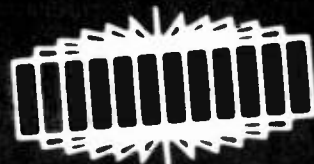
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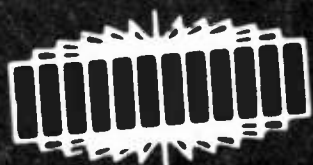
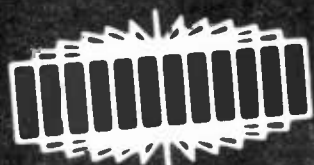


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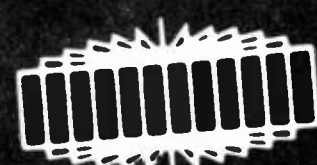
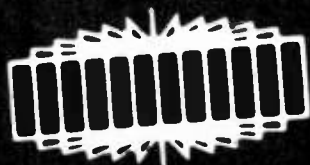
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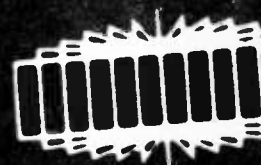
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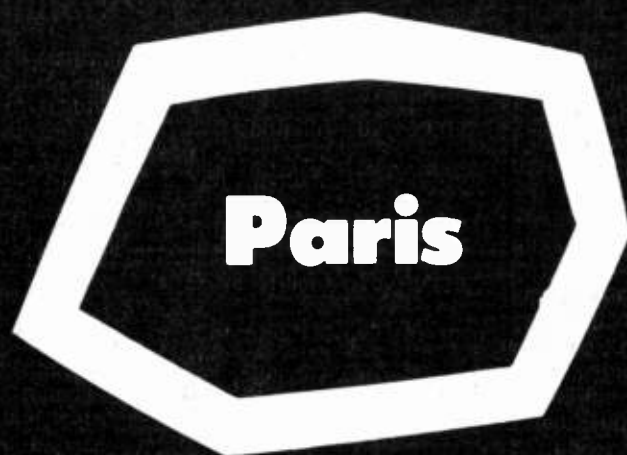


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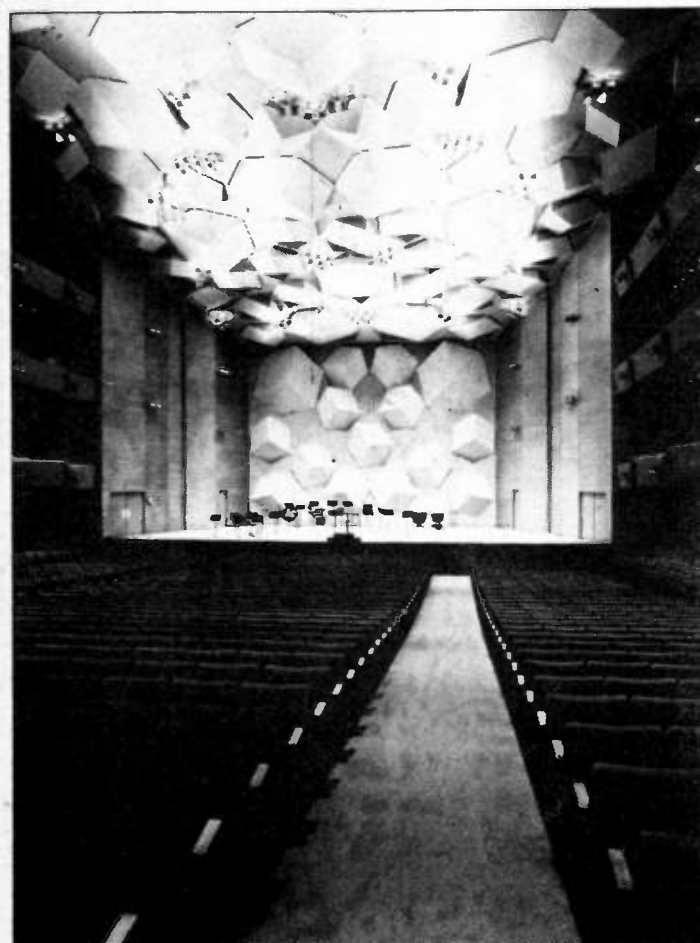
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## Projected Vegas Sports Arena Will Be Certain Loser, Sez Report

Las Vegas  
The proposed downtown sports arena would lose about \$2,000,000 annually and consume the Las Vegas Convention & Visitors Authority budget surplus inside of three years, consultants warned. Reps of Touche Ross & Co. said net operating costs of the proposed complex, not including the price of the land, would be between \$1,300,000 and \$2,000,000 greater than the largest amount of revenue it could take in.

The report presented by Jeff Hochman said a bare-bones 18,000-seat stadium would cost about \$17,000,000, excluding site preparation and offsite improvements. The "best case" for projecting income at the arena at that capacity would provide revenue of nearly \$776,000 annually. Consultants also assumed there would be a parking lot with a capacity for 4,500 cars.

The board asked Touche Ross to take another look at ways to shave costs, including a smaller arena. Hochman said 18,000 seats was proposed because that size has the lowest per-seat cost and added that revenue would come from rental, parking and concessions. The authority should charge \$1,000 per

event or 12% of gross receipts, or whichever is the greatest amount.

Parking would cost \$1 per car, he said. There is no charge for parking at the convention center off the Strip. One of the large users of the space would be sports teams such as the UNLV Rebels basketball team which would be required to pay more than double on a competitive scale for rent of the facility per event compared to the existing rate of \$12,800 per game at convention center.

But several observers noted that UNLV had plans for building its own closed stadium and field house at the university.

At the heart of the issue is a mandate from the 1977 Nevada legislature giving LVCVA six years to sell bonds to build the downtown arena. Next month would be five years before the agency's deadline to comply. Downtown biz interests helped lobby the bill through the legislature amid criticism that such a project might gut the authority financially.

### Possible Sites

Still to be studied by Touche Ross are two possible sites for the proposed complex, Cashman Field and a 40 acre tract of land adjacent to the Union Plaza Hotel. LVCVA voted to spend \$2,000 to extend its option on the latter site offered by Upland Industries, the real estate development arm of the Union Pacific Railroad.

The downtowners remain stubbornly insistent upon getting their complex despite the report. "It was never painted to the legislature to be a winner financially," said county commissioner and LVCVA chairman Robert Broadbent. "We know it wasn't a paying proposition when it was approved. It is still mandated."

"It may eat into the operating revenues of the authority and even the advertising budget," he admitted. "The legislature wasn't worried about that. The convention center and the stadium lose money

each year. The legislature can mandate funds from the project from other areas."

Business man Chic Hecht and member of Downtown Progress Assn., said the figures used in the study do not take into account the additional biz, resulting taxes and revenues which the complex will draw. "We feel the complex will add enough hotel rooms and additional business to compensate for its expense," he argued. "And it will bring in conventions and sports activities which will fill hotel rooms which are not filled now."

Downtown businessmen envision the facility as a combination sports and convention area while the Touche Ross study is primarily focusing on the feasibility of a sports complex.

## Conventions Pour Into Kansas City; Show Biz Impact?

By JOHN W. QUINN

Kansas City.

Convention and tourist biz continues to grow here, Kansas City having had its biggest year in these particulars in 1977. This despite the boom year of 1976 when the city played host to (a) the National Republican convention and (b) the Mystic Shriners (Masons) of North America.

A year-end report by the Convention and Visitors Bureau, of which William E. Clarkson is the citizen volunteer chairman, showed 473 conventions and other major events which brought 582,000 persons and \$116,462,000 to the city. Do conventions help theatres, cafes? These are the always-debated, never-conclusively answered questions.

If tourist business is added to the convention business the total intake surges to \$239,000,000. When it is figured that each such dollar turns over 7-10 times, the impact on the local economy is more like \$1,500,000,000.

Ear-marks suggest a continuing growth in 1978 of these avenues, although nothing is on the books as the biggest convention of 1977, the

50,000 person Charismatic Renewal Conference. Most of the biggies which come year after year will be back in 1978, Farmland Industries, Egg and Poultry Fact-finding, Future Farmers of America, several church and religious bodies, and others.

The events which help to bring them here also will be as big as ever — the championship Royals American League baseball club, the non-champion Kansas City Chiefs of the NFL, the American Royal Live Stock and Horse Show, Worlds of Fun, the Starlight Theatre, the many, many concerts and show-biz events in Kemper Arena, Municipal Auditorium and other halls.

Not to overlook Mayor Charles B. Wheeler, a considerable go-getter on the convention front in his own right. He has been given the Tourist and Convention Bureau's first annual Ambassador Award for his magnetic efforts in these fields, symbolized by a bust by sculptress Elma Muir awarded to hizzoner. This presentation was part of a celebration held by the bureau last November 15 at its first annual shareholder's dinner. David Hartman of the ABC-TV "Good Morning America" was on hand to do the honors as m.c.

### Challenges To Be Met

Growth in this much-loved and lucrative field cannot continue locally without meeting some waiting challenges on several fronts, Clarkson said at that meeting. Among them, expansion of airline service is imperative; new major hotel should be built downtown (and a couple of possibilities loom large already in this area); some existing hotels need extensive refurbishing; a skywalk system designed to connect some major downtown hotels and the new City Center Square needs to be pursued; completion of meeting room facilities in the big Bartle Convention Center.

The past couple of years have benefitted also from national advertising and publicity campaigns, and effort needs to be continued in these directions. The positive and progressive attitude of the citizenry, especially cited by Hartman, will be vital in attracting visitors and conventions.

Although observers believe the growth factor will continue very positive on the tourist-convention front, a cloud or two hangs on the immediate horizon. One is the failure of the State of Missouri to ratify the Equal Rights Amendment, which already has cost the city a convention of senior citizens and threatens others.

Another is the factor of co-operativeness of hotels and other private industry in the convention picture. A wrangle over hotel rates and facilities found the city penalized for holding up on rates, and a large convention of veterans has gone elsewhere. Bureau officials and city and civic leaders got the "shivers" over these, and presently are planning steps that will eliminate any negativeness in the near future.

Maurine Holbert will be featured in "Far From Harrisburg" translated from the French play "Loin D'Hagondage" by Jean-Paul Wenzel.

## Dillon's On Coast A Disco El Dorado; Going Franchised

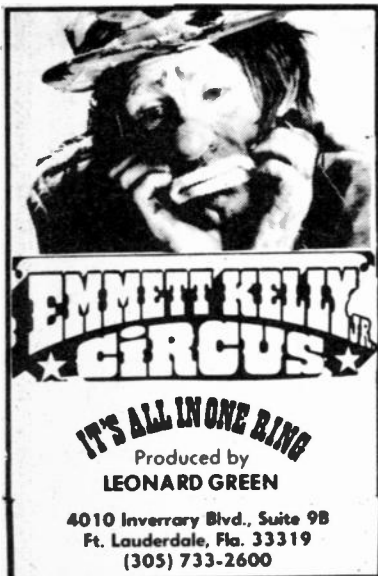
Los Angeles

Dillon's four-story super disco in Westwood Village, has come through its first anniversary in the black — turnstiling 25,000 patrons a month — and is celebrating by setting three branch Dillon's for early construction in southern California, and preparing to franchise other Dillon's across the country come March.

First of the three new Dillon's will go up mid-January either in Newport Beach or Marina Del Rey, according to the disco's counsel, David Kenner. Both areas are penciled in for a new Dillon. A deal is near finalization for a third additional Dillon's at the Bonaventure Hotel.

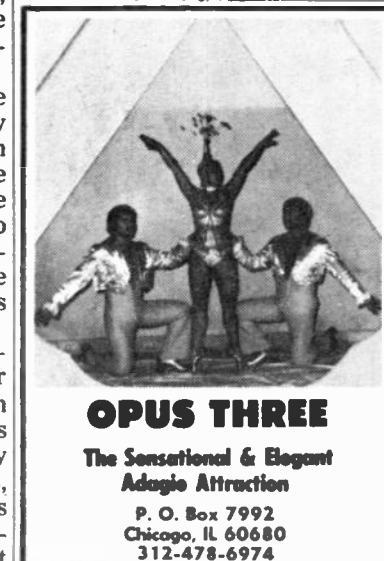
Before finally opening its doors last December, Dillon's had to wage an uphill fight against community opposition to win a permit from the Los Angeles Police Commission. Kenner wryly boasts that it is the only disco he knows which had to pass an environmental impact study to qualify for a dance permit.

With all its problems, Dillon's has (Continued on page 172)



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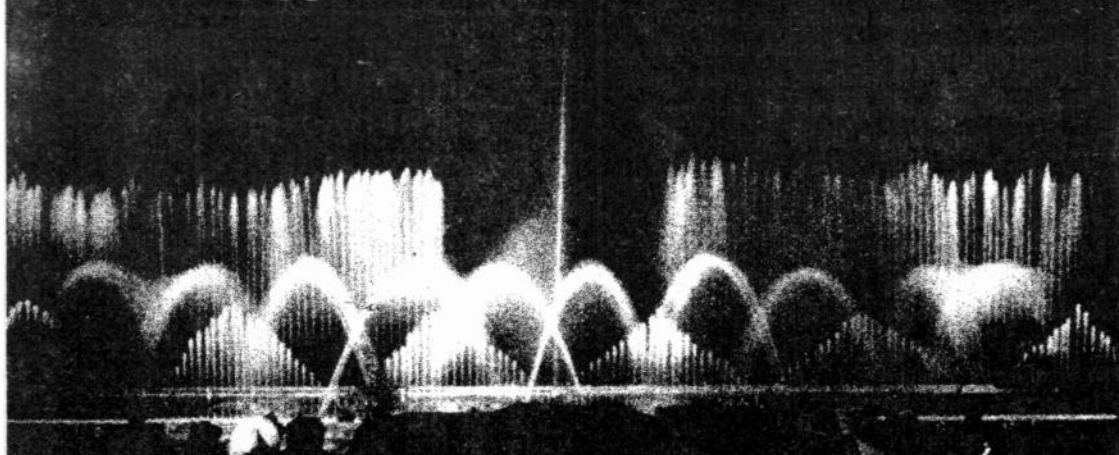
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## Big Top Mystique

(Continued from page 157)

with their youngsters to enjoy the same treat they recalled from childhood. Thus the tradition of circus-going is reinforced, and gains momentum, and insures the continuation of Ringling Bros. and Barnum & Bailey Circus for another century.

### Emotional Appeal

Ringling Bros. and Barnum & Bailey Circus has unparalleled emotional appeal; it is a total assault on the senses and boggles the mind. Dozens of madcap clowns mercilessly assail the audience's funny bones; thrills and chills abound in every ring; lavish costume extravaganzas furnish a sparkling kaleidoscope of colors; hundreds of exotic animals fill the arena, and that venerable circus smell lets you know its the real thing!

It's literally impossible to see it all in one sitting and brings people back performance after performance, and year after year, to take in what they've missed. Giving the public a bonus in entertainment, in turn rewards the circus with ever-increasing crowds of loyal fans.

The fact that all age groups share in the enjoyment of the fast-paced entertainment is but one of the reasons which have made The Greatest Show on Earth one of this country's most popular family attractions. The virtuosity presented therein represents the highest degree of skill and proficiency in circus arts, and the allure is timeless and ageless. A wide variety of acts

showcase complex feats of balance, coordination and physical dexterity that adults can readily appreciate and marvel at. Attending a circus performance is not merely a concession to the children. It brings the entire family together at an entertainment event that excels on every level and responds to every interest, whether the preference is for the exaggerated slapstick of a pie in the face or the graceful subtlety of a triple pirouette return to the swinging trapeze.

### United Family

Ringling Bros. and Barnum & Bailey is not only a family show, but a united family in itself. The classic idea of going with the circus may infer severing all ties and starting a new life, but implicit in the phrase is the concept of joining and belonging — the security of being part of a community.

Not only does Ringling Bros. and Barnum & Bailey Circus bridge generations and lifestyles, but it remains one of the most democratic amusement forms in history — relished by kings, commoners and American presidents, beginning with George Washington's visits to John Bill Ricketts' Circus in Philadelphia.

Attendance has increased each consecutive year, and my son Kenneth and I, as producers of Ringling Bros. and Barnum & Bailey Circus, are thankful to be able to make our contributions to this marvelous means of human expression which now draws more people than

ever to enjoy its myriad of pleasures. We are gratified to be associated with the dedicated artists who seem to have overcome the boundaries of reality to create a kind of magic that enables them to accomplish feats that appear beyond the realm of man's ability. It is our very great honor to be entrusted with perpetuating this tradition that continues to inspire the noblest imaginings and highest aspirations, and engender loyalty in the hearts and minds of generations of spectators. We have pledged ourselves that it will always remain so.

## Philly Sets Met For June Return

Philadelphia

The Metropolitan Opera will return to Philadelphia next June for the first time since 1968, to present three bills at the outdoor Robin Hood Dell West. Up to 10,000 opera buffs may see each performance free in the open, while the 4,800 seats undercover will be priced at about 50% of New York tariffs.

Under the terms of a pact signed by Fredric R. Mann, president of the Dell, and Anthony Bliss, the Met's exec-director, the full opera troupe, accompanied by the entire orchestra, will present "Rigoletto," June 1; "Cavalleria Rusticana" and "Pagliacci," June 2, and "Madame Butterfly," June 3. Local entrepreneur Moe Septee will serve as exec producer for the engagement.

The three-day stand, the first opera performances in the Fairmount Park amphitheatre, are being partially underwritten by \$60,000

in city funds from the Cultural Affairs Council created this year by Mayor Frank L. Rizzo. The total cost of the visit is expected to be \$250,000.

The Met's last Philly visits were week-long engagements at the Civic Center in 1967 and 1968, but return engagements were ruled out by substantial deficits. Poor sight lines made 3,000 of the 12,000 seats unsellable. Previous, the troupe regularly included Philadelphia in its tours, first at the old Metropolitan Opera House and later the Academy of Music. Negotiations for the June booking have been under way for more than a year. Mann says he tried to get the Met to the Dell last summer, but no agreement could be reached on dates and stellar performers.

The Dell's stage and pit were built to accommodate fullscale opera, but the facilities have been used for programs other than Philadelphia Orchestra performances and other concerts only in the case of three Stuttgart Ballet evenings last summer. Mann says he's hoping to have a full Met week in 1979, after failing to arrange for a stay that long this time. "I guarantee," he says, "that the price will be about half of what you would pay in New York."

The outside seats are always free to the public. For Philadelphia Orchestra concerts, Friends of the Dell contribute at least \$100 apiece, with the city furnishing a matching amount to meet the budget. Tickets are sold for nonorchestral events. The Met performances may be televised on pubtv WHYY-TV. John Bunting, board chairman for the station, is also a member of the Dell's board.

## Aussie Theatre Trust Fills Three Vacancies

Sydney.

An actor, a freelance director and an officer of the Australian Elizabethan Theatre Trust have been appointed to fill three vacancies on the Trust board.

The actor is Leonard Teale, the director is Robin Lovejoy, former artistic director of The Old Tote Theatre, and the officer Sir Reginald Groom, vice-president of the Trust's Queensland council of governors.

Trust chairman Sir Ian Potter said it was the aim of the Trust to secure greater involvement of the artistic side of the performing arts in its policy making.

The Trust program for 1978 involves a move into jazz promotion with concerts at the Opera House in March by pianist Oscar Peterson and guitarist Joe Pass.

Other tours will include the Grand Kabuki from Japan, the Polish Mime Ballet Theatre, the Ashram Dancers from India and the Chau Masked Dancers from West Bengal.



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# A.C. Casino Plans

(Continued from page 153)

land. It should be the first casino in business sometime this year with a \$7,000,000 casino-theatre additional built on other parcels accumulated.

On the scene in a big way also is the Bally Corp., which now controls through purchase or rental two topflight hostels on the boardwalk in mid-city. They are the old Marlborough-Blenheim and the Dennis, adjoining. A \$35-\$50,000,000 renewal program is planned for the Marlborough-Blenheim. Purchase price for this hostel was reported at \$6,000,000.

With control of these hostels Bally lured William S. Weinberger, former president of Caesar's Palace in Las Vegas, to head Bally New Jersey and plan for a major casino-convention-resort hotel

complex.

Weinberger arrived here in July, and has since been getting acquainted with the resort and meeting its top people while he awaits the study report before the plans on a \$75,000,000 and up structure and grounds is announced.

The third big group to come in to join the casino builders is Playboy Inc., which plans and has even started initial construction of a \$50,000,000 660-room high rise casino-hotel adjacent to Convention Hall on a site formerly secured by others for a proposed Hilton Hotel.

These are the ones which seem to be the first to get the financing and build spots for casinos.

But there are a score of others who have made initial plans for casinos, and have tossed out big plans and large sums to be raised and spent in the next few years. Tops include the Regency Hotel, which will offer, according to present plans, a \$45,000,000 casino hotel complex stretching from Pacific Ave. to the Boardwalk in midcity. It will be on the site of the present Howard Johnson's Regency Motor Inn, which will move across the street where a deluxe 300-room building will be erected. This will not have a casino, however.

Also the Claridge hotel, where new owners plan a hostel with 300 sleeping rooms added to the 300 presently in service. This will be a casino hotel with all the trimmings.

Also the site of the old Traymore where Caesar's World Inc. has announced a major casino hotel which should cost \$35,000,000.

Dozens of hotels and hundreds of

properties ranging from the hostels to privately owned homes in various sections have changed hands bringing a top price since the casino craze has hit the resort.

## Convention Bookings

Conventions, already are starting to book the city, stipulating that they first must be assured of top accommodations. Many wait the actual construction of the hostels. Others are so sure that they already have booked for the late '70s and early '80s.

Of course it is realized that it will take a decade and maybe more before the beachfront will again blossom with the new casino splendor, but everyone now is assured that it will come.

Everyone will watch the early days of the first casino, probably that of Resort's International, and if they have SRO crowds, the financing for others will be easier, and the new buildings will quickly rise.

The group which controls events beyond all others is the Casino Control Commission, which was late in being made a complete body, but now is functioning, and with the new year can issue the necessary operating casino license.

It has long been understood that this resort has no desire to be another Las Vegas, with glaring lights and gambling the one big industry. Aim here is to bring about a resort-convention-casino hotels complex which will draw from the populous eastern section of the country.

With the five mile boardwalk, feeling is that there is little to fear from other areas in the east which may make an effort to attract the gambling crowds by making casinos legal.

Here visitors can go from hotel to hotel along the boardwalk. The casino hotels will be located close to

each other. Besides offering the various gambling attractions, they will also have 2,000 plus seat theatre-restaurants, which will draw topflight entertainers. But thumbs have been turned down on topless entertainers, one of the attractions of the Vegas restaurant theatres.

Weinberger is most enthusiastic about A.C., but adds that it will not hurt Vegas, declaring the competition is good for both. He hopes that the plans for the Dennis-Marlborough-Blenheim complex will be ready so that work may be well underway early this year, and that it will be the second gaming spot to open.

But 1978 will be a bad one for Atlantic City, until the gambling starts. There is little business booked in the convention field largely because there are no facilities suitable to the convention groups.

Scores of buildings, long in need of renovations, have been bought by incoming investors. Before the middle of 1978 year, action taken will show whether the prospects are as rosy as first painted ... or just dreams.

## Philly Spectrum

(Continued from page 152)

\$98,000

24. Blue Oyster Cult - Oct. 15, 1976, \$92,000

25. America - April 16, 1977, \$89,000

Top grossers since October were: Aerosmith - Oct. 9, \$148,000; Robin Trower - Oct. 15, \$50,000; Rod Stewart - Oct. 18, \$120,828; Frank Zappa - Oct. 24, \$63,236; Chicago - Nov. 7, \$152,000; Doobie Bros. - Nov. 18, \$100,000; Queen - Nov. 23, \$177,000; Jethro Tull - Dec. 5, \$131,000; Billy Joel - Dec. 6, \$83,000; Hall & Oates - Dec. 12, \$68,000.

The National Music Publishers Assn. is slating meeting of the board of directors in Los Angeles, Nashville and Atlanta in addition to the four New York gatherings. One-day membership meets, similar to recent copyright workshop forums, will be held with the N.Y., Nashville and L.A. gatherings.

# Miami Opera Receives 100G From Foundation

Miami.

The Greater Miami Opera Assn. has received a \$100,000 grant, its largest ever, from Chicago's Walter E. Olson Foundation. The gift is a memorial to one of Miami opera's original benefactors in 1941. He died in 1975.

Funds begin in 1978-9, and will be used to snare special artists and composers for Miami productions.

## Dillon's Discos

(Continued from page 168)

been laughing all the way to the bank, according to Kenner. The 25,000 a month customer traffic represents \$100,000 alone in admissions, he says. The take — and the profit — once the patrons go inside and indulge in food and drink is immeasurably more substantial, he notes. While fast food facilities offer a 10% yield, discos of the stature of Dillon's register an average return of from 28% to 38%.

Just to prove no bad feelings are harbored against the once hostile community, Dillon's let the public in on its first anniversary celebration. Cover charges were canceled and drinks were dispensed at a party special of 50c.

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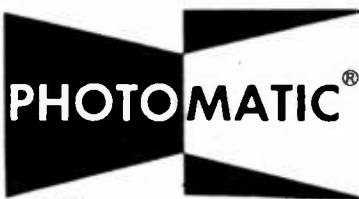
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# MIREILLE MATHIEU





## Baltimore Swings Downtown

(Continued from page 152)

Capital Centre in Largo, Md., in the D.C. market, has been built into one of the top U.S. concert arenas under its dominance by Cellar Door Productions of Washington, which is promoting about 68 concerts a year at the 18,700-seat spot for an annual gross of some \$7,000,000.

The Civic Centre also faces drainage from two suburban setups. Painters Mill Music Fair in Owings Mills, one of two Maryland links in

the Guber & Gross circuit, is staging name blues and pop gigs to fill dark dates, with uneven results.

Towson State U. tossed its cap into showbiz last year with its new Towson Centre, a multi-purpose facility seating up to 7,000. In addition to concerts and sports events it's pitching for lectures, trade shows, exhibits, boat shows, rodeos and even revival shows. Eddy Arnold pulled \$88,450 there for two

nights in October at a \$15 top.

Veteran local talent booker-packager Irv Klein says nightclubs here are virtually a thing of the past. The last major nitery to flop was the Playboy Club last January. Nite-spots, Klein says, have been replaced by lounges with bands.

However, a promising new entry last year was the reopened Marble Bar at the old Congress Hotel, a four-wall operation booking blues and folk names such as John Hammond and Muddy Waters along with lesser known and local country and rock acts. The only other traditional nightclub in the area is 400-seat Pecora's in the boonies of Fallston, where the lineup includes just half a dozen solid names a year, such as Ray Charles, Pat Cooper and Blood, Sweat & Tears.

### Film

Downtown filmhouses are being jeopardized in the same manner as in other cities. Ronnie Greenberg, of the local film ad agency AdVenture, said the only reliable draws there are actions pics such as "Star Wars" and "Damnation Alley." She decried a product shortage exacerbated by what she called a new film industry policy to de-emphasize blaxploitation pictures in favor of "gray" productions, such as "Short Eyes," the Christmas attraction at the Charles.

### Concert Halls

Baltimore may cease to be a one-house town. The venerable 2,616-seat Lyric Theatre, which houses the symph, opera and ballet, is slated for a near-total renovation. At the same time philanthropist Joseph Meyerhoff is pushing to erect a new house as a BSO home, which would free the Lyric for touring and other shows. Questions are being raised about whether the city can support two highbrow halls.

The activity sparked by the Mechanic, including many new eateries and minor cafes, is starting to keep downtown open at night again after a decade of public fear. Further help is on the way with the building of a new subway system.

It's projected that early next century the D.C. and Baltimore marts will overlap to form a powerful megalopolis. Midway between

them is the 10-year-old planned city of Columbia, whose population is mapped to top 100,000 in a few years but where the 10,000-seat Merriweather Post Pavilion has failed to turn a profit yet.

## Arena Rentals

(Continued from page 153)

moves or has to be installed. Sometimes, the house makes a profit on these items. However, this is only the kind of deal that can be done by the likes of a Frank Sinatra, Rolling Stones, Led Zeppelin, and a few others.

Deals favorable to large users, particularly for sports teams that become permanent tenants, have long been customary. In New York, for example, there have been some taxpayer taunts about the sweetheart deals given its two baseball teams at Yankee Stadium and Shea Stadium. The Louisiana Superdome has been urged to make a similarly advantageous deal to a big league baseball franchise.

It also works in reverse. The probable removal of the Oakland Athletics to Denver will affect the finances of the Almeida County complex and may hurt its relations with those who have profited from the presence of that team. It will also result in a loss of civic pride as well, which frequently sustains an arena and stadium operation even when it's financially dismal.

The debate on this issue is likely to break out in the open at the annual convention of the International Assn. of Auditorium Managers to be held this year in Louisville, Ky. The subject has been discussed privately.

The private operations feel that they have the greatest stake in this cut-rate procedures. They argue that not only do they not get public subsidies, but they have higher expenses since they have to lure execs to come in by offering higher salaries, stock and pension and profit sharing plans along with costly health benefits.

## Frisco Trends

(Continued from page 155)

they're there.

Only last month, voters elected the first openly gay city supervisor, one Harvey Milk.

And yet ... and yet, San Francisco's population total continues to slip; suburban lifestyle dominates despite unabashed and hard-working enthusiasm for "sophistication."

## Sports Agents

(Continued from page 157)

with the all-pro linebacker.

Agent Mike Trope was the only popular fellow. He master minded the deal with the Dallas Cowboys that gave them local boy Tony Dor-

sett in a million dollar deal.

Owners who go for the big free agent deals are referred to a "greedy" and many other words that say they are ruining the two sports. The worst villain of them all is George Steinbrenner, owner of the New York Yankees. He is never referred to separate from his check-book.

Best story about Steinbrenner is repeated here. "I'm sorry — that Steinbrenner is driving me crazy — I'm going to bump him out of the league." Abe Saperstein, president American Basketball League, Nov., 1961. (Steinbrenner owned the Cleveland Pipers in the league and had just given Dick Barnett a sizeable bonus to jump the NBA.)

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# BUSINESS SIDE OF U.S. ARTS

1,200 Agencies In U.S. Now Promote Arts Funding —  
22 Colleges Train (And Degree) Arts Execs —  
Statistics Of Recognition And Growth; 48 Operas

By LIVINGSTON BIDDLE

(Chairman, National Endowment for the Arts)

The year 1977 will be remembered as the year the arts became "recognized" as both good business and big business. The arts: music, opera, dance, theatre, museum, film, crafts and other cultural endeavors, long have been the focus of artistic life within a community. Now the arts have become a recognized economic force within the business life of a community. The arts used to be seen as a philanthropic gesture; to be supported by wealthy patrons. Now support of the arts is seen as sound business practice.

## Economic Impact

The reasons are simple. As the arts grow they produce a ripple effect that can have a dramatic impact on the economic health of their community. The arts employ hundreds of thousands of men and women. The arts develop activities that require substantial purchases of goods and services which means more employment. The arts hire construction and maintenance workers, food and drink suppliers, advertising and security firms, accountants, lawyers, insurance men and dozens of other specialists.

More: The arts enhance local real estate values. The arts help their communities attract new business and industry which, in turn, makes the community attractive to competent people. The arts stimulate tourism and the many businesses which rely on and benefit from tourism. The arts help their communities grow because the arts are very much a growth industry.

## 1,200 Art Agencies

A 1977 survey by the National Endowment For The Arts showed a very healthy increase in the growth of cultural institutions and organizations during the last 12 years. Between the years 1965 and 1977 community arts agencies increased from 175 to 1,200.

Number of professional orchestras grew from 58 to 125; museums expanded from 1,700 to 1,900; professional opera companies went from 27 to 48; resident professional theatres grew from 15 to 70; developmental theatres went from 10 to 200; resident professional dance companies increased from 10 to 70; professional touring dance companies went from 27 to 167; regional media centers increased from one to 16.

Also, state arts agencies expanded from 18 to 55; small literary magazines grew from 450 to 1,106; and independent

Washington.

presses increased from 200 to 678.

In 1965 there were no graduate programs in arts administration in U.S. colleges and universities. Today there are 22 such degree programs.

## Multiplier Effect

This expansion of individual arts organizations has had a very real and positive multiplier effect on businesses in their localities. Cultural institutions and related activities generated \$3-billion in receipts and expenditures last year. Through salary and other taxes they returned \$102,000,000 in revenues to local, state and federal governments.

## Accomplishments

There are numerous recent examples of what the arts have accomplished to help the economy:

—In New York City alone, cultural organizations spend \$193,000,000 annually on goods and services which generated tax revenues of \$8,000,000 last year.

—For every \$10 spent on theatre or concert tickets in Philadelphia, an additional \$8 is spent on ancillary goods and services such as restaurants, baby sitters, parking, taxis or other public or private transportation.

—Illinois has determined that nonprofit arts activities is a \$60 million industry yearly in that state alone.

—In Oregon, 126,424 persons were employed on projects supported by 101 grants to the arts. These projects reached an audience of over 2,700,000 persons.

—New York City estimates that 25% of tourist visits relate to the city's cultural attractions, directly generating \$16,000,000 in annual taxes for the city government.

—In the state of Rhode Island, \$2,000,000 in federal and state funding for the arts means 2,000 jobs at more than 200 arts organizations.

—In Atlanta, the \$200,000,000 residential/business complex called Colony Square was built — according to the architects — because of the existence and proximity of the Atlanta Memorial Arts Center.

## Baltimore Experience

An Endowment commissioned study of the economic impact of eight cultural institutions on the economy of Baltimore is even more revealing. These eight institutions spent a total of \$9,000,000 during fiscal 1976. But when all direct and indirect expenditures attributed to the sale of goods and services by businesses and the auxiliary expenses of arts patrons were tabulated, the arts generated a total of \$33,000,000. Of the \$9,400,000 spent, \$4,000,000 was spent for wages and sal-

aries and \$5,300,000 was spent for goods and services of which \$2,500,000 were purchased from suppliers and individuals in the Baltimore area.

Local residents spent an average of \$6.60 per person above the ticket price in ancillary goods, and out-of-town visitors to Baltimore's cultural institutions spent an average of \$30.32 per day while in the city. The eight cultural institutions were also found to be prime employers and both directly and indirectly created jobs. A total of 404 individuals were directly employed by the institutions but an additional 771 persons worked for businesses or services used by the arts.

Those with indirectly related arts skills earned over \$4,000,000 in wages during the study period and returned more than \$2,500,000 to the local economy for their own goods and services. Although all eight of the arts institutions operated under tax-exempt status, they collectively paid nearly \$200,000 in real property taxes, sale taxes and population based state aid to localities payments to local governments in the Baltimore metropolitan area. The study was made by the Center for Metropolitan Planning and research of Johns Hopkins University in Baltimore under a grant from the Endowment.

## Business Support

The economic impact the arts have on their local communities has not escaped business leaders. During the past fiscal year, business support to the arts totaled \$221,000,000 in cash expenditures and services — an increase of over 100% in the past six years, according to a survey by the Business Committee for the Arts (BCA). The study polled 68,456 businesses representing 83% of the total U.S. corporate sales volume. The survey indicated that business support of the arts should continue to increase.

Approximately 23% of the respondents intended to increase their contributions to the arts during the next three years; 57% said they would maintain the same level of support; 4% said they would decrease support and 16% were undecided on the level of their future contributions.

This symbiotic relationship between the arts and business is very necessary if the arts are to continue to grow. Business now knows that support of the arts at the local level means increased revenues for business. Local and state governments know that by supporting the arts they enrich the cultural life of their area and help the economy.

Supporting the arts is good business because the arts are big business and of benefit to all of us.

## The Popularity-Unpopularity Of The Legit's Necessary Evil

By BEV KELLEY

(One of Them)

The publicity agent for a traveling theatrical attraction usually doesn't begin to grow horns until the show finishes its opening stand. Prior to then, and especially during rehearsal period, when, unless he is already working the touring stands and absent in person from the company, he is busy, being interested in, and helpful to, the actors concerning their program biographies, interesting character sidelights such as theatre family background, hobbies, pets, past triumphs and amusing stumbles. So, in this period, the stars and supporting talent usually are friendliness personified.

And, of course, each feels that he or she will acquire at least transient immortality, appearing not simply in newspaper advertisements (the player's contract takes care of that as to both size and position), but aired and printed material complete with pictures, and the better the publicist's reputation, the more expected is the acclaim. Now the test is at hand: "If the advance man's any good, he'll see that I have some real attention in the next town!"

By then, the top star, especially if female, is receiving a plethora of print, a rash of radio, a ton of tv unless, of course, she adheres to an

earned reputation for ducking any and all in-person assignments. But these deities are rare; for the most part the press agent has to go begging his lesser luminaries into top publicity dates. So, very soon now, he can expect to take his choice of at least three reasons "why I'm not getting my deserved share of publicity:"

(1) the advance man's a two-faced bastard

(2) he's drunk most of the time

(3) he spends all his time chasing town broads. Almost no publicist ever fits this pattern, but he might as well.

Often an almost obscure member of the troupe may be interesting to interviewers because of an unusual hobby that gets ink and air. Suppose he's a former all-American football star; you couldn't keep him out of the sports pages. What if a small-part lady was a Miss America or is smart enough to call herself the oldest chorus girl in show business?

## Unpredictables

Not infrequently the media people, after going for the show's top stars, skip the next-in-rank to write about a minor-role gal who once figured in a major scandal and doesn't

mind talking about it. Or maybe a player has a cookbook or a recording on the stands and in the store windows while the show's in town, or perhaps a musical's pit drummer holds the American and Canadian blood bank donor championship with a plaque to prove it! Maybe the P.A. enters a showgirl in a local cooking contest and she takes the cake. The author of these ideas is helping the show, but he's not wearing any merit badges from the publicity have-nots.

If he's a real pro, he won't blame them the least bit; he knows how important publicity may be to a player and fervently wishes that the material he prepares about them would see sudden daylight.

Among his more conspicuous failures may be his swing-and-miss at getting important attention for his producer, especially if he, or she, is interesting, articulate, highly placed in the profession and likes publicity. The press agent is lucky if he can grab more than a column item about his boss. They want to talk to the actors. "Sorry, Charley; you know I'd like to help you, but let's face it ... stories about producers and authors and composers don't sell newspapers. And, come to think of it, they don't sell theatre tickets either!"

The very worst job misfortune that can befall the traveling publicist is to have someone write a story about him! That never builds a fire under the box office, but it can fire up neglected actors and top brass.

But to return to the more simple (Continued on page 186)

## Belasco Sponsored, Never Wed, Leading Ladies; Actress Found His Theatre Itself 'Dramatic'

By ELEANOR PRENTISS

One of Broadway's oldest legit playhouses is the Belasco on 44th Street where an "Almost Perfect Person" is current. In 1947 it still retained some of its pristine splendor, as well as having perhaps the finest acoustics and the most modern lighting equipment — in fact their deemed an almost perfect, legit theatre. But in 1907 by the multi-faceted entrepreneur David Belasco, it had housed many Belasco productions starring the stage illuminate of their day.

On Christmas night 1946 the play "Burlesque," produced by Jean Dalrymple and directed by Arthur Hopkins, co-author, opened to little fanfare after a two-week tryout in Detroit. It starred Bert Lahr, with Jean Parker, and was reviewed by the second-string critics, because it was a revival. (On that same evening the top drama critics went to a play by Jacqueline Susann that closed very shortly thereafter). Although "Burlesque" received less than rave notices it became a hit and ran for over a year. I was lucky to have a small part, besides dancing in three production numbers in the third act.

My dressingroom-mate and I loved to explore the upper floors of

the theatre in our leisure time off-stage. Even though Belasco had died in 1931 his estate was still in litigation in 1947. There were many fixtures and momentos backstage from his period: statues, books, pictures, and a grand piano painted gold in the Napoleon room on the top floor. There was also a bronze bust of Napoleon in a velvet niche, and a statue of a female figure called "Isadora Dancing" on a pedestal. Among the many framed photographs, I remember one of Puccini, inscribed to David thanking him for his libretto "Girl of the Golden West." (Belasco had first produced it as a straight play with Blanche Bates).

We even discovered a peep-hole in the anterior wall where one could watch the performance on stage so far below. There was a passageway leading to the roof where I'd go sometimes in summer before the matinee to take a sun bath.

I was then reading Winter's biography of Belasco and was fascinated with the careers of leads he created and sponsored, along with plays he wrote and produced for them. Among them were David Warfield, Blanche Yurka, Frances (Continued on page 186)



# London Long Runs

(WEST END PRODUCTIONS)  
(As of Dec. 31, 1977)

Designations: (P) Play, (M) Musical, (MB) Multiple-Bill, (Rev) Revival, (\*) Show is still running. Variety shows and non-West End productions are not included.

Mousetrap (P)	10,434 (*)
Oh, Calcutta (M)	3,060 (*)
No Sex, Please, We're British (P)	2,730 (*)
Oliver (M)	2,618
There's a Girl in My Soup (P)	2,547
Pyjama Tops (P)	2,498
The Sound of Music (M)	2,386
Sleuth (P)	2,359
Jesus Christ Superstar (M)	2,308 (*)
Salad Days (M)	2,283
My Fair Lady (M)	2,281
Chu-Chin-Chow (M)	2,238
Charlie Girl (M)	2,202
The Boy Friend (M)	2,084
Canterbury Tales (M)	2,080
Boeing-Boeing (P)	2,035
Fiddler on the Roof (M)	2,030
Blithe Spirit (P)	1,997
Hair (M)	1,997
Worm's Eye View (P) (Rev)	1,745
Me and My Girl (M)	1,646
Reluctant Heroes (P)	1,610
Seagulls Over Sorrento (P)	1,551
Oklahoma (M)	1,543
Irma La Douce (M)	1,512
Equus (P)	1,482 (*)
Dry Rot (P)	1,475
Charley's Aunt (P)	1,466
The Beggar's Opera (M)	1,463
The Secretary Bird (P)	1,463
Simple Spymen (P)	1,404
Our Boys (P)	1,362
The Maid of the Mountains (M)	1,352
Arsenic and Old Lace (P)	1,337
The Farmer's Wife (P)	1,329
Annie Get Your Gun (M)	1,304
The Little Hut (P)	1,261
A Little Bit of Fluff (P)	1,241
Spring and Port Wine (M)	1,236
Sailor, Beware (P)	1,231
One for the Pot (P)	1,221
Beyond the Fringe (M)	1,184
While the Sun Shines (P)	1,154
Godspell (M)	1,128
The Philanthropist (P)	1,114
London Laughs (M)	1,113
A Severed Head (P)	1,110
Let's Get Laid (M)	1,095
A Chinese Honeymoon (M)	1,075
A Quiet Weekend (P)	1,059
Romance (P)	1,049
West Side Story (M)	1,040
French Without Tears (P)	1,039
The Man Most Likely (P) (Rev)	1,023
Perchance to Dream (M)	1,022
Beyond the Fringe (M)	1,016
Murder at the Vicarage (P)	1,016 (*)
Roar Like a Dove (P)	1,007
The Wind and the Rain (P)	1,001
Hadrian the Seventh (P)	988
Ring Out the Bells (P)	987
Is Your Honeymoon Really Necessary? (P)	980
Absurd Person Singular (P)	973
The Dancing Years (M) (Rev)	969
The Teahouse of the August Moon (P)	964
Traveller's Joy (P)	954
Robert and Elizabeth (M)	948
The King and I (M)	946
Otherwise Engaged (P)	937 (*)
Dorothy (M)	931
The Amorous Prawn (P)	911
Show Boat (M) (Rev)	910
Billy (M)	904
Fings Ain't Wot They Used T'Be (M)	897
Bless the Bride (M)	886
Ipi Tombi (M)	885 (*)
Ten Minute Alibi (P)	878
Sweeter and Lower (M)	870
How the Other Half Loves (M)	869
Paddy the Next Best Thing (P)	867
The Shop at Sly Corner (P)	863
Rose Marie (M)	851
Paris to Piccadilly (M)	850
Pleasures of Paris	850
King's Rhapsody (M)	841
Waters of the Moon (P)	835
Whiteoaks (P)	827
While Parents Sleep (P)	826
The Young in Heart (M)	826
The World of Suzie Wong (P)	824
White Cargo (P)	821
The Love of Four Colonels (P)	812
The Better 'Ole (M)	811
The Acadians (M)	809
At the Drop of a Hat (M)	808
The Boy (M)	801
George and Margaret (P)	799
The Dirtiest Show in Town (P)	795

Hello, Dolly (M)	794
South Pacific (M)	792
Sweetest and Lowest (M)	791
Anthony and Anna (P)	789
Edward My Son (P)	787
Move Over, Mrs. Markham (P)	785
The Private Secretary (P)	785
The Merry Widow (M)	778
Piccadilly Hayride (M)	778
Spider's Web (P)	774
Chase Me, Comrade (P)	773
Airs on a Shoestring (M)	772
The Man Most Likely To (P)	768
San Toy (M)	768
Ross (P)	763
A Funny Thing Happened on the Way to the Forum (M)	762
The Geisha (M)	760
The Reluctant Debutante (P)	752
The Lilac Domino (M)	747
No Medals (P)	740
Tons of Money (P)	737
The House by the Lake (P)	736
A Country Girl (M)	729
Separate Tables (P-MB)	726
Joy-Bells (M)	723
Private Lives (P) (Rev)	716
Suddenly at Home (P)	715
Seven Days Leave (P)	711
Peg o' My Heart (P)	710
The Man Who Came to Dinner (P)	709
Abelard and Heloise (P)	706
The Great Waltz (M)	706
Les Cloches de Corneville (M)	705
Alibi for a Judge (P)	704
Off the Record (P)	702
H.M.S. Pinafore (M)	700
La Plume de Ma Tante (M)	700
The Waltz of the Toreadors (P)	700
Get a Load of This (M)	698
For Amusement Only (M)	698
The Belle of New York (M)	697
Bitter Sweet (M)	697
Side by Side by Sondheim (M)	695 (*)
Goodnight, Mrs. Puffin (P)	691
The Night and the Music (M)	686
Brigadoon (M)	685
Sweet Lavender (P)	684
Wait Until Dark (P)	683
Conduct Unbecoming (P)	682
Ring Round the Moon (P)	682
Half-a-Sixpence (M)	678
The Toreador (P)	675
The Great Adventure (P)	673
Watch on the Rhine (P)	673
Grab Me a Gondola (M)	673
The Mikado (M)	672
Flare Path (P)	670
Not Now, Darling (P)	669
Potash and Perlmutter (P)	665
No, No, Nanette (M)	665
Under the Counter (M)	665
Blue for a Boy (M)	664
Lock Up Your Daughters (M) (Rev)	664
Housemaster (M)	662
Strike a New Note (M)	661
The Chalk Garden (P)	658
Talk of the Town	656
Wait a Minim (M)	656
The Ghost Train (P)	655
The First Gentleman (P)	654
White Horse Inn (M)	651
The Chiltern Hundreds (P)	651
Marigold (P)	649
Kismet (M)	648
Irene (M) (Rev)	647 (*)
Let Sleeping Wives Lie (P)	647
Our Flat (P)	645
Irene (M) (Rev)	644
The Heiress (P)	644
The Dominant Sex (P)	642
Rip-Off (M)	640 (*)
Bed Before Yesterday (P)	629
Lloyd George Knew My Father (P)	637
Our Miss Gibbs (M)	636
Big Bad Mouse (P)	634
The First Mrs. Fraser (P)	632
Chorus Line (M)	627 (*)
Yes, Uncle (M)	626
Lilac Time (M)	626
Fanny's First Play (P)	624
The Catch of the Season (M)	621
Black Velvet (P)	620
The Killing of Sister George (P)	620
Bunty Pulls the Strings (P)	617
The Years Between (P)	617
For Better for Worse (P)	617
Funny Peculiar (P)	613
Donkey's Years (P)	612 (*)
Affairs of State (P)	612
Buzz-Buzz (M)	612
Don't Just Lie There, Say Something (P)	612
Yellow Sands (P)	610
Harvey (P)	610
Milestone (P)	607
Waltzes from Vienna (M)	607

(Continued on page 186)

# Leighton Brill's 25 Year Handshake Deal With Oscar 2d

By SIG HERZIG

Los Angeles.

Although Leighton Brill's name did not always appear on the theatre marquee, he was one of the architects in what has become known as the golden age of the American Musical theatre. It was at an age during which the Broadway musical emerged from Viennese schmaltz into a new American art form.

Brill's theatrical career began in 1926 when he received a cautious invitation from his boyhood friend Oscar Hammerstein 2d to try out as his assistant. Hammerstein described the job as follows: "Would you be willing to do everything from reading Ibsen to buying postage stamps, punch critics in the nose, suggest stories, lines, songs, stage business, read 'Variety' and tell me about it?"

Brill was not only willing but able. So much so that his association with Hammerstein as executive assistant lasted more than 25 years with no contract except a handshake in the subway on the day he arrived.

Brill, an omniverous reader with total recall, came up with many of the ideas Hammerstein needed. In casting he developed an uncanny faculty for discovering new young talent.

Also at Hammerstein's side he participated in preparing and producing a new wave of musical hits including "Desert Song," "New Moon," "Good Boy," "Sweet Adelaide," "Music in the Air" and the precedent-breaking "Showboat." Of course there were the flops, too, from which to learn, such as "Rainbow," "Very Warm for May" and "Knights of Song."

Busy as he was, Brill had time to write the book of his own Broadway musical, "Ballyhoo," starring W.C. Fields.

During World War 2, Brill took a two years' leave to go overseas as assistant director of entertainment for the American Red Cross. On his return, Hammerstein had achieved another peak through his collaboration with Richard Rodgers on "Oklahoma." Whereupon, Brill was appointed West Coast representative of the many Rodgers & Hammerstein enterprises.

By 1950 Brill was ready to take off on his own and made an auspicious start by pioneering a theatre-in-the-round operation in Toronto called "Melody Fair." After this a 12 week season of Dramatic stock. But he could not divorce himself from the musical field, so in 1960 he went to Mexico City and produced "Mi Bella Donna," better known as "My Fair Lady." He followed this with a revival of the Bolton-Wodehouse-Gershwin musical, "Oh Kay," in New York.

Then at an age when it was time to retire and reminisce, he turned his reminiscences into a more practical form as a teacher in the Theatre Arts department at Cal State University. There for six years he lectured to "standing room only."

After his death the University established a scholarship in his name not only as a memorial to a teacher who was "with it," but as a tribute to an outstanding showman.

James Albanese, Robin Barglett, Shelby Brammer, Sarah Chodoff, Gary Cookson, Jim DeMarse, Mary Pat Gleason, Mario Carlo Mariani, Wendie Beth Marks, Les Roberts, Lea Scott, Sherry Steiner and Daniel Stern will be featured in "Frankie And Annie," by Diane Simkin, staged by Paul Schneider, playing Dec. 28-Jan. 22, at the Manhattan Theatre Club, N.Y.



# Percy Williams Home's Tie To Actors Fund, Lambs Wash

By JOHN HUNDLEY

(Now president of the Percy Williams Corp., John Hundley will be remembered by oldtimers as a Broadway musicals leading man with an exceptional tenor range. For many years Hundley thereafter was a CBS official. He's a lifelong member of the Players and Lambs.

Of Percy Williams it is perhaps pertinent for Variety to add its laurel. As a showman he was a friend of the performers long before he wrote his will.—Ed)

The Percy Williams Home is alive and well, — in its' new premises in the Percy Williams Home Wing of the Actors Fund Home in Englewood, New Jersey.

When I succeeded the late Earl Benham as the President of the Percy Williams Home in 1976, a notice of the appointment was listed in *Variety*. Much to my surprise and pleasure, numerous responses were received from persons who were interested in the fact that the Home was still in operation. *Variety*, with its traditional concern for matters affecting the people of the profession, has suggested that an article, which would bring its readers up to date on this splendid organization, would be in line for inclusion in the Anniversary Issue.

The Percy Williams Home was established in 1925 through the provisions of the Last Will and Testament of Percy C. Williams, a noted figure in the world of vaudeville. (his colonial theatre at Broadway and 62d, more recently the Harkness is only just razed. —Ed).

The will established his residence in East Islip, Long Island, New York, as a not-for-profit corporation. The corporation board of directors to consist of 12 persons, of whom six were to be designated by the Lambs, the well known theatrical club, and the remaining six to be designated by the Actors Fund of America, the outstanding charitable organization of the theatrical profession in this country.

The activities of the corporation as set forth in the will, and in the Act of Incorporation, are: "the establishment and maintenance of a home for aged, indigent and infirm members of the dramatic and vaudeville branches of the theatrical profession, and to provide for the residence, support, maintenance and comfort of the residents of such home, who shall be deemed and referred to as "Guests." Mr. Williams, estate, known as "Pineacres" was designated to be used for the foregoing purposes.

Williams Will also created a trust for the corporation's purposes which provided that Pineacres, and the income of the trust funds, first be utilized for the care and support of Ida E. Williams, the invalid wife, during her lifetime. When Mrs. Williams died in 1932, Pineacres became available to the corporation. There were over 45 acres, on which were the main house, with 10 bedrooms, several cottages and other structures, stables and numerous flower and vegetable gardens. An extension wing, attached to the main house, was added shortly afterwards by a generous gift of \$100,000 from the late vaudeville producer, Edward Albee, who earlier had bought out the Williams vaude theatres.

There were as many as 60 guests at Pineacres in its early days. They were attracted by what many considered the luxuries provided. The one-hole golf course, the bowling alley, the swimming pool and Sound

bathing and boating privileges, all contributed to the "country club" atmosphere for which it became known in the profession.

Help was then readily available and relatively inexpensive. The buildings were in fairly good shape and annual maintenance expenses were not high. The trust income exceeded its expenses with no necessity to dip into capital for operating funds. In 1962 the Corporation received the balance of the trust upon the death of Harold C. Williams, Percy Williams' son, who had received a 50% interest in the income of the trust remaining at the time of his mother's passing. With this additional income, the Corporation was able to continue to conduct the affairs of Pineacres successfully.

It should be noted that the Percy Williams Home board had the important benefit of the participation in its deliberations of Warren Munsell, director of the Actors Fund and his able assistant, Vincent Vitelli, as well as the services of Jacob I. Goodstein as treasurer and his associate Fred Krones as Secretary. All four of these experienced and knowledgeable men were completely aware of the policies and operating procedures of both The Actors Fund and the Percy Williams Home.

During these, what might be called our "prosperous" years, our guests not only enjoyed the comforts and excellent fare provided, but were often the recipients of entertainment brought to them by various theatrical groups who came out to Pineacres from New York City to see old friends and put on a show for their diversion.

An annual affair was the Lambs Wash. Always held on a Sunday in August, the membership of the Lambs came to East Islip by special train from Pennsylvania Station — arriving in mid-morning in time to indulge in the numerous athletic events scheduled for competition between the athletically inclined actors and others in the profession. These events included softball, golf (driving and putting) swimming and diving, running and obstacle races. Prizes, some quite extravagant, were donated by some of the more affluent members of the Lambs Club. Beer and other libations were available in quantity, and if the day was hot, as it usually was, the caliber of the athletic contests declined with the indulgence in the libations. However, enthusiasms remained high. A sumptuous picnic lunch was served in the bowling alley premises, after the athletic schedule was completed.

The biggest treat for the guests of Pineacres came later when the Lambs Club put on a "show" featuring stars and top performers in profusion, who were plentiful in New York at that time, which preceded the exodus to Hollywood of most of the Broadway stars and well-known players.

Shadows would begin to gather by the time the entertainment was brought to a close. Weary and sunburned Lambs trooped back to their private train for the trip back to the city, leaving our grateful, happy guests with many memories to re-

call in the year to follow.

As time went on, fewer persons elected to become guests at Pineacres, and there was, of course, the factor of (human) attrition. Inasmuch as this reduction in the number of guests to be served occurred simultaneously with rising costs of staff personnel, food supplies, building maintenance, medical and nursing care, it presented a difficult management problem.

A development which alleviated the situation to some extent, was the coincidence of the need of the Actors Funds Home for the accommodation of its guests during the construction of a new facility at Englewood, New Jersey. The Actors Fund arranged to send its guests to Pineacres for an extended period, during which the Percy Williams Home Corporation was reimbursed by the Actors Fund for the care and maintenance of its guests. Even after the completion of the new facility at Englewood, the Actors Fund continued to use Pineacres facilities for its overflow guests, with appropriate payments to the home for their maintenance.

Despite these recurring factors, over the years the Corporation found it more and more expensive to operate the Pineacres facilities. It became necessary to dip into capital funds to an extent that was finally deemed unreasonable.

Pineacres had become less attractive to aged members of the theatre profession. Through Actors Equity and other union affiliates, people of the profession received funds for their old age by way of pensions and social security payments. Moreover, because of the distance of Pineacres from New York City, making East Islip accessible only through a long train or automobile ride, both expensive, visitations of friends and relatives to Pineacres became extremely difficult.

After carefully examining the possibilities of rehabilitating the Pineacres facilities to conform to the requirements of the Departments of Health and Social Services, which would entail expenditures of over \$300,000, it was concluded that the net result would not justify the expenditures involved, and particularly, it would not permit the Corporation to carry on Williams' expressed desires as to the conduct of the Corporation.

As a consequence, the Board elected to sell the Pineacres property, and arranged with the Actors Fund to lease part of its property in Englewood immediately adjacent to the Actors Fund Home for the nominal sum of \$1.00 per year.

On this property, the Percy Williams Home Corp. constructed a beautiful modern fireproof building at a cost of \$675,000, designed for the maximum safety, care and comfort of its guests. This permits joint use of the Actors Fund and Percy Williams Corporation facilities, with the resultant more efficient and economic operations. As a consequence, the very purposes for which Pineacres was bequeathed, and the Corporation created, have been preserved, enabling the Corporation to carry on its activities as originally designed by Williams.

## As To The Lambs

It would seem appropriate at this point, to clear up another matter which has, of late, been subject to conjecture in some people's minds, that being the question of what has happened to the Lambs? Because of the Lambs vital importance in the structure of the Percy Williams Home setup, it is essential that the club's continued existence be made thoroughly aware to everyone. The club is currently enjoying its new location in the National Womens' Republican Club building at 3 West 51st Street, New York City. Tom Dillon, Shepherd of the Lambs, con-

• (Continued on page 184)

# Actors Fund Of America Should Not Be 'Confused' With Actors Equity

By LOUIS M. SIMON

It is amazing how many people in the profession confuse the Actors' Fund with Actors' Equity. Some of the confusion arises, undoubtedly,



because the corporate name of both organizations contains the word "Actors." In addition, there exists between the two groups — as it has for more than half a century — a very close relationship. Indeed, within the profession, and especially among those who are aware of the close working relationship between The Fund and Equity, frequently the distinctive purposes of each organization is forgotten.

It seems to be taken for granted that since both were instituted to assist actors the distinction between them are rather arbitrary. They are not. The Actors' Fund is distinctly a charity while Equity is distinctly a labor union. The Fund was incorporated 31 years before Equity when there were very few unions in the theatrical field — certainly none to cover performers.

## 1890 Roots

Without regarding itself as a union, there was an organization, formed about 1890, called "The Actors Society." Its stated purpose was to improve working conditions for performers. This group's membership overlapped The Actors' Fund membership and when The Actors Society, which belatedly realized its objectives were, in fact, that of a union, failed in its effort to affiliate with The American Federation of Labor, there was great pressure to have that group amalgamated, with The Fund. Fortunately no amalgamation between The Actors' Fund and The Actors Society came about.

Perhaps if The Actors' Fund founding fathers (and Mrs. John Drew, the only female incorporator) had merely avoided using the term "Actor" in its application to New York State for a certificate of incorporation, much of today's confusion would never have arisen. In fact, on June 8, 1882, the legislation passed by the State Legislature on that date, although entitled "An Act to Incorporate The Actors' Fund of America" specifically states that its purpose shall be "to voluntarily care for and relieve aid and benefit the condition of destitute persons belonging to or connected with the theatrical profession ---." There is nothing in the certificate limiting The Fund's benefactions to performers. Yet there can be no question that in 95 years of service to the profession among the many different persons belonging to, or connected with the theatrical profession, who have received The Fund's help — musicians, authors, press agents, directors, dramatists, producers, agents and others — by far the greatest number are performers. In short, it would have been more informative if The Fund had become known simply as "The Theatrical Fund."

It is true that actors have always been among The Fund's most generous supporters whether it be by gift of money or gift of services. But it is also true that besides the substantial financial donations they have made over the years, it is the producers, theatre owners and general managers — (A.M. Palmer, Daniel Frohman, Vinton Freedley, Gilbert Miller, Herman Bernstein, The Shuberts, Henry B. Harris and

Walter Vincent, in the past, and currently Louis A. Lotito and Warren P. Munsell who as Presidents, Treasurers, Trustees or Secretaries have borne responsibility for the financial integrity, the growth and the day-to-day operation of The Fund for almost 100 years.

Perhaps it is the visibility of the performer that has created the impression that it is primarily actors who sustain The Fund. Today when Actors' Fund Special Performance occurs, it is the cast which receives the hearty applause and, most frequently the standing ovation and the cheers from the audience. At "Bread Basket" time it is generally an actor who steps before the curtain and makes the appeal for support of The Fund.

## Contractual

How many people, in Equity or out of it, know that the actor appearing is actually obligated to do so by virtue of his contract and that the theatre owner and producer likewise are obligated to give the performance without participating in any share of its receipts because of that same contract — or that the press agents and managers are required by their union to perform their duties in connection with the special performance without receiving any compensation. It is hard for today's generation to know that back in 1924, Equity and The League of New York Theatres made the giving of these performances a part of the Basic Agreement which governs Equity's Standard Contract.

## Grateful

To state the foregoing is in no way to minimize the gratitude felt by The Fund's Officers and Trustees toward those who give so generously of their time and their talent. Without their contributions The Fund would be hard put to keep up its basic services of aid to the needy, whether young or old, the free blood dispensed to the hospitalized who require it; to maintain The Actors' Fund Home nad our two cemeteries for those who have passed on.

In fairness to all it is hoped that this explanation will emphasize that despite its name, The Actors' Fund is in reality the theatrical profession's Fund and that its objective is no more and no less than to be the vessel through which the profession "takes care of its own."

# Rivalry Proving Fine For Legit In San Francisco

By HERB MICHELSON

San Francisco.

San Francisco's legitimate is now getting more competitive. But the feeling is that the competition will bode well for the town.

What has created the sudden b.o. flurry is the arrival at the Curran Theatre of James Nederlander, who's coproducing a musical season there with local socialite Carole Shorenstein. (Their opener, Dec. 1, was "Shenandoah.")

Venerable Civic Light Opera had been operating at both the Curran and the Orpheum and now must consolidate its operation in the larger Orpheum.

Certainly, there's enough audience to go around, because CLO grosses were smash during the two-house period.

American Conservatory Theatre, meanwhile, continues to do solid, ever-growing biz at the Geary and, (Continued on page 184)



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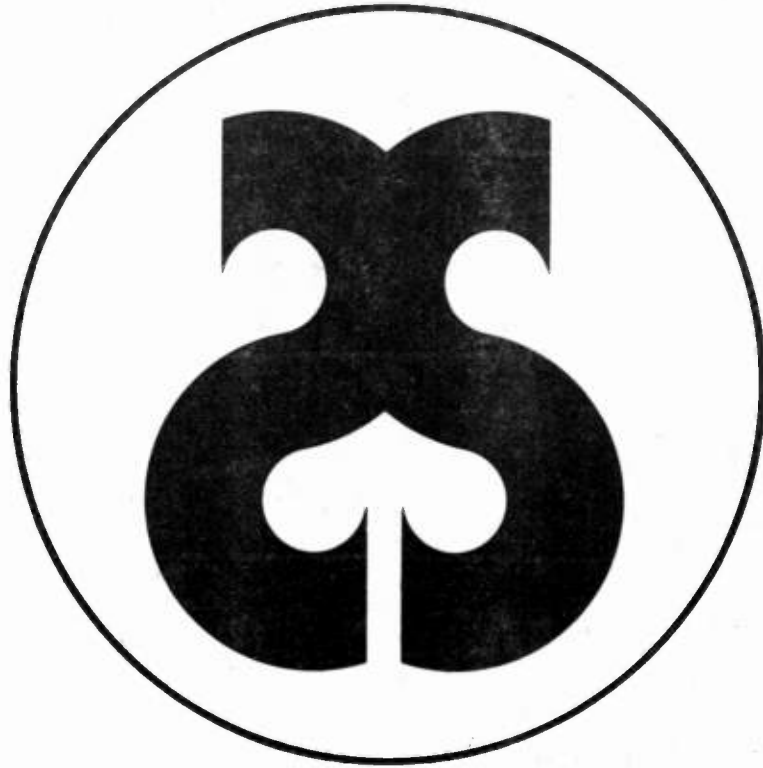
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### Last Of The 'Toby' Tenters

Headquartered In Iowa Town Alongside  
Museum Of American Rep And Old Settlers Assn.

By HOBE MORRISON

Mt. Pleasant, Iowa.

This crossroads town amid the corn and soybean fields of the Mississippi Valley is the theatrical capital of a world — the almost-vanished world of tent rep shows, that is. Here is the Museum of Repertoire America and the key touring stand of the Schaffner Players, possibly the only surviving "Toby" show troupe.

Things are quiet right now in this remote community of 7,000, but plans proceed for the expansion and financial bolstering of the museum on the grounds of the Midwest Old Settlers & Threshers Assn. And al-

though television is the only professional entertainment hereabouts these cold days and nights, there's always talk of the annual week's engagement of the Schaffner Players.

The museum is operated by National Society for the Preservation of Tent Folk & Repertoire Theatre, founded and still run by Caroline Schaffner, who with her late husband, Neil, headed the Schaffner Players, one of the foremost tent show companies.

The troupe was taken over some years ago by Jimmy (James Vincent) Davis, who runs it with his wife, Juanita, and their three sons,

Brant, 12; Darren, 6, and Ryan, 4. Although the company has a repertory of a half-dozen presentations, the style is set by a traditional "Toby" show, "The Return of Aunt Susan," one of several plays by Neil Schaffner.

The museum is believed to be the only one in the world devoted primarily to tent show memorabilia. Tent shows or rep go back to the early 1900s, but had their peak in the midwest in the 1920s. Neil and Caroline Schaffner were the costars of the Schaffner Players. There were numerous other "stars" of the rural circuit, though few were known beyond the tent-rep field.

It was Will H. Locke, another actor-playwright, whose credo appearing at the museum exhibit, reads, "We are heirs of an ancient house, and with it goes tradition, a very serious and fine tradition, for the preservation of which we are re-

sponsible." His added comment called the message, "A quotation all actors should keep in mind."

One of the artists of the tent show period was Jesse Cox, an actor and self-taught scenic designer, some of whose paintings and drawings are on display. It was Cox who is credited with inventing a kind of paint that didn't crack or peel off and thus permitted the use of plausible scenery practical for tent-show touring.

#### Basic Scenics

In addition to performances under canvas in smaller towns, the rep company also appeared in local theatres. Such houses usually had their own scenery, consisting of four basic drops — a living room, kitchen, an outdoor country locale and a city or town street. They served for virtually all rep plays. Examples of these drops are on display in the museum.

There is also a collection of several thousand scripts. All plays were suitable for family trade in that unsophisticated time and area, but some of the titles suggest otherwise — such as "Natalie Needs a Nightie" and "Right Bed, Wrong Husband." Others were unmistakably innocuous, like "Toby Goes to Washington," "Her Gypsy Lover," "Clouds and Sunshine," "Out of the Fold," "The Silly Kid" and "Toby Goes to Washington."

#### Local Supporters

The National Society for the Preservation of Tent Folk & Repertoire Theatre is supported entirely by donations, the largest being from the Midwest Old Settlers & Threshers Assn. Most of the balance is from local sources. Mrs. Schaffner and her associates have never succeeded in obtaining grants from national, state or local governments or from foundations.

The Schaffner Players is a family operation under Jimmy and Juanita Davis, as it was under the Schaffners. All five members of the family are active as workers and performers. During its summer tours, the company also includes other actors who double as general utility personnel.

All members of the troupe have multiple duties, from acting to driving the 14 trucks, setting up and taking down the tent, placing the scenery, lighting and sound, laundering and ironing costumes and performing specialty acts during show intermissions.

Davis himself handles the advance work, including preparing and placing advertising and traveling during the off-season to arrange bookings such as the annual week in Mt. Pleasant and at a number of state fairs. He is also the m.c. for intermission entertainment.

Mrs. Davis does the bookkeeping and office work, besides caring for the costumes and playing leading roles. When the family is on tour, the

children go along, keeping abreast of school work, studying and sending back written assignments. So far, scholastic grades haven't suffered. The family base is in Quincy, Ill., Mrs. Davis' hometown.

A Schaffner Players performance is an experience, especially for a wandering Broadwayite. Audiences, from toddlers to senior citizens, are attentive, indulgent and enthusiastic. They take the obvious comedy situations and lines in stride, at times shouting advice to the actors and howling with laughter at the broad humor.

Virtually all tent rep shows have a Toby character, Tobias T. Tolliver, a dumb-smart country bumpkin who invariably outfoxes the city slickers. Although it's theoretically a secondary role, Davis and generations of Toby portrayers play the part broadly, including frequent by-play with the audience.

### Majesty's In Melbourne Had Comeback In '77; Further Surge In '78?

Brisbane.

Her Majesty's theatre has announced a \$1,400,000 gross in its first year of operation under new management. Peter Davis and Russell McVey took over the lease from J.C. Williamson Theatres last Jan. 1 and reversed the fortunes of the 88-year-old, 1,387-seat house.

For 1978, the theatre is fully booked save for five weeks, and the two operators are predicting the best year for more than a decade. They see attendances reaching 300,000 and the b.o. getting close to \$2,260,000.

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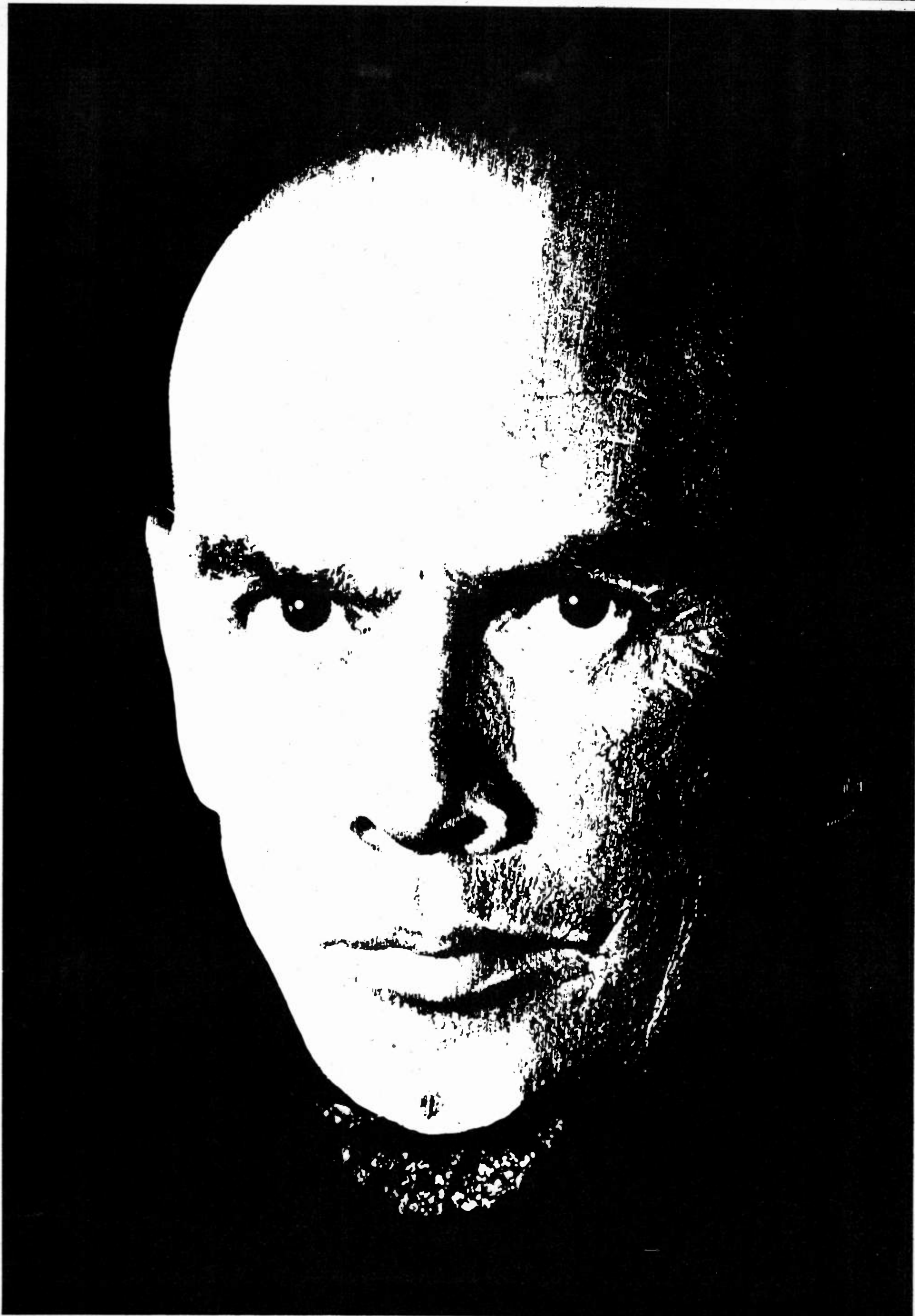
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# Victor Borge

## I'm Just Wilde About Tragedy

By THOMAS DEL VECCHIO

The feisty Marquis of Queensberry exhibited an extravagant punctilio in drafting his still-in-vogue rules for the fight game. But when he tangled with Oscar Wilde, flamboyant aesthete and a "Lord of Language," all the rules of civilized combat went out the window.

Queensberry, one-time bantam champion of England, and an eccentric social cut-up, was divorced from the Marchioness of Queensberry. Though no strict moralist himself, he demanded the immediate end of Wilde's friendship with his gifted, handsome, poetic, errant son, Lord Alfred Douglas.

Lord Alfred, spoiled and pampered, detested his father for his alleged mistreatment of his mother. He defied the raging Marquis, dismissing him as "a funny little

man."

The egocentric Marquis thereupon threatened to shoot Wilde and his son on sight. Clutching an unsavory bouquet of rotting vegetables, he tried to disrupt the opening night of Wilde's "The Importance of Being Earnest." Though the robust Wilde feared a scandal, he was no coward should it have come to fisticuffs. He had the raging Marquis turned away at the door.

The unsuspecting audience, representing the creme de la creme of London society, roared approval of the play, and the next day would be quoting and chuckling over Wilde's bon mots. In a characteristic curtain speech, in a voice meticulously magical and resonant, Wilde complimented his elegant

first-nighters on their uncommon intelligence in recognizing a work of genius.

Thus matters stood on the eve of what was to become one of England's juiciest scandals. The embittered Marquis, his public threats openly ignored, played his trump card — literally a card sans envelope which he left for Wilde at the prestigious Albermarle club. The seven words were craftily marshalled despite a misspelling: "To Oscar Wilde posing as a sodomite."

The public taunt apparently doused the springtime feeling which Wilde had proclaimed was always in his heart. It also blotted out whatever common sense remained in him. In a frantic Midnight meeting he and Alfred decided that the raving Marquis belonged in prison. Accordingly, on March 1, 1895, Wilde swore out a warrant for Queensberry's arrest for criminal libel. This chore accomplished, Wilde and Lord Alfred blithely and confidently skipped off to Monte Carlo for a short holiday.

Not so the battling Marquis. Fastidiously but with unswerving purpose, he and his investigators seined the dives of London. They came up with a rewarding, sleazy catch of young male prostitutes. These stood ready to testify for money, or to avoid prosecution themselves.

Wilde, once again blithe of heart, stole the show as the trial opened, dazzling a clamorous audience with his wit and charm. But when Queensberry's solicitor named his witnesses and displayed his batch of stenchy affidavits, a stunning pall descended on the proceedings.

Wilde's solicitor, to whom Wilde had charmingly lied, as in a play, asked for a recess. The complaint was abruptly withdrawn, with all court costs assessed against Wilde. The Marquis delivered his evidence to the public prosecutor and, as a Lord of the realm, demanded instant justice.

Wilde's first trial, with the press trumpeting every word, ended in a mistrial. His second ended in conviction. After a scathing denunciation from the bench, he was given the maximum two years sentence at hard labor.

Wilde, who had never missed a chance to tweak the hypocritical nose of England's twin-tiered mores and morality, now reaped the whirlwind. His name vanished from the theatre marquees, and his two hit plays soon closed. The sale of his books halted, cutting off all income. Forced into bankruptcy to pay legal costs, he languished in jail while debtors made free with his furnishings and manuscripts.

He never again saw his two young sons, Cyril and Vyvyan, whose surname was changed to Holland. Forced to serve every hour of his sentence, fingers bleeding as he

twisted prison hemp, his soul withered in isolation and prison stench. There would never again be another inimitable "The Importance of Being Earnest," to cheer a humorless world.

But when he was finally meted a daily sheet of paper, he painstakingly filled both sides in a miniscrawl, bequeathing us a masterpiece of self-confession known as "De Profundis." Released, he wrote the moving and mournful "The Ballad of Reading Gaol." But, desperate for royalties, he could not change his name on it, and so the author appeared as "C.3.3." Wilde's prison number. In the remaining three years of life, spent in exile, spring no longer in his heart, he struggled to keep alive under the preposterous alias, Sebastian Melmoth.

All this, years ago, struck me as the stuff of tragedy, in the classic Greek mold. This is the only reason I can give for presuming to write

still another play about it. It was well-received as a community production, but failed to set off-Broadway afire.

Retired to St. Louis, with much time to beguile, I found myself spontaneously rewriting. I sent it to Irma Schira Tucker, founder of the 41-year-old City Players of St. Louis, who accepted it on the spot and will direct and present it in late May and early June.

But the chances of "The Trial and Trials of Oscar Wilde" taking off into big-time, I would say, are practically nil.

As for accolades, I received years ago, which I highly prize. It is a fading, handwritten letter concluding with: "You have treated the subject with delicacy, feeling and good taste, and I wish you success with the play."

It is from a late London barrister, Vyvyan Holland, son of Oscar Wilde.

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## Englishese Vs. Americanese

By JULES ARCHER

We decided to go in September this year, when the tourists would presumably be cleared out. Fine. But on London's Oxford Street people were walking seven abreast, and one might have expected to see signs in the shops reading, "English Spoken Here."

The doubled price of theatre tickets to a \$7 and \$8 top still made them a bargain, and the plays were jammed. The British still insist on charging more for first balcony than orchestra, happily, so that Americans can enjoy the best seats at budget prices. Those who insist on sitting upstairs in the "Dress Circle" pay more for the ancient British tradition of looking down one's nose at one's inferiors below.

### How's That?

The British may have Americanized their dramas to make them comprehensible in our market, but on their home grounds they refuse to adulterate their right to unintelligibility. In "The Old Country" the author and Sir Alec Guinness are so very British that my American lady companion and I asked each other at the end of the first act, "What's it about?" We were relieved to note upon our return that *Variety's* own reviewer did some head scratching of his own.

On the other hand the London theatre refuses to Anglicize any plays with American content for its own citizenry, few of whom speak American. Watching Tom Stoppard's "Dirty Linen," we were convulsed by the second play, "New Found Land," a marvelous, non-stop, crazy-quilt, rapid monologue on the American scene as visualized by a Briton wearing American flag socks and enthusiastically spewing every cliché and non sequitur ever promulgated by Hollywood. The bewildered faces in the audience belonged to the British; the viewers howling with glee were their visiting cousins.

Rather more difficult than finding the theatre of your choice is finding your way back from it. Your best chance of getting a cab is to stand at a curb wearing a burnoose and lighting a cigar with a 100-pound note. Otherwise one should wear sturdy hiking boots and stop every two blocks to ask new directions from a native.

### Re English Justice

Much more relevant theatre may be found at Old Bailey, the criminal court, where bewigged magistrates peer down skeptically at bewigged barristers who protest, "But, my lord ...." One magistrate we watched at a murder case spoke

in a whisper that indicated reverence for himself. In a phrase out of Dickens he pointed out to the court, "But the defendant admits having felled the victim with a truncheon." Excellent theatre like that is free, but if you don't come early enough you may find no seats left.

Another good show is available at the endless flea market at Portobello Road, where half the world gathers to buy bargains in antique anything from the other half of the world selling them. Wandering minstrels work the crowds with guitars, banjos, miniature monkeys that jump on visitors' shoulders, ad extended caps. It beats waiting on the two-block-long line of tourists sweating out the exhibit at the Victoria and Albert Museum.

## 'Subscriber Our Ideal,' Writes Danny Newman In How-To Stage Book

By MORRY ROTH

Chicago.

"The subscriber is our ideal." Thus writes Danny Newman in "Subscribe Now!" his how-to book for regional, non-profit theatre managements. The volume is published by Theatre Communications Group, Inc., and is priced at \$12.95 (\$7.95 in paperback). The author is the publicist and audience development director of the Chicago Lyric Opera and a traveling consultant for the TCG.

"In an act of faith, at the magic moment of writing the check, he (the subscriber) commits himself in advance of the season's beginning," Newman enthuses. "He arrives at our auditorium with a positive attitude. He wants us to succeed, and he's thrilled when we do."

"If we occasionally let him down, he takes his punishment in good spirit and, in most cases, doesn't hold it against us at renewal time." Among other advantages of subscription, Newman continues, are an uplift in the acceptance of repertoire, a heightened awareness of the art form, and the development of one's own criteria as opposed to that of critics.

"Subscribe Now" is practical, dealing in dollar and percentage figures, assigning promotional and sales goals and schedules, giving organizational advice, offering samples of brochure copy, discussing the roles of guilds, associations and auxiliaries, with suggestions on boxoffice management, publicity and advertising, as well as on selling subscriptions by phone or door-to-door calls.

Aside from its all-out advocacy of subscription sales, the book is a pragmatic manual in simple language backed up with case histories from more than 200 theatres the author has counseled in the U.S., Canada and Australia. A provocative idea he proposes is that time and energy devoted to fund-raising for non-profit groups could better be used in filling theatre seats with subscribers.

Theatres should accept all the grants and donations they can get, he urges, but a solid foundation of participating playgoers (or concert or operagoers) is critical, he declares. He wants people to give and go to the theatre.

## San Francisco

(Continued from page 177)

with its nonrep product, the Marines.

The New Alcazar, after a fitful start, is now humming with Dick Shawn's "Second Greatest Entertainer..." and "Hold Me!" is continuing its long, long run at the Little Fox, still a comfortable little house.

## Oscar 2d: A Happy Biog

Hugh Fordin says, in an introductory note to his bio of Oscar Hammerstein 2d, "Getting to Know Him" (Random, \$15), people wondered why he wanted to write a book about a man who was so loved and revered and "didn't seem to be particularly complex." Those people will no longer puzzle when they read the result. It's a loving, moving tribute to a man who can be considered no less than the dean of American lyricists and whose homespun image was only part of the truth. For once, a good man proves as fascinating as a nasty one.

Fordin does it with simplicity and honesty. Starting at the beginning he deftly introduces the Hammerstein menage: Oscar I, the grandfather who made lost fortunes with astounding regularity in his attempts to compete with the Metropolitan Opera; Willie, Oscar II's father, who managed the grandfather's vaudeville house with a flair belied by his quiet businessman appearance; a tattooed stepmother nicknamed Mousie; and Uncle Arthur who was also a producer. With a family like that Oscar 2d's destiny toward the theatre was pretty much sealed, though his father wanted him to be a lawyer.

Information about Hammerstein's personal life is fitted into the flow of career with intelligence and taste. It is also to Fordin's credit that the chapters dealing with the Hammerstein-Rodgers collaboration (at this point in theatre history nearly written to death) maintains much the same interest and momentum as the earlier career with Jerome Kern and Sigmund Romberg, among many others.

Random has given the tome an excellent format, including two sections of photos. Stephen Sondheim (who counts Oscar as a surrogate father — both personally and professionally) has written a touching intro. And the final chapter, dealing with Oscar's approaching death from cancer, has an aura of dignity that has become so rare in these times as to be nearly extinct. —Lee.

## Percy Williams Recalled

(Continued from page 177)

tinues to "tend his flock" — along with all the responsibilities intrinsic to the Lambs Clubs' participation in the Percy Williams Home Board's activities.

On Dec. 14 last, the guests of the Actors Fund and Percy Williams Home were assembled for the annual Christmas party. Members of the Boards of both organizations were in attendance. The lady guests had prepared for the occasion by obtaining fresh coiffures and were attractively and chicly groomed. The gentlemen guests, though fewer in number, were nonetheless appropriately attired as they gathered in the large and inviting living room area which had been made even warmer by the attractive Christmas decorations. The guests enjoyed a congenial social hour with the Board members, and a few special guests from the professional world of the theatre, enlivened by a tasty punch ... concocted by Amy McCauley, who with her husband John McCauley, serve so diligently and with great dedication as managers of the homes.

Louis Lotito, president of the Actors Fund, assisted by me, as president of the Percy Williams Corp., presided in the presentation of Christmas greetings with checks enclosed to each guest, along with attractive favors (similar to those given persons who attended the annual Ziegfeld Ball) which were sent by Doris Vinton, president of the Ziegfeld Club. Gifts for the guests were also received from the John Golden and Isolde and Frank Mandel Funds.

The Board members then joined the guests in the spacious dining room for a delicious dinner,

followed by a rewarding tour of the Homes' facilities.

All of this served to rekindle our appreciation of the accomplishments which have been achieved and perpetuated by the generosity and thoughtfulness of the many contributors to the Actors Fund and of Percy Williams the creator and benefactor of the Percy Williams Home.

Jane Milliken Pearsen is now assistant to director Ed Scherin on "First Monday In October" just opened in Washington.

Carole Shelley, Margaret Hamilton, Barnard Hughes, Kenneth Mars and Chris Sarandon, have joined Rex Harrison in Shaw's "The Devil's Disciple," staged by Frank Dunlop, being presented through Jan. 28, at the Ahmanson Theatre, Los Angeles.

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Katja, the Dancer (M)	505
Penetration (M)	504(*)
Theodore and Co. (M)	503
Madame Favart (M)	502
Gay's the Word (M)	502
Maggie May (M)	501
The Chocolate Soldier (M)	500
Worm's Eye View (P)	500

## Glamorous Belasco

(Continued from 175)

Starr and Lenore Ulric. For the latter he once transformed the theatre into a steel-sheeted Hades.

Belasco controlled every phase of production, and was considered the greatest innovator of "realistic" scenery and effects.

He met his match with Chicago's fiery Mrs. Leslie Carter (nee' Dudley) who starred in various of his plays for David, and he fell in love with her. Perhaps her greatest success, and his, was the "Heart of Maryland," but after playing "Dubarry" she married actor William Payne, and the Belasco relationship was ended. In fact, he bade her never to enter his theatre again to which she intoned a curse on him for his vindictiveness.

Belasco certainly was a formidable and dispute-prone figure who wore black suits and a priest's collar, and affected a seminary professor manner. His autocratic methods continued, but he launched Jeanne Eagles in "Rain" which became a big success in the '20's along with revivals of "Merchant of Venice" and others. Belasco sponsored women, never married them.

In the '30's Katherine Cornell and Guthrie McClintock leased the theatre for a few years, but with no great success (the ledgers of those years I saw in a musty old office showing the expenditures of "Lucrece" and "Alien Corn"). The Group Theatre also took over for five years and Elmer Rice staged some of his best socially significant plays. Even Billie Burke did her last performance there, but "Dead

End" with no names had a two-year run.

On the opening night of "Burlesque" each member of the cast of 25 received a bottle of champagne from someone named "Max" who, we found out, was the leasee of the Belasco and occupied an apartment in another part of the theatre. He was a pretty strange little man who was seldom seen, and nobody knew what he was up to. Besides being deeply in debt, he neglected to pay the ticket tax, a serious offense.

What happened after "Burlesque" closed in 1948 is not generally known, but sometime later "Max" committed suicide by turning on the gas in his apartment. The doorman told me a year or so later that the "Eternal Flame" — an antique lamp that hung over the right stage entrance — suddenly went out. It had been burning continuously for over 40 years. Theatrical superstition. Plenty of possibilities at that playhouse?

The "Solid Gold Cadillac" opened there but moved to the Music Box, and a couple of other shows had

moderate runs.

Some Broadway pundits even said the theatre was jinxed.

About 1949 Belasco's estate was finally settled; the backstage areas were gutted and renovated; all the artifacts and trappings were disposed of according to law. Theatrical posters had long since disappeared, and I still have a couple of Sarah Bernhards from her last American tour in 1916.

On a recent visit to the Belasco I noticed that the orchestra boxes, as well as the first balcony ones, had been removed and a row of side seats installed instead, to accommodate more people. The top balcony was closed off too, when I saw a sold-out performance of "An Almost Perfect Person" starring Colleen Dewhurst. Is this a new hit in that almost perfect theatre, or will the show fall victim to the curse of the Belasco Theatre?

## Bev Kelley

(Continued from 175)

arena where the publicist's performance can disappoint more than it pleases. This writer remembers an advance agent who seems to have said it all and with considerable economy of expression. Agent Joe Shea briefly had worked for the circus, but had many years of theatrical experience to his credit. Asked on a radio program to explain the difference between doing publicity work for the circus and the stage, Joe thought a fast moment and replied quickly, "I never knew an elephant who complained because her picture wasn't in the paper...."

Probably the responsibility attached to the advanced agent of theatrical companies for any and all failures attending the company is epitomized in the tale of a troupe that carried an ageing leading man who slipped on the ice in a railroad depot when the troupe arrived on a winter morning and nearly broke his back. All he could think to say that seemed appropriate was, "God damn that press agent!"

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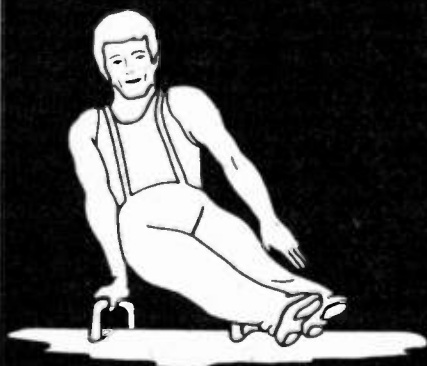
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## OBITUARIES

**ELON E. (PACKY) PACKARD**  
Elon E. (Packy) Packard, 54, writer for George Burns for past 14 years, died Dec. 17 in his sleep in his Hollywood home.

Packard also had written for such comedians as Jimmy Durante, Jack Benny, Eddie Cantor, George Gobel, and was a cowriter on the "Blondie" cartoon strip.

Wife, daughter, and parents survive.

### ELWELL R. JACKSON

Elwell R. (Jack) Jackson, 60, sound editor since 1951, died in Hollywood Dec. 21. He had been active at Universal until last May, when illness forced his retirement.

Surviving is his wife.

### JORDAN KAPLAN

Jordan Kaplan, 47, house manager and publicity director for the Oakdale Theatre, Wallingford

(Conn.), died Nov. 18 in New York City. He was born in Springfield, Mass. and graduated from Brown University.

He was prominent in advertising and theatrical areas in addition to his post with the Oakdale.

Survivors are two sisters.

### CLAIRE BRENNEN

Claire Brennen, 43, tv-film actress for past 20 years, died of cancer Nov. 27 in Hollywood, following a brief illness. Among her most recent film credits were "The Choirboys," "Walking Tall" and "The Domino Factor;" tv: "Rockford Files," "Barnaby Jones," "Quincy."

Surviving are her mother and stepfather, brother and two sisters.

### MANNY NATHAN

Manny Nathan, 76, vet cameraman who was one of charter members of International Photographers, Local 659, died of cancer Dec. 12 at St. Joseph's Hospital, Burbank, Calif. He originally had been a producer at Universal in the silents.

Surviving are his wife and two daughters.

### RANJINIE WEERASINGHE

Ranjinie Weerasinghe, 35, claims adjuster for Motion Picture Health & Welfare Fund for the past seven years, died of heart failure Dec. 20 at Burbank, Calif., where she had been hospitalized for treatment of an asthmatic condition.

Surviving are her husband, son, daughter, father, brother and sister.

### ALVIN S. RAYMER

Alvin S. Raymer, 63, former general manager and booker for Brotman & Sherman Theatres in Chicago, died Nov. 26 in that city. He retired from Brotman & Sherman two years ago. Raymer was a charter member of the Variety Club of Illinois.

Wife and son survive.

### EDMUND SOUHAM

Edmund Souhami, age unreported, died Oct. 13, at Northport, New York, where he had been ill for many months.

He was staff attorney at ABC from 1959-1968, and prior to then, for many years, director of labor relations for NBC.

### JACK DARRO

Jack Darro, 76, retired associate producer of Security Pictures, died Dec. 7 of a heart attack at his North Hollywood (Calif.) home. He had been convalescing when stricken.

Surviving are a son, Elliot Darro, director, and a daughter.

### ANNA MAE HART

Anna Mae Hart, 81, longtime executive secretary in 20th-Fox publicity dept., died Dec. 10 in Hollywood.

She was at studio from 1942 to her retirement in November, 1968, and during most of tenure worked for Gabe Yorke, ad-promo director.

### FRANCIS J. KIERNAN

Francis J. Kiernan, 72, controller for Stanley Warner Corp for 28 years, died Dec. 15 in his home in Northport, L.I., after a long illness. He had retired from the company in 1968.

Survived by wife and son.

**Morton Romanoff**, 52, manager of field operations in the broadcast operations and engineering division of ABC, died Dec. 19 of a heart attack at his New Jersey home. Romanoff joined ABC in 1950. He is survived by two daughters.

**Ruth Norman**, 74, cooking-authority and onetime in charge of the Audience Development department of the Civic Repertory Theatre with Eva LeGallienne, died Dec. 26 at County Suffolk Hospital,

Riverhead, N.Y., after suffering a heart attack Nov. 30. She co-authored "Cook Until Done" and was a partner for 10 years with James Beard in their cooking school. She also owned and operated Bon Appetite, Westport, for six years. She is survived by her sister.

**Albert (Al) Shanks**, 71, longtime Toledo, O., musician and night club owner, died Dec. 7 in the Tampa, Fla., Veterans Hospital. He was a member of the Shanks Brothers Trio, the house band for WSPD radio, Toledo, for 12 years until 1939, playing banjo and guitar. During the 1920s and 30s, he was a member of the Four Esquires. He appeared on radio and tv programs in Toledo during the 1950s. Wife and a daughter survive.

**William Y. E. Rambo**, 64, who was for a time advertising manager of KYW, Philadelphia, died Nov. 28 at Montgomery Hospital Philadelphia. A reporter who turned to advertising and served as an executive with several firms, he is survived by his wife, a son and three grandchildren.

**Joseph Vetere**, 69, a cellist who since 1953 doubled as pit musician and musical contractor for the Shubert Theatre, Philadelphia, died Nov. 24 at West Jersey Hospital, Eastern Division, Voorhees Township, N.J. He is survived by his wife, a daughter and four grandchildren.

**Emilio J. Ejercito Sr.**, 79, father of producer Joseph Estrada, of JE Productions, producer Jess Ejercito of Crown Seven Productions and actor George Estregan, died recently in Manila. Also survived by wife, six other children, and grandchildren.

**Ginger Joyce Rizzuto**, 57, dancer and professional model, died Dec. 13 in Queens General Hospital, New York, after a long illness. She had been retired for the last two years. As a dancer, she worked with the dance team, Bobby, Joyce & Ginger.

**Jimmy Heap**, 55, country and western singer was apparently drowned recently in Lake Buckanan at Burnet, Texas. Heap toured through southwest with his band the Heap Melody Masters. Survivors include his wife, two sons and a brother.

**Virginia L. Radenzel**, 49, wife of veteran KQED newsman Ed Radenzel, died Dec. 15 in San Francisco, following a long illness. At one time she was a reporter on a weekly in suburban Mill Valley and, later, a librarian for the San Francisco Chronicle.

**Nariman Irani**, 49, cinematographer and producer, died Dec. 10 at Bombay Hospital. Irani is survived by his wife, two sons and a daughter. Irani won the National Awards for his camerawork in "Saraswathichandra."

**Louis A. Berger**, 80, who owned the Ideal Theatre in South Philadelphia, which later became the Academy Theatre, until 1950, died Dec. 20 in Cheltenham Township, Pa. He is survived by his wife, a son and a daughter.

**Rosa Akbari**, age unreported, wife of Sultan N. Akbari, and young son, Mohammed, were killed in an automobile accident near Denver, Col. recently. Akbari, owner of the Mines Theatre, Idaho Springs, who was driving, is hospitalized.

**Dr. Rebekah Schneider**, age unreported, mother of Alan Schneider, a stage director and drama teacher, died Dec. 6 in the Cabrini Health Center, Dobbs Ferry, N.Y.





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