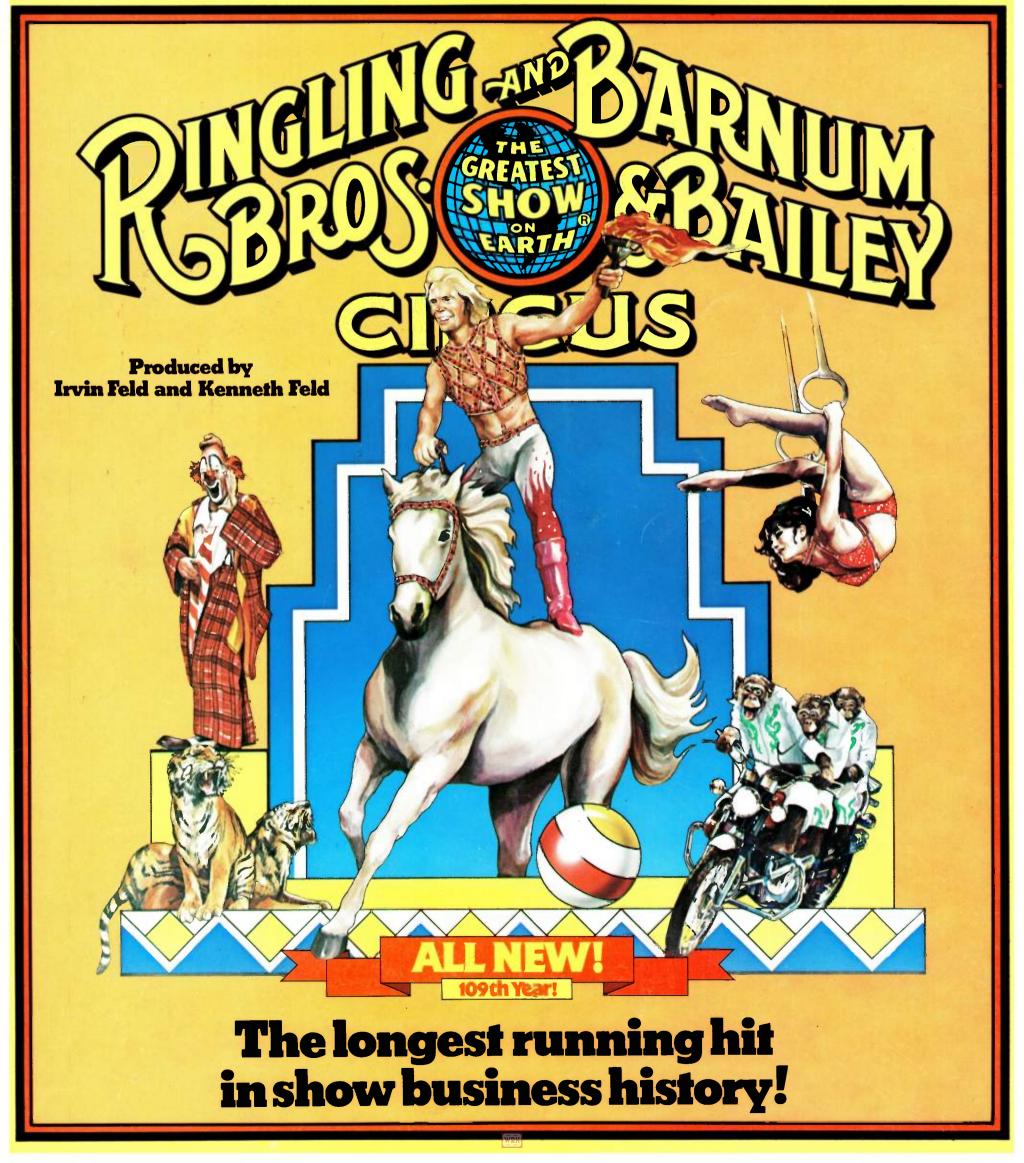
# 73d ANNIVERSARY EDITION





# **Everyone** is talking about

# The Greatest Show on Earth!®



**DOLLY PARTON** When I've got a break in my touring schedule and hear that RINGLING BROS. AND BARNUM & BAILEY CIRCUS is in town, I wouldn't miss The Greatest Show on Earth for anything on earth. I love all the excitement and hoopla and feel right at home in the midst of all the sequins, feathers and frills!



PRESIDENT JIMMY CARTER 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 performers more daring, making the show without equal THE GREATEST SHOW ON EARTH!



STEVE ALLEN
RINGLING BROS. AND BARNUM
& BAILEY CIRCUS is a meeting of
the minds of audiences who love
thrills and laudiences and one



GRAIG NETTLES

One baseball season the next can offer changes, sometimes better, sometimes worse. The RING-LING BROS. AND BARNUM & BAILEY CIRCUS season, year after year, is always the playoffs, always the World Series and without a doubt, championship. They do it with pure talent and tremendous showmanship. That kind of consistency is strictly "Hall of Fame."

New York Yankees **GRAIG NETTLES** 



**IMOGENE COCA** 



JIMMY WALKER IIMMY WALKER
If you want thrills...if you want excitement...if you want fantastic productions with costumes you wouldn't believe...if you wantgasp-provoking feats of daring...if you want clowning at its best...you want RINGLING BROS. AND BARNUM & BAILEY CIRCUS. There are no ifs about its being The Greatest Show on Earth!



**ETHEL MERMAN** I HEL MERMAN

I still get no kick from champagne, but there's nothing like the kick I get from RINGLING BROS.
AND BARNUM & BALLEY CIRCUS.
The hilarious clowns, incredible wild animal acts and talented performers make The Greatest Show on Earth unforgettable entertainment. It's the top!



SHAUN CASSIDY SHAUN CASSIDY
Count me as a lifelong RINGLING
BROS. AND BARNUM & BAILEY
CIRCUS fan. From the smallest
clown to the largest elephant, there
is nothing that measures up to the
three rings of comedy, thrills and
dynamic action at The Greatest
Show on Earth



RAQUEL WELCH RAQUEL WELCH
RINGLING BROS. AND BARNUM
& BAILEY CIRCUS is every great
movie I have ever seen. It has
comedy, action, beauty, thrills and
suspense. And it even has a love
story — the feeling the audience
has for the performers and vice
versa. Every time I see the show I
feel like voting it an Oscar.



HARRY L. GRAHAM HARRY L. GRAHAM
RINGLING BROS. AND BARNUM
& BAILEY CIRCUS is solidly packed with top-notch acts as spectacular as they are dangerous, aerial feats without equal, productions featuring dazzling new costumes, and clowns who tumble and cavort for their share of the laughs. The greatest show on earth!
Santa Ana Register
Santa Ana Register Santa Ana Register

There is nothing to equal the glamour and thrill of RINGLING BROS. AND BARNUM & BAILEY CIRCUS. The fabulous exotic anmals, glorious performers and electrifying spectacles hold me spell-bound. The Greatest Show on Earth is a special marvelous and magical entertainment experience, and I love it.

**EARTHA KITT** 



TOMMY LASORDA
Taking my children to RINGLING
BROS. AND BARNUM & BAILEY
CIRCUS has always been just as
much of a thrill for me as for them.
Everyone, no matter how old or how
young, always enjoys The Greatest
Show on Earth. It's a thrill you never
outgrow!

L.A. Dodgers, Manager L.A. Dodgers, Manager



PHYLLIS DILLER
I love RINGLING BROS. AND
BARNUM & BAILEY CIRCUS because of the roar of the greasepaint
and the sawell of the animals and
the sawdust and the popcorn and
peanuts. The aerial ballet excites
me, as do the clowns and the music!
It's massive entertainment — The
Greatest Show On Earth!



MAC DAVIS
RINGLING BROS. AND BARNUM & BAILEY CIRCUS is a household word in my family. Every year The Greatest Show on Earth seems to be bigger, brighter and more spectacular than the year before. I've been a circus fan since my growing up years in Lubbock, Texas, and when it comes to the circus haven't grown up yet, and I hope I never do!



BILL COSFORD BILL COSFORD
RINGLING BROS. AND BARNUM
& BAILEY CIRCUS starts from "The
Greatest Show on Earth" premise
and embellishes from there. Producers Irvin Feld and Kenneth Feld
have outdone themselves in costuming the show. It is a nonstop
program of well-mounted acts of all
kinds. There is also the best elephant act in the business. The 108th
Edition of the Big Show is spectacular.



WILLIAM A RAIDY WILLIAM A RAIDY
The 108th Edition of that eternally "Greatest Show on Earth,"
RINGLING BROS. AND BARNUM
& BAILEY CIRCUS, is a world convention of sawdust sensations. This
beautiful big top extravaganza is
more extravagant than ever. Each
and every act is performed with such skill and professionalism that there isn't a slow minute! This Edition even surpasses previous productions with one of the most elaborseen. What a wonderful way to wel



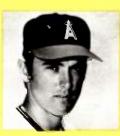
MARY DICKSON MARY DICKSON
RINGLING BROS. AND BARNUM
& BAILEY CIRCUS is a deliciously
lavish display of a great American
tradition. The Greatest Show on
Earth offers all the thrilling tinsel
trappings that have been flying,
leaping, jumping, sliding and roaring under the Big Top for more than a century. It's great entertainment!



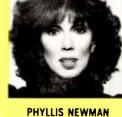
SAMMY DAVIS, JR. SAMMY UAVIS, JK.
RINGLING BROS. AND BARNUM
& BAILEY CIRCUS is a worldstopping, foot-stomping wonder of a show,
with enough superb acts and spectacular productions to keep audiences perpetually dazzled. The
Greatest Show on Earth is just plain
phenomenal entertainment—don't



**DEBBY BOONE** For as long as I can remember, my parents have taken my sisters and me to the Circus. It has always been an exciting outing for the entire Boone family, and continues to be with another generation of Boones. My congratulations and thanks to all of you at RINGLING BROS. AND BARNUM & BAILEY CIRCUS for the



**NOLAN RYAN** NOLAN RYAN
Watching RINGLING BROS.
AND BARNUM & BAILEY CIRCUS
is like pitching a no-hitter. It's full of
thrills, suspense and excitement.
The Greatest Show on Earth is a
once in a lifetime experience that
you can enjoy again and again. And
it doesn't take nine innings to know
it's a winner! California Angels



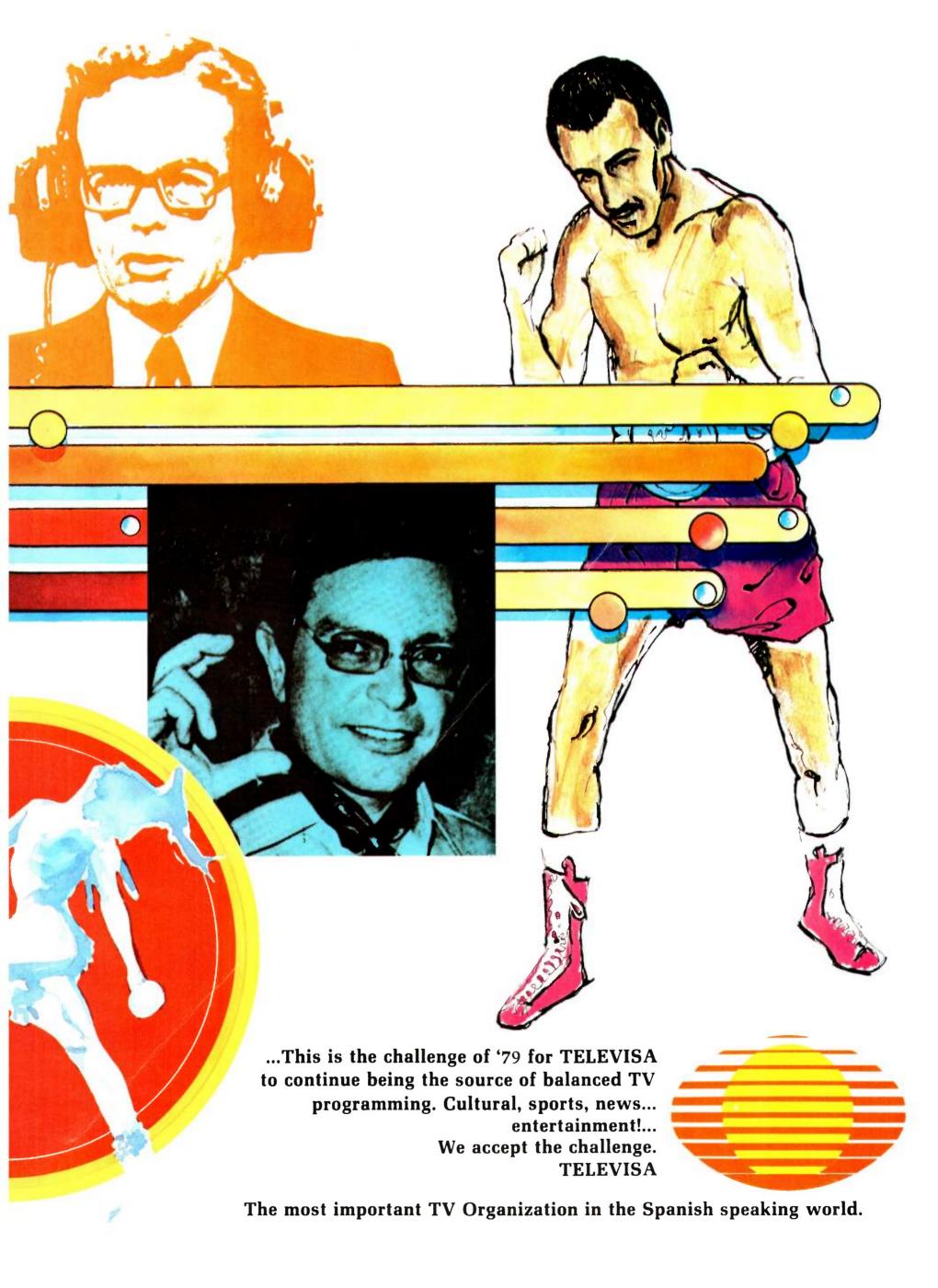
PHYLLIS NEWMAN PHYLLIS NEWMAN
I am simply mad about RINGLING
BROS. AND BARNUM & BAILEY
CIRCUS. The breathtaking performers, incredible productions, hilarious
clowns and thrilling wild animals
contribute to a three-ring spectacle
that never fails to bring out the
child in me. I can't get enough of it!

Watch for

## Highlights of Ringling Bros. and Barnum & Bailey Circus

With Guest Host Danny Kaye

NBC Television Network, Tuesday, January 30, 1979 8:00 PM - 9:00 PM EST



# First British Film & Entertainment Review = (Starts On Page 95) =

Second Class P.O. Entry

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New York, Wednesday, January 3, 1979

34205

274 PAGES

# INTO THE SHOW BIZ GOLD RUSH OF

# H'wood's Night Life On A Thin **Strip Of Action**

Hollywood.

Last summer, in unveiling his plans for Scandals, the self-proclaimed "showplace of the 'new' Hollywood," veteran producermanager Leonard Grant made it clear that the \$2,500,000 nitery would book neither rock nor country music acts in competition with other local clubs, specifically, the Roxy and the

Today, while both of those nightspots flourish, Scandals is teetering on the edge of bankruptcy. The club, with its scaled-down Vegas-type showroom and Vegas-type acts, has been the victim of bad luck from the (Continued on page 80)

## Columbus' 500th As World's Fair At Columbus, O.?

Columbus, O.

The development Committee for Greater Columbus will make a feasibility study on that city being host to the 1992 World's Fair. The group represents area business leaders in community planning, and accepted the task at the request of Mayor Tom Moody. If held in Columbus, it would celebrate the 500th anniversary of the discovery of America by Christopher Colum-

Marvin Brown, president of Quincentennial Exposition 1992, released a preliminary report in Sep-(Continued on page 78)

## Legit In South Florida Comes Of Age; Bufman Theatre B.O. Tops \$4-Mil

Miami.

Once a bridesmaid to the region's cafe-supperclub industry, South Florida's theatrical arena has become a major influence the past three years. Annual boxoffice now hovers at the \$6,000,000 mark when tallies from roadshow, stock, regional and equity dinner-theatre operations are tallied.

Flagship of the fleet is the Miami Beach Theatre of the Performing Arts, where an eight-week, \$1,800,-000 visit by "A Chorus Line" in spr-

(Continued on page 82)

# PIX, TV, DISKS, LEGIT HIT PEAK GROSSES IN '78

tinued throughout 1978. Despite the ravages of inflation, real gains were posted by every entertainment medium and coming right after a record 1977, the year was truly remarkable.

The motion picture industry is sure to hit a gross of \$2.75-billion in '78 up from the previous record of \$2.3-billion posted in 1977

Freddie Silverman's switch to the presidency of NBC from ABC made more broadcast news than the rest of the industry put together. Silverman replaced Herb Schlosser who moved up to parent company

The entertainment boom con- RCA to take charge of its video disk out throughout the summer and its operation and Anthony Themopoulos replaced Silverman as ABC programmer

> Record sales boomed in '78 with the Record Industry Assn. of America and the National Assn. of Record Merchandisers both indicating total sales in excess of \$3.5billion, a new record. Cassettes followed LP's by a closer margin than ever, but 8-track sales continued to drop off

Legal gambling come to the east coast and Atlantic City with Resorts International bowing its casino and hotel on Memorial Day. RI sold

very impressive grosses kicked off a wild Wall Street speculative wave in gambling stocks. By the end of the year, however, the gambling stocks had fallen off sharply.

The legitimate theater enjoyed a very strong season posting a total gross of \$210,000,000 up 19% from 1977. The road again outgrossed Broadway for a total of \$107,000,000 and Broadway posted total receipts of \$103,000,000.

Overseas, Italian terrorism made news all year with the murder of former Premier Aldo Moro para-(Continued on page 66)

# U.S. Disk Biz To Top \$3.5-Bil **Mark In 1978**

It will take a while before the Recording Industry Assn. of America turns loose its figures on record and tape sales for 1978, but from all indications, the total at retail should be around \$3.5 billion or better in a year in which most list prices went to \$7.98 and, in some cases, \$8.98 and

Yet with high list prices for sets from "Grease," "Saturday Night Fever," Donna Summer, Steve Martin, Billy Joel, and many others, the public showed what has always been the case: that records will sell when there's a demand no matter (Continued on page 80)

## **British Show Biz Grows Stronger By** The Pound Sterling

Sterling stabilized in the currency markets as North Sea oil gushed. Coincidental with the revival of the nation's economy was the comeback of the motion picture boxoffice in the United Kingdom after its own unchecked skid of more than 25 years. A mini boom in both admissions and gross receipts, which began two years ago and continued all through last year, probably rates as the British entertainment trade's big story of 1978.

Reasons behind the b.o. upsurge range from steady flow of hot pro-(Continued on page 94)

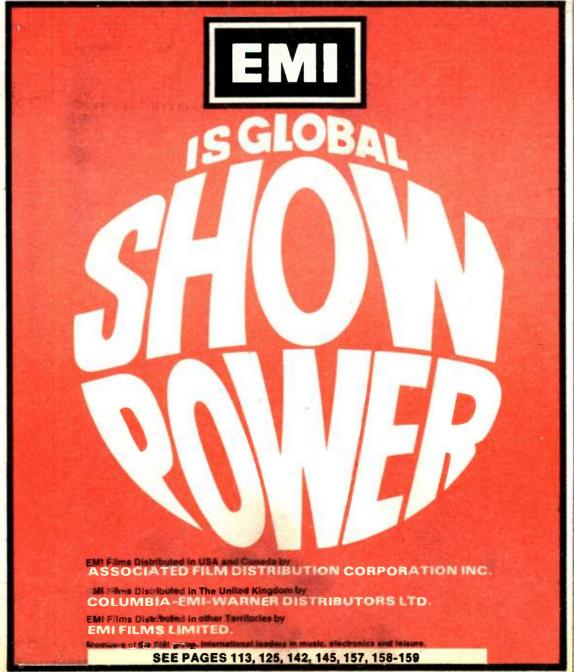
## In Italy, Disco Fever In Films, Disks & Ballrooms Is Known As 'Travoltismo'

Disco fever or what the Italians call "travoltismo" is not confined to Little Italy. In the land of John Travolta's granddaddy, "Saturday Night Fever" and Travolta's followup, "Grease" have already both been seen by several million Italians. After less than three months (Continued on page 80)

## **Special Indexes**

An index of advertisers will be found on page 84.

Special features, charts and departments are indexed on .



# Amusements In 'Wild' Alaska; Films Boom, Arts Well Funded; Heavy Booze (& Ice Cream) Use

By ALFRED STERN

Soon, maybe not tomorrow but in the near future, Alaska our largest state with more than twice Texas' square mileage and smallest popu-



mately 420,000 with the highest per capita income in the U.S. will be a likely profitable prospect for enterprising Coast theatrical producers and even Broadway shows

on national tour.

Though it's an area of vast magnificent wilderness our 49th state is essentially urban. Flourishing Anchorage has 200,000 and is growing while Fairbanks, the second city has a 40,000 population. There's avid interest and receptive audiences for all phases of class and fine arts organizations many receiving grants from the Alaska State Arts Council which with a per capita annual appropriation of \$1.37 ranks highest in the U.S. augmented by better than 90% via National Endowment for the Arts.

To further set the stage Alaska is young, vigorous, oil and pipeline rich and with the largest coal re-(Continued on page 78)

## **LEGIT MAKES STARS** FOR OTHER MEDIA

The Legitimate Stage has historically been a prime talent laboratory or feeder source for the broader spectrum of show biz, a position it still maintains. Such current screen illuminati as John Travolta, Robert DeNiro, Richard Dreyfuss and Jill Clayburgh are recent examples of stage-spawned performers who've achieved huge success in other media. Earliers examples: Paul Newman, Robert Redford, Jane Fonda, Steve McQueen, Warren Beatty, Peter Falk, Faye Dunaway.

A feast for buffs seeking early legit activity of subsequent topliners is offered in the perennial (Continued on page 82)

### **Early Deadline**

Because of the early deadline for this 73d Anniversary Edition, certain departments have been omitted or con-

All regular features and departments will return in the next issue, Jan. 10.

## Other States Eye Gaming In A.C. & Don't Like What They See In The First Year

By JOE COHEN

Atlantic City has been unwillingly thrust into the role of being a model for communities looking for gambling as a way out of their fiscal problems. So far, Atlantic City isn't doing too well in that capacity.

In fact it is doing very badly. It has provided little reason for communities to yield to the siren call of the green baize tables and the clatter of slot machines. If the case of Miami Beach is to be applied, that community was unwilling to stem the tide of decay and financial instability if it meant introducing casino gambling.

As of now, the dislocations of gambling outnumber the benefits it has wrought in the Jersey resort. Zooming realty values have caused loss of housing to the poor and blacks. Prices have risen far above the normal rate of inflation, and while unemployment has diminished, it is still insufficient to take care of all those seeking work, a condition that was promised prior to the referendum which legalized casinos.

The major victims of the gaming influx have been the elderly and many in the middle class. Housing for the lower economic brackets has become scarce. There is the pos-



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

is embarking on its 109th year of bringing the finest in Circus entertainment to our loyal friends across the country. Kenneth and I have traveled the world in the pursuit of excellence, and have produced our most spectacular Edition yet, featuring dozens of sensational presentations, including 18 acts making their exciting debuts. We are honored to uphold the glorious tradition of The Greatest Show On Earth by presenting the most outstanding exponents of the Circus Arts, and will continue the high standards that Children of All Ages have come to expect from America's best-loved entertainment attraction.

IRVIN FELD AND KENNETH FELD

## Zapped By A Strange Fate In An Azure Sea Or How I Was H'wood Sex-Listed

By JACK DOUGLAS

I never told this to anyone before, but I was once the biggest movie star that Hollywood has ever known. You'll never know which movie star I was because I've changed my name since then.

I had to change my name because (Continued on page 82)

## An Informal Gazetteer

It flopped on Broadway, but they loved it in Philadelphia. Banned in Boston.

Yes, but what will the little old ladies in Dubuque, Iowa, say? I spent a month in Philadelphia one Sunday.

Anything out of New York is Bridgeport.

It bombed in New Haven.

Los Angeles: seven suburbs in search of a city.

Shuffling off to Buffalo.

How will it play in Peoria?

When in Rome, do as the Romans do. When in Moscow, do as you're told.

London Bridge is falling down.

I once went to Philadelphia and it was closed.

How can you keep them down on the farm after they've seen Paree? First prize; one week in Philadelphia; second prize: two weeks in Philadelphia.

The two worst weeks on the road are pre-Christmas and Cincin-

Chicago: the second city.

Heft my heart in San Francisco.

The St. Louis blues.

Next year in Jerusalem.

Why do they pick on Philadelphia? -Herm.

# **Selling Of Pix Via TV Spots** Plugs Into A Cost Problem

## WHEN COPS KNOCK, HERE'S HOW TO ACT

Many broadcast station newsrooms are worried in the wake of the U.S. Supreme Court ruling in the Stanford Daily case. What is to be done if the police show up with a search warrant looking for outtakes, notes, etc.

A memorandum prepared for the National Assn. of Broadcasters legal department by Richard M. Schmidt Jr., a partner in the communications law firm of Cohn & Marks, has some suggestions.

Schmidt stresses that news organizations should be fully prepared the possibilities should be discussed in advance, both with a station's lawyers and with its personnel. "Some news organizations," Schmidt noted, "are now asking their reporters to turn over all unpublished notes, tapes, outtakes, and any matter that would identify confidential sources to one person within the organization, who then (Continued on page 82)

By MORT HOCK

Wednesday, January 3, 1979

(Executive Vice President, Charles Schlaifer & Col.)

Seems everybody is getting into the advertising act. It wasn't too many years ago when advertisements for banks and insurance companies were "tombstones" in the back of the N.Y. Times or Wall Street Journal. Today, television, r: dio, and print campaigns for tnese financial pillars of our economy are among the most creative, imaginative, and enter-(Continued on page 80)

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Seth Mr. Willenson

# **WOMEN AS FUTURE FILM FIRM PRESIDENT**

## Keep In Touch BUSINESS GRADS With Reality ■By ANDY ALBECK ■ ■

(President and Chief Executive Officer, United Artists.)

1978 has been a good year for our industry, and a good year for United Artists. At such a time it seems appropriate to seriously consider the pitfalls created by prosperity.

Over the years, prosperity has been of great danger to businessmen. This is especially true for our highly-leveraged profes-



sion, where the possibility of losing touch with reality is While a small number of pictures have grossed like gangbusters, the fact remains that the vast majority did not come up to the expectations of those who put up the

money. Every major has had its share of 1978 releases which will not bill \$2,000,000 in the domestic market. Putting that kind of revenue against negative investment plus release costs results in losses, some of which are quite substantial.

### **Cost Of Talent**

There is nothing fundamentally wrong in literary and talent agents doing their utmost to escalate their clients' value. That is their job, and a number of them are very good at it. There is, however, something fundamentally wrong when a distributor forgets how to weigh a project's revenue potential against its cost. There has always been a fine line separating a good business investment from a "speculation." Professionals invest for a reasonable return. Speculators gamble for a huge killing. Professionals continue in the game. Speculators get killed.

Time has confirmed some basic facts about our industry: the fact that an interesting script, talented players and a brilliant director do not guar antee a profitable picture; the fact that the use of market research. computers, psychologists, previews and sophisticated tools of twentieth century technology do not eliminate risk from our business

### **Role Of Intuition**

In our industry we continue to depend on experience and intuition. Movies are not, like chamber music, for a select few. Movies are not, like stage plays, for select thousands. Movies, the way the majors finance them, are for tens of millions of people, and we all know that large groups are unpredictable. They respond to emotion, not logic or what others think is good for them.

Ours is a highly volatile market given to abrupt changes in likes and dislikes. Today, as in the past, movie audiences continue to be weighted in the direction of the younger spectrum of the population. Our primary market continues to be the 13 to 30 year age group, with recent blockbusters show ing that the weighted average is toward the lower end of that scale. At UA, we recognize this by placing emphasis on young movie makers and those who think young. Our production department has been deliberately structured toward this emphasis. All our creative executives are young in age,

The last few years have clearly shown that there is a vast market for motion pictures, provided they give the public what it wants. Centuries ago the public wanted entertainment and got it from strolling minstrels, storytellers, or at the Colosseum.

Centuries from now the public will want entertainment and someone will be there supplying it. That the major distribution companies have been able to continue in business for 50 or more years (in April we will be celebrating our 60th anniversary) is a clear indication that there are some around who know how to give the public what it wants. As long as our industry continues to attract such talent, what else can we do but persevere.

## U.S. INDIES AND O'SEAS MARTS

By MICHAEL F. GOLDMAN

(President, Manson International.)

Hollywood.

As Manson International is involved in the overseas marketing of independently produced American features, the thrust of this article will be the international marketplace.

Independent distributors worldwide are complaining that the big major company feature is usurping more and more of the available playing time, thereby making it more difficult for the independent distributor to market his films. Releases such as "Grease," "Saturday Night Fever" and "Star Wars" hold over for weeks on end.

With the holdover of these major company blockbusters, there is an increasing backlog of product waiting for release. This makes buyers even more selective than usual. Generally purchasing for a market six to nine months up the road, there has been a general slowdown of purchasing anything but the proven successful releases from the United States. Awaiting the boxoffice results of features such as "Superman" and other Christmas re-

leases exhibitors and distributors are looking for guidelines for the fu-

All of which, coupled with the general slowdown in new theatre constructions has jeopardized the future of the independent distributor. On the horizon looms the added danger of low priced home entertainment which is already starting nroads in the United State

(Continued on page 40)

## **Prominent Women**

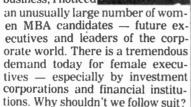
In addition to names spelled out by the Joseph E. Levine special article herewith, other instances of women escalated of late in film production executive status include:

Rosalyn Selznick, Jan Mc-Cormick, Jacqueline Babbin, Jane Wagner, Roslyn Heller, Julia Phillips, Stevie Phillips and of course the well-established Eleanor Perry, who has frequently had special pieces in these Anniversary Editions, often to some bruising of the macho types on the male side.

By JOSEPH E. LEVINE

Though it seems highly unlikely it will happen this week or next, I wouldn't be at all surprised to see a woman president of a major motion picture company, soon.

At both Harvard Business School and the Wharton School of Finance, where I was asked to speak this year on the business of the motion picture business, I noticed



### **Very Recent**

A few years ago, very few women could be found in these schools working for advanced degrees in business management and administration. This year, more than 5,000 will graduate with MBAs all over the country.

There is a tremendous interest on campus today in movies, but it was particularly refreshing to see so many women who were anxious to know more about the actual running of motion picture companies, the business side of the business: how to be a producer, techniques of marketing, etc., the financial side of the film industry.

I was delighted to stand up and field questions fired at me at the Harvard Business School on the subject of being an entrepreneur in the motion picture industry. I noticed more women raising their hands to ask questions than men; and they were asking really intelligent questions - not foolish queries about film stars and their idiosyncracies and so forth, but questions of substance about the film in dustry that demanded authoritative answers.

### **Neater Every Way**

The next day I spoke at the Wharton School of Fiannce at the University of Pennsylvania. What struck me in speaking at both places was my audience was so vastly different from the audiences I spoke to at universities and colleges in 1968. Both at Harvard and at Wharton, they seemed more serious, more concerned with the way the system works for this country and, without exception, the student body appeared much neater both in appearance and in thought.

I was particularly pleased by the warm and friendly climate on a new and refreshing attitude towards American free enterprise a genuine appreciation of the marvelous opportunities this country has to offer.

I remember one college I spoke at in 1968. I was that week's guest lecturer between riots - and even during my talk, I was quietly advised to bypass the usual exit because an angry group of students had materialized out of nowhere to picket my harmless address on the making of movies, since some dissident had uncovered a remote cause to protest about from one of my

(Continued on page 48)

## The Good News: Hit Films; The Bad News: Rental Terms; **Ohio Law Admittedly Crucial** 🗪 Bỳ A. ALAN FRIEDBERG 👡

(President, National Assn. Of Theatre Owners; President, Theatre Owners of New England; President, Sack Circuit.)

Boston. 1978 may be inscribed in the idiom of the Chinese calendar as "the year of the movies." More films from more distributing companies did

substantial business than ever in the history of the industry.

"Saturday Night Fever," "Grease," "Heaven Can Wait," "Foul Play," and "Up In Smoke" from

Paramount; 'Close Encounters of the Third Kind," "The Cheap Detective," and "Midnight Express" from Columbia; "Jaws 2," "National Lampoon's Animal House," and "The Wiz" from Universal; "Revenge of the Pink Panther," "The End," 'Coming Home," and "Lord of the Rings" from United Artists; "Julia," "The Turning Point," "Unmarried Woman," the wide release of "Star Wars," and "Magic" from 20th Century-Fox; and "The Goodbye Girl" and "Hooper" from Warner Bros.

Several portentous omens giving rise to a euphoric optimism for the future of our industry may be gleaned from a year of box-office results which should exceed last year's revenues by approximately

(1.) Production and distribution appear to have gauged the pulse of the movie-going public better than at any time in recent history. More movies were made to quench the entertainment thirst of the moviegoer and fewer were made (a) for the purpose of transmitting messages or (b) for the purpose of accommodating the artistic ego of some producer, director, or star.

### **Smart Analyses**

(2.) A corollary of the above would appear to be the increasing sophistication of Hollywood in preassessing public tastes via skillful market sampling and merchandising its product via carefully orchestrated marketing techniques; viz., the pre-sell of "Saturday Night Fever" and "Grease" by hyping air play and album sales.

(3.) As a result of enhanced and substantial profitability from theatrical distribution, augmented by revenues from television and syndication sales and other peripheral income, film companies are now able to linance heavy release schedules campus that I encountered. I found internally or can, when necessary, obtain financing readily because of great investor confidence in the in-

> Because of improved marketing techniques, box-office potential and ancillary rights revenues, it is a rarity for a film company to lose money on film projects. There is thus great downside protection and great upside potential combining to provide potent incentive to Hollywood to make more films.

Regrettably, while the industry's pie has grown larger, exhibition's portion has failed to increase in either geometric or even arithmetic proportion. While 1978 was a banner year for the industry, exhibi- terest and mutuality of reward.

tion did not experience anything like the dramatic profitability of production and distribution.

With constantly escalating costs arising out of higher minimum and other wages, higher real and personal property taxes, rents, construction costs, energy and utility charges and with house allowances frozen or made irrelevant by everpresent floors and, most importantly, film rental costs rising meteorically both absolutely and as a percentage of gross, exhibition, at best, is on a treadmill and, at worst, is caught in a profit squeeze.

Exacerbating the problem for theatre operators is the troika of (1) blind-bidding, (2) the challenge of product-splitting, and (3) and insidious encroachment of the per capita clause.

No need here to again belabor the evils of blind bidding. Suffice to say that the practice is rife. Film companies are currently blind-bidding 90 to 100% of their release schedules. But 1978 has seen the first fruits of the efforts of exhibition, spearheaded by the National Assn. of Theatre Owners, to eliminate this abusive trade practice. By 1978's end, five states - Louisiana, Alabama, South Carolina, Virginia, and Ohio - representing fully 15% of domestic revenues - had passed our NATO model bill in one form or another. Moreover, 24 states have or will shortly introduce legislation in their respective legislatures designed to proscribe the scurrilous practice of blind bidding. If the death-knell of blind bidding has not yet been sounded, surely the bells are tolling.

With respect to non-predatory product-splitting, a test case was filed in Federal district court in Charlottesville, Virginia by NATO and should be decided in 1979. The recent refusal of the U.S. Supreme Court to grant certiorari in the Syufy case coming out of the Ninth Circuit Court of Appeals and a Nebraska case decided in 1978 provide substantial cause for optimism with respect to the judicial overturn of the now infamous April 1, 1977 ruling of the Department of Justice to the effect that splitting of product was per se violative of the anti-trust laws.

As to the spread of the per capita clause which, analytically, must be perceived clearly as bald-faced price-fixing, exhibition must once again sound the alarm and take to the battlements to arrest this ceptively intrusive practice by distribution before the probing incursion becomes a full scale invasion and before the exception becomes the rule.

If the Arthur D. Little prophets of doom of 1977 appear to be forgotten or false prophets in the light of the industry experience of 1978, there is still pause for concern and apprehension on the part of exhibition.

And yet one cannot be but hopeful that a \$2.8 billion industry in which producers and distributors are thriving can arrive at a more equitable allocation of risks and profits by rational analyses of enlightened, and visionary, self-in-

# Time Is Ripe For Distrib Co.: Bernard Delfont

By LORD DELFONT (Chairman, EMI Films Ltd.)

1978 has been a very exciting and significant year for EMI. In the first place, every one of the pictures we have made and released is proving profitable, and the early reactions to Michael Cimino's film, "The Deer Hunter," starring Robert de Niro, promise a critical and commercial reception unparalleled in our company's history.

These events, coupled with the culmination of two years' careful research, have persuaded us that the time is right to create a major new American motion picture distribution organization, Associated Film Distribution Corp. This we are doing, together with Associated Communications Corp., which is headed by my brother, Lord Grade, and with the Rothschild Banking Group.

Although we have enjoyed rewarding relationships with existing major distributors and with the Orion team, it seems to me and my colleagues that, not only are market conditions ideal for a new American distribution company, but also that there is a real demand from filmmakers for a lean, fresh operation, which is willing and able to work with them on the marketing of their movies. It is no longer acceptable to say to the producer and director, "thank you very much for giving birth to this baby - now hand it over to us to take care of it and go away.

A financial and organizational commitment of this size and scope reflects the great optimism we have for the future of the motion picture business. Not only are theatrical grosses enjoying a boom, but also the demand from broadcast television, home boxoffice and videograms is creating subsidiary revenues on an unprecedented scale.

In overseas markets, where our sub-distributors have been sharing the success of our pictures, we are finding a tremendous reception for "event" movies. And here too, the appetite of broadcast television for quality product continues to add to the performance of films.

In this area too, we are finding that filmmakers are more and more attracted by the advantages of marketing their films on a territory by territory basis, rather than have profits cross-collateralized.

The 1978 year also saw the birth in the U.K. of Columbia - EMI - Warner distributors, a partnership which has already proven enormously successful, with "Convoy," "Warlords of Atlantis," "The Driver," and "Death on the Nile" all being among the biggest grossers of the year emanating from EMI and, of course, Columbia and Warner Product is proving equally successful.

Looking to the future, Barry Spikings, our chief executive and worldwide head of productions, is lining up the most impressive list of pictures our company has had. They include such major pictures as "The Jazz Singer," starring Neil Diamond, which will be produced by Jerry Leider and directed by Sidney Furie; John Schlesinger's marvellous new American picture. "Honky Tonk Freeway," produced by Britain's Don Boyd; "The Maria Callas Story," directed by Franco Zeffirelli and produced by John Van Eyssen; and Allan Carr's extravagant new entertainment, "Cafe Society.



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# Chile Pix B.O. Up In '78 Due To Hike In Tix Tabs

By HANS EHRMANN

Although the film audience remained approximately the same in 1978, it produced more money. Wilfred Dowding, a former manager of Warner's in Chile and now an indie distributor, explained that the price of admissions edged upward to \$1.48 (a 67% increase) while the peso's value, in relation to the dollar, only decreased by 22%.

Out of a total of 250 films, 152 were distributed by independents and 98 by the U.S. majors; but, although they only imported 39% of the pix, the latter shared playing weeks on a 50-50 basis with the indies, and practically monopolized the year's hits.

Ten films came into this category with more than 100,000 first-run spectators in Santiago. These were "Saturday Night Fever" (CIC), 400,124; "Grease" (CIC) 358,743; "Star Wars" (Fox-Col) 309,251; "Close Encounters" (Fox-Col) 248,701; "Airport 77" (CIC) 192,826; "Sleeping Beauty" (CIC) 169,997; "The Aristocats" (CIC)

127,644; "The Deep" (Fox-Col) 125,-562; "Crime Busters" (WB) 123,-962; and "A Star is Born" (WB) 103,635.

The number of multiple playing weeks occupied by the block-busters may explain the fact that only 250 films opened in Chile instead of the usual 300.

Regarding dollar remittances, the U.S. majors have never had it so good. There are no quotas nor red tape, and it is simply up to the different subsidiaries of the U.S. companies when and how they remit.

The year had seasonal ups and downs. Jose Patricio Daire, manager of Conate's six cinema chains, said: "Attendance at our houses increased by 25% in 1978 and the subway plus modernization of the downtown district is once again improving business there."

Exhibitors are reluctant to make a deal, even when a pic has broken records elsewhere, until they themselves view it, and they are usually accommodated by distributors. However, exhibs are sometimes far from happy at the percentage deals demanded by the majors on the more important films and this is one of the reasons why nearly all double as distributors. This gives exhibitors an alternative source of product.

Over 40 pix were rejected by the censors. This is an equivalent of one out of every seven films imported and far higher than during previous years. To the above must be added all the films which distributors did not bring in out of self censorship. The trade considers censorship one of the major problems

## Bijl Completes 'Tiro'

Amsterdam.

Jacob Bijl, from his own original script, has completed as director the feature film, "Tiro." It was financed altogether by N.B.B., the Netherlands production funding entity

Producers of "Tiro" were George Sluizer and Anne Sluizer Lordon on a 56-day shooting schedule. Budget was given as \$600,000.

Bijl had earlier directed "Scrim" with Geraldine Chaplin and Jessamin Starcke, which drew good European reviews.

James S. Elliott, who recently produced two pictures in Greece, off to the Coast for a week of talks.



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## Hamburg Living Up, Or Down, To Rep As World Sex Capital

By JACK KINDRED

Hamburg.

Sex gadgetry and "circuses" mark the current scene in Hamburg's Sankt Pauli entertainment district.

Living up to its reputation as Europe and the world's sex capital, many of the Reeperbahn's (the district's main drag) 400 niteries, bistros, beer halls and private clubs put on erotic shows with occasional audience participation.

Hamburg owes its fame as a sex show metropolis largely to the 32 cabarets in the area, most of which are on the Grosse Freiheit (Big Freedom) street where no holds are barred.

The leading sex theatres on the street, Salambo, Eve, Alkazar, Regina, Colibri or the Theatre of Freedom present amatory skits, erotic gymnastics, gay and drag acts, sophisticated strip tease, and other turns that leave nothing to the imagination

Gadgets are also on sale for spectators wishing to take home a souvenir.

They are packing them in in droves. Besides the drop-in biz, busloads of out-of-towners get the full "Night in Sankt Pauli" treatment for \$35. Most of the cabarets charge about \$12 for the first drink which includes the one-hour show, though some houses also require a \$5 entrance fee

French showman Rene Durand once attempted to bring a touch of class to the scene, augmenting his sexual choreography a la Paris' Crazy Horse Saloon with Can-Can, chansons, and even political satire. The revue approach flopped and now Salambo is back with pure sex theatre.

The sex clubs, including Triangle, Bel Albert and Sylt in Hamburg (Sylt is the North Sea island famous for its nudist bathing beaches) feature group sex on stage with audience participation encouraged. Membership can be had at the door for a usual \$50 fee.

Prostitution in Sankt Pauli is legal, subject to controls with more than 2,000 registered hookers ac-(Continued on page 48)

# Solid Product Sparks B.O. In South Africa

Johannesburg.

Films have thrived in South Africa during the past year. Robert Howey, executive director in charge of distribution for Ster-Kinekor, the country's largest theatre chain, sums up the current situation: "The return to the cinema after the advent of television two years ago is continuing. This is being helped by the high standard of films."

Top grossers screened by Ster-Kinekor include "Close Encounters of the Third Kind," "The Turning Point," "Sweeney II," "Julia," "The Rescuers" and "Convoy."

United Artists scored with "Annie Hall," "The Betsy," "FIST," "Who'll Stop The Rain," "Piranha" and "The Last Waltz."

CIC-Warner's best earners were "Grease," "The Wild Geese," "Saturday Night Fever," "The Gauntlet," "The Goodbye Girl," "House Calls" and "Jaws II."

MGM's most successful pic was "Coma."

### **Heavy Promo**

Film companies are utilising both tv and press to promote product. Much coverage is also gained, both on television and in print, when performers are imported to tie-in with preems of important pix. During the last week of November, both Nanette Newman ("International Velvet") and Bert Kwouk ("The Revenge of the Pink Panther") flew in to Johannesburg, and received wide press exposure.

Film houses are still segregated, but a significant development is that important pic are now released simultaneously in cinema catering to the various race groups.

Locally shot productions with international players have been spotlighted. Euan Lloyd flew in for the world preem of "The Wild Geese," and good publicity garnered got the film off to a good start in this country.

### 'Zulu Dawn'

"Zulu Dawn," lensed in Natal, was a less happy operation and many stories appeared about the company's cash problems as various creditors instituted legal action.

Productions aimed mainly at the domestic market have gone on quietly but distress has been registered at the government's decision to reduce its annual subsidy grant from \$2,875,000 to \$2,300,000, with a maximum of \$345,000 for one production.

## Churubusco Studios In Mexico Launching Own Production Sked

Mexico City.

Churubusco Studios will launch its own production program in 1979. The studios, operating in the red for the past several years, will enter into joint ventures with domestic and foreign filmmakers as well as with government agencies. The installation, it was said, would not participate with cash but would supply all the services.

This makes credible the report that Conacine, which operates out of Churubusco, would be next on the list of non-profitable agencies being eliminated. There's also a possibility that part of the studios, probably the sizable backlot which has a high real estate value, would be sold. In addition, the austerity measures would include a reduction of personnel at the installation.

# ILLINOIS RESTORES DECREPIT DOWNTOWNS

# Tip To Young Cineastes: Film Is Demanding, Rewarding Art PARAMOUNT OF 1931 French Filmmakers In New Bid For B.O. Impact In U.S. Mar

(President, Motion Picture Assn. of America.)

lish an understanding and respon-

sive rapport. No small reason has

been the contribution of young and

talented directors and writers,

mostly under 35, to the art of film-

I have made an informal survey

of some of these artists - certainly

not all by any means — and only as illustrations I'd like to mention

**Directors** 

Cage"; Carroll Ballard, 41, "The

Black Stallion"; John Carpenter, 30, "Halloween," also co-wrote and

composed musical score; Jonathan Demme, 34, "Citizens Band"; Jeremy Kagan, 32, "Heroes," "The

Philip Kaufman, 34, "Invasion of

the Body Snatchers'; Randal Kleiser, 30, "Grease"; John Landis, 27, "Animal House"; Barbara No-

ble, 28, directing "Don't Ask Me If I

Zemeckis, 27, "I Wanna' Hold Your

Steven Spielberg and George

Lucas, who have been the leaders in

the youth movement, and before

(Continued on page 38)

Paul Brickman, 29, "Citizens

them, Francis Coppola.

Of course, there are directors

Love":

Hand.'

making in recent times.

Washington.

The audiovisual communications revolution, now quickly burgeoning, will offer unequalled opportunities to young and talented di-

rectors and writers and other artists to fill growing and insatiable demands for entertainment in the coming decade and beyond.

The delivery systems, vastly proliferating, will expand the need

for material for the movie theatre, broadcast television, cable tv, pay cable, prerecorded videocassettes and videodiscs.

For young persons with creative flair and bent the future will swarm with bright beckonings for their ideas and their skills.

### **An Arduous Art**

I would quickly dispel for any young person who might remain skeptical any notion that entertainment is not art and never can be art.

Creating a truly excellent film that in a darkened theatre or in a living room collides with an audience and produces sparks is quite an achievement. It is not an achievement that yields to easy conquest. To laugh, to cry, to be held in suspense, to escape for a time from the ironies and tedium of daily life, is to be conquered by the creativity of an able artisan. To make that kind of motion picture is, I suggest, the most demanding and cruelly tormenting of all the forms of art.

Some may believe that whatever is unintelligible must be "great art" because we have been brainwashed by those who deal in impenetrable prose, or in vague meanderings on the screen.

All the great masters of literature understood with illuminating clarity the requirements to entertain. Shakespeare wrote not for posterity, although his brilliance achieved that, but for the patrons of the Globe Theatre. His emotional connection with his contemporary

And so with Shaw, Moliere, Racine, Richard Brinsley Sheridan, Charles Dickens. Each invested his creative work with that special fire that made the reader want to turn the page or caused the viewer to be on the edge of the seat waiting for the next scene.

audience shaped his apotheosis.

## Don't Belittle Screen

My advice to young persons seeking careers in films is not to depreciate, not to disprize, the ability to ain. It is a rare and elus quality. When that creative gift is visible, and it is more often than not found in the American film, it commands true recognition as art, and art of a high order.

To be able to write a lucid English sentence, to assemble and imprison on film or tape or disc the vagrant transgressions as well as the grace of the human spirit is to define for audiences what John Masefield defined as life itself: "Beauty chased by tragic laughter.'

The American film today is enjoying unprecedented popularity. The creators have sensed the mood of the times and of the audiences and have thus been able to estab-

Aurora, Ill.

During the past 15 to 20 years scores of mid American cities have watched their downtowns deteriorate. When stores and other businesses fled to suburban shopping areas, former "Main Street" entertainment operations often followed. Once dominant central city areas became wastelands in which nighttime activity slowed to

Now a reversal of the trend may be in sight. Businessmen, politicians Karen Arthur, 35, "The Mafu and civic planners, recognizing entertainment's value, are counting on show biz help to revive depressed loops. On the Illinois horizon is a renaissance of live theatre many believe will return small city America to glory days. Movement could have profound effects on the nation's entertainment trade.

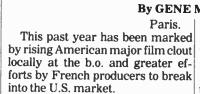
Checking out Illinois alone, Aurora, Joliet, Peoria, Springfield, Rockford, Decatur, Danville, Waukegan and Bloomington, have new performing arts facilities.

### **Bookings**

Steve Rash, 34, "The Buddy Holly Story"; Matthew Robbins, 34, "Corvette Summer"; Paul Shrader, 31, "Hard Core," directing "American Gigolo"; James Toback, 33, "Fingers"; Claudia Weill, 31, Girl Friends"; and Robert Tomackis 27, "I Wanne, Held Voys Most of these projects remain on the drawing boards with completion in some cases several years away. But judging from one civic project already off the ground, namely Aurora's Paramount Arts Center, prospects are rosy. This one is working.

Paramount, a 1,888 seat filmhouse built in 1931, was shuttered two years ago. With the aid of state funds derived from pari-mutuel betting, planners converted it into a Band"; Paul Davids, 31, cowriting cultural arts center, reopening it

(Continued on page 48)



New Culture Minister Jean-Philippe Lecat, under whose aegis comes the film industry, said he will soon make an official visit Stateside to look into foreign film handling. He French market bolstered by Eurois allocating more money to Unifrance Film to study inroads into the American film scene.

Powerful Gaumont, the production-distrib-exhib company here, last year in setting up an office in Gotham. It is the work of manager Daniel Toscan Du Plantier. He has placed Yvette Mallet in charge and also makes frequent trips to oversee placement of Gaumont films and acquired ones in the U.S.

Lacemaker" did acceptably, "Re-play" zeroed out, "Perceval" was way below expectations and "Violette" is faring adequately. Dan Talbot has handled most of the Gaumont product in America so far and Gaumont is investing in the twinning of the Talbot-leased Gotham Cinema Studio as a showcase.

Du Plantier remains bullish and reportedly is even thinking of other distrib offices around the U.S. He would work with agencies there. More showcase houses are also being mulled. He apparently eventually wants to be implanted in the U.S. as the majors are here.

Backing specialized American films might also be in the cards, Du Plantier seems to feel this is the only

# For B.O. Impact In U.S. Market way of truly breaking into the U.S.

This past year has been marked film scene. Claude Lelouch is also talking a distrib setup Stateside. Both he and Gaumont hope for other European and French pix besides their own to bolster these incursions into U.S. film biz.

32% Of Market

Solid U.S. major commercial fare has the U.S. take at over 32% of the pean pix handled by majors not to forget more big budgeted Yank indies that are being released by local distribs to good returns. Top three grossers this past year are all from has already jumped the gun as of the majors with "Close Encounters of the Third Kind" (WB-Col) and "Saturday Night Fever" (CIC) well over \$3,000,000 in Paris firstruns

Attempts to make films in English for more American as well as world accessibility are not new So far the results are fair. "The here. But they seem to be more prevalent these days. Most of the previous English language pix did not make it in the U.S. But now there is a turn to U.S. or British directors and name players.

The James Bond pic "Moonraker" (UA), now being made here. is an exception. However the United Artists setup in France is majority coproducer with Cubby Broccoli's Eon Films and pic will benefit from local nationality. It has also engendered good will in giving employment to locals and utilizing three studios.

### **Renn Productions**

Renn Productions has been able to back the Roman Polanski drama 'Tess,'' now reportedly budgeted at \$10,000,000, and Trinacra Films, with Orion, was behind George Roy Hill's "A Little Romance" (WB-Col). Other producers are prepping English speaking pix. Orphee Arts has the actioner, "Giants of the Road," scripted by Ernest Tidy-man. Trinacra and Renn are eyeing more internationally slanted English lingo pix as are producer Serge Silberman and others.

The long promised tax cut on grosses from 17.6% to 7% should go into effect soon. This will plow some \$30,000,000 back to production. It is hoped that it might lead to more commercial films with interna-

Besides the business aspects and of the French film industry, it is necessary to take into consideration the quality side. As onetime French Culture Minister Andre Malraux once remarked, "film is an art but nevertheless an industry.'

And quality has not kept pace with quantity. True, France still carries a prestige stamp Stateside helped by the Francophile attitude last year had six local pix in its official lineup, more than any other country.

French films are beginning to treat such themes as stock market, bank and housing corruption besides the usual literary, psy-chological tales of love and youthful adjustment. Former are still dealt with in a heavy, talky manner and may do acceptably here though not too helpful for foreign takes.

Noted recently are Luc Beraud's "Like a Turtle on Its Back" and J.F, Stevenin's "Mountain Pass." Former was a fairly indulgent opus about a hung-up writer that reverted to Wave quotations, personal tics

(Continued on page 40)



SHIRLEY MacLAINE

# 'Holocaust' Spawns History Lesson, Seminars, World-Wide Apologia — 35 Years Late

By HERBERT G. LUFT

Beverly Hills.

My eyes are riveted upon a newspaper headline. "Holocaust" is a smash success in Australia. The NBC television series was leased or sold in all markets of the Western world, either for network presentation or in some territories for syndication. The pros and cons of "Holocaust" are widely discussed, especially in Germany — the country mostly concerned with its cause and effect. The mini-series this year received a record number of 16 nominations (out of a grand total of 123) and netted eight Emmy

Holocaust study groups and seminars spring up everywhere in the United States and are mushrooming throughout Europe. Suddenly, more than 35 years after the fact, "Holocaust" (from the Greek 'Holokaustos' meaning "Burnt whole") has become a household word describing the policy of genocide practized by the Nazis and endorsed by the like-minded in many parts of the world.

### Disbelief In Mass Hate

"Holocaust" is utilized to promote money for all sorts of organizations. Philosophers, historians and politicians speak up on the subject, painstakingly trying to trace the roots of the mass hysteria that gripped Germany more than a generation ago.

Victims of the slaughter are immortalized: monuments are erected to the glory of the fallen heroes; scholarships sponsored at our colleges and universities to deal with the nature of the phenomenon. Shrines are being dedicated at the site of former concentration camps; trees planted in Israel. Most recently, a blue-ribbon President's commission of 24 has been appointed on the holocaust and assigned the task of recommending an appropriate memorial in the United

"Holocaust" has become an industry in itself. It also increases network ratings; advances new talent; and sells on the air waves all kinds of products - including soap, an ingredient distilled by the Germans from the body fats of the victims. The term holocaust itself lately as been perverted by hostile propagandists; a television documentary dealing with the plight of Palestinian refugees claims that they were made victims of a "holo-caust" perpetrated by the State of Israel. It seems to become the custom to label injustices to minorities, and in countries such as South Africa to majorities — simply as a holocaust.

At home, hardly a week goes by without hearing in the press and on the air, at mass rallies or kosher chicken dinners-about the holocaust, as if the event has been just discovered. Candidates in the recent election campaign found it to be a choice subject.

### Hardly Drew A Headline

The holocaust I am thinking about was neither a smash hit in Australia nor anywhere else. In fact, it didn't even cause a ripple of attention in the world press. I remember the session of a Writers' congress in Beverly Hills early in 1944 (the first public function attended by me after coming to the West Coast) in which Konrad Bercovici, the Rumanian poet and novelist, bitterly complained that recommended to Oberammergau even in death the millions of Jewish by two Roman Catholic scholars, victims of nazi insanity (the total namely Leonard Swidler and

daily press of the United States.

with the memories of Dachau fresh to consulate throughout London to those countries still open to the opobtain a transit visa for my wife then still in Germany. The mere attempt was sheer madness; I knew well ahead of time that the doors would remain closed

At the Kitchener Camp in Richborough, I joined a group delegation approaching Lord Reading (son of the Viceroy of India) and petitioning him to facilitate temporary asylum for those doomed for the slaughter. At that time, informations about pending mass deportations to implement the policy of genocide had reached us through underground channels. Yet, no one was listening: Perhaps, the immensity of impending disaster could only be sensed by those who personally were touched by the tragedy.

### Rally Bred Only Apathy

It was 40 years ago, (on Nov. 9 last) that I listened to the radio in Germany, almost paralyzed with terror, to words of Adolf Hitler, then threatening world Jewry with complete annihilation. It was on the eve of the governmental-inspired

Oberammergau presents, in 1980,

its once-a-decade Passion Play the

question still pends as to which

German language version will be

performed, either the one persist-

ingly offensive to Jews, or the other

version which is substantially ac-

ceptable. The villagers have tended

to favor the offensive text because

(1) of its greater melodramatic val-

ue, (2) preferred focus of villainy

(i.e. the Jews), (3) this script's fam-

iliarity to the amateur actor, and (4)

the easier production and costume

During 1978 two separate parties

(American Jewish Congress and

B'nai B'rith) representing Ameri-

can American Jewry journeyed to

Oberammergau (also to Munich,

the Vatican in Rome and the World

Protestant headquarters in

Geneva) to urge that the Bavarians

accept "the spirit of Vatican II" and

erase the accusation of deicide

The issue of ongoing "anti-

Semitism" is naturally sensitive.

that the natives were not so much

"prejudiced" as they were "lazy"

actors, reluctant to rehearse new

lines and mount a new basic pro-

duction. There was also their ap-

parent critical point that the favored

(hence weak in plot "action") and

Late in November the Anti-Defamation League of B'Nai B'rith

heartily supported via its Program

Committee (chaired by Nat

Kameny) during a national con-

vocation at the New York Hilton

Hotel the "sweeping changes"

innocuous script was too "literary"

from the "Passionspiel.

One story in *Variety* hinte

had no "heavies" to hiss.

values involved.

Catholic Profs Urge 'Cleansing'

Oberammergau's 'Deicide' Tone

When the Bavarian village of | Father Gerard S. Sloyan (both of

figure) were not recognized with mass murder after the Internaone single front-page headline in the tional Conference on Refugees. called by President Franklin D. Earlier still, while in England, Roosevelt at Evian-les-Bain in spring of the same year, had ended in in my mind, I went from consulate apathy and complete failure and pressed automatically closed their

> Interest in the events on the sideline of World War II were reawakened with the capture of Adolf Eichmann. I attended the trial in Jerusalem in the spring of 1961 as a Los Angeles press representative and was amazed to learn that many of those present had never heard of the casualty list of 6,000,000 civilians who were killed for their racial and religious origin. Correspondents from many lands, among them those representing the New York Times, Paris Figaro and The Times of London, network commentators, reporters for the international wire services, were crowding the courtroom to listen and take notes about gruesome details such as the number of people killed day by day, gassed or burned in the ovens of extermination centers, or buried alive in the Polish countryside. At Jerusalem, the holocaust had become a news event,

Some 20 years earlier, those who had escaped were eager to talk. It would have made more sense to pogroms that went into the annals of listen then and many lives could history as "Kristallnacht." The have been spared. But a conspir-

Temple University in Philadelphia)

Oberammergau Passionspiel In

Regard To its Image of Jews and

Judaisism'' is a 110-page document.

Kameny said the recommended re-

Their "A Commentary on The

had not yet reached the 6,000,000 Fuehrer felt safe to go ahead with acy of silence engulfed the Western

### Only Make-Believe Horror

Perhaps, it is human nature that people mostly become touched when reading about tragedy in the papers, hear it on the air or view it on stage and screen. I made the observation when meeting the late George Stevens at a press conference announcing his filmization of The Diary of Anne Frank," at which time I begged to differ with Francois Goodrich and Albert Hackett, authors of the screenplay, who enthusiastically exclaimed that the Germans had redeemed themselves when filling the theatres to the brim during the long run of the play dealing with the hapless young girl hiding in an attic of Amsterdam in World War II.

The Germans, I replied, saw in the touching drama another "Passion of Joan of Arc." By instinct, they like to identify with those on stage and share their sufferings. Yet, they would not root for a living

The television series of "Holocaust" was widely reviewed. I shall not dwell on the merits of produc tion and performances, The writing however, reveals that the author was rather naive in the appraisal of the forces at work. He failed to understand the many-faceted obscreen, a wife is free to visit her spouse at Theresienstadt; a prisoner escapes with ease to join the underground; the hierarchy appears to be one closely-knit group. Officers have free access to Himmler; they discuss without fear events with their superiors and even are able to express dismay. The totalitarian regime of Adolf Hitler and his associates was of a different mold. Something neither the nightmarish imagination of Boucicault nor any contemporary writer today could have dreamt up, the most debased and obscene tyranny the world has ever produced in 5,000 years of 'civilization." One had to be a witness to the scientifically refined torture to believe the full scope of Nazi

## visions would in no way effect the

central theme and drama of the crucifixion story, but would 'cleanse it to the greatest extent possible of pejorative references to Hypocritical Time-Lag

In the analysis, the two professors stressed that "nothing which in any way approaches the notion of Jewish collective guilt should be found in any Catholic medium of expression or communication.

They emphasized that Christians need to not only uproot "distorted and false understandings of and attitudes toward Jews, and Judaism" but must "begin the positive task of probing and promoting the Jewish heritage pervading the foundation of Christianity.

## **Suggested Rules**

Professors Swindler and Sloyan suggested that future productions in Oberammergau:

 Avoid generalizations which encourage Christians to blame all Jews of all time indiscriminately for the crucifixion. The Play, for instance, labels all parts spoken by members of the mob agitating for Jesus' death as Volk (signifying the Jewish people) instead of Pobel (mob), a more accurate translation of the ochlos, the Gospel's Greek term for mob;

- Correct "mischievous and misleading" translations which tend "to foster anti-Semitism among the unlearned." An example is the translation of "Iudaioi" in John 18:36 as "the Jews" when its

(Continued on page 46)

Basically, those portraying on the home screen nameless victims and partisans create a more valid impressions than do actors depicting the Nazi leadership; the latter remain stock villains not unlike the character essayed by Gregory Peck when attempting to create the image of Dr. Mengele, medical head of Auschwitz, in a "Boys From Brazil.

Still a series such as "Holocaust," to be viewed by hundreds of millions on the tube, is better than nothing,

When Bercovici in 1944 decried the lack of interest and pleaded with Hollywood not to ignore the anguished plight of world Jewry - not one picture reflecting facts about the "Final Solution" had reached the screen.

Life goes on! Blanche Baker came to my office at the Goldwyn studios just as the trade paper announcement of her "Emmy" nomination was on my desk. Completely unspoiled, she didn't know anything about it. (She meanwhile accepted her Emmy award in New York).

I learned from Blanche that the youth of today is not as callous to the | them to shame.

plight of humanity as has been my own generation. An exceptionally beautiful girl, the 21-year-old is the daughter of actress Carroll Baker and her theatre-director husband Jack Garfein, a frail man with suffering deeply carved in his face, himself a survivor of five of the most heinous concentration camps, who was liberated by the Allies at Auschwitz as a living corpse.

Last summer, Blanche Baker was signed to portray the featured part of Anna Weiss in the first seg-ment of "Holocaust," in which she tries to rescue an old man as he is humiliated and beaten up by the mob. Herself sexually assaulted by SS blackshirts, Anna is doomed to perish in a mental institution.

Jack Garfein almost shared a similar fate. A native of Czechoslovakia, he was a small child when picked up with his parents and sister by the Germans. He once confided to me that his mother hid him under a seat cover in a pick-up truck to save his life. While his whole family, including cousins and uncles, were shipped off to extermination, Jack went through six years of unspeakable anguish.

### Nobody Remembered

Before reporting to the location unit of "Holocaust" in Vienna, Blanche was determined to find out for herself something about the nature of the phenomena retroactively termed, "holocaust." She traced the trek of her father from the camp at Breslau to Treblinka, to Birkenau and Auschwitz, a task made more difficult due to her lack of communication in the Czech, Polish and German languages. In Jack's home town of Bardejou, no one seemed to remember the events of the past and the family dragged sessive drive of nazism. On the through the streets with others some 40 years ago. There was no registry in the mayor's office, something obligatory in countries where records must be kept of everyone. Finally, she found a wizened old man who remembered the name; he pointed at a broken-down, demolished dwelling. Yet, as in a Kafkaesque story, the search ended without any result. There was nothing identifiable!

Thus, Blanche wandered from camp to camp trying to view the gruesome sites her father had told her about. In Auschwitz, the showers in which the Jews were gassed and the ovens in which the remains were burned are still in existence. The extermination center of Birkenau remains perpetually decorated with flowers, just as in a cemetery, Blanche comments sadly.

The "Holocaust" company couldn't obtain permission to photograph on actual locations. The Polish camps were duplicated at the site of the Matthausen center situated in Austria. In Germany, only one short sequence could be shot at the Berlin Wall (as seen from the West) on the screen representing the awesome wall of the Warsaw ghetto. Authoritities throughout continental Europe as well as the Allied armed forces were none too keen to cooperate with the production team. Today, almost everyone feels that even the slightest sympathy for the victims of the holocaust could give him a bad mark with the Arabs supplying the much-needed oil.

Blanche Baker believes that, in spite of inadequacies of script and locations values, "Holocaust" is an extremely important screen document for the whole world to see today, especially since some people are slipping back into race hatred while others, such as a professor at Northwestern University and a commissioner for Jewish affairs in the Vichy government, flatly deny that the holocaust ever happened. The visual presentation will put

# NEW U.S. TAX LAW HELPS HIGH EARNERS

(Partner in the law firm of Hagendorf & Schlesinger)

### **INTRODUCTION**

The whims of Congress on how much income tax a person should pay have once again changed the income tax law. It seems that each year the pendulum shifts from soaking the rich to help the poor to soaking the richer to helping the poorer.

This year, however, Congress decided to give the higher bracket taxpayer some tax relief.

The new tax bill which runs approximately 400 pages was passed in Congress in a final flurry in 36 hours. As a result, the new tax bill, almost from the time of birth, is technically defective and needs revision, which it is claimed will come next year in a new Technical Amendments act.

Initially, the new tax law changes the tax rate schedule to reduce the tax to many individual taxpayers. In addition, the personal exemption which was \$750 jumps to \$1,000 starting in 1979. One of the most important changes effecting higher bracket taxpayers (in addition to retaining the three martini lunch) was a change in the capital gain rates and change in the rules governing the socalled "maximum tax."

### **Capital Gains**

The utopia for the high bracketed taxpayer is and always has been the capital gains provisions. The reason for this is obvious since ordinary income (the type of income earned by the ordinary taxpayer — by the sweat of his brow), is taxed at a maximum 70% rate, whereas long term capital gains were taxed at an absolute maximum rate of 49%. In many cases long terms capital gains were only taxed at a 25% to 35% rate.

Capital gains are generated from the sale of capital assets such as stocks, bonds, businesses, real estate, etc. Where a taxpayer holds such assets for over a one year period he obtains the magical long term capital gains treatment.

The mechanics of obtaining a lesser tax by reason of long term capital gains involved a deduction of 50% of the net long term capital gains resulting in a tax only on the remaining 50%.

## **Basic Changes**

Starting on Nov. 1, 1978, the "50% deduction" has been changed to 60% so that now an individual taxpayer will only pay tax on 40% of his long term capital gains. This change not only applies to sales and exchanges as of November 1, 1978, but also applies to installment payments received on or after that date.

#### **Tax Preference**

Prior to the new law, 50% net long term capital gains (which was excluded from income) was classified as a tax preference and thereby was subject to an additional tax as a "tax preference" item. This increased the total tax paid on long term capital gain.

Capital gains, under the new law, is no longer a "tax preference" item.

Even more important is the new laws effect on the "maxi-

The new tax law contains a "maximum tax provision" whereby the maximum tax payable on ordinary earned income, (salaries, commissions, etc.,) is limited to 50%. However, the earnings subject to the 50% maximum tax was reduced by reason of items of tax preference including 50% of the long term capital gain.

The new law eliminates long term capital gains as a tax preference item thereby eliminating such capital gains as a reduction in earned income.

Thus, under the new law, a high salaried executive can still have substantial capital gains and be subject to a maximum tax of 50% of his salary. This could not be done under prior law since his net long term gains would reduce his salary for purposes of the 50% limitation.

The new law does add a new alternate minimum tax which covers long term capital gains. The provisions of this new law are fairly complicated and does not affect many taxpayers.

### **Sales Of Homes**

Under the new law any taxpayer aged 55 and up can exclude \$100,000 of gains realized on the sale of his principle residence. This exclusion is a once in a lifetime shot. Although this election can be made by anyone qualifying at any time, an individual should only make this election when (1) he has either \$100,000 in gains or (2) he is selling his home and moving into an apartment.

If an individual is selling his home and buying another home or condominium or cooperative he is better off claiming a tax free exchange of residences, since if he claims any part of the gain exclusion he uses it up. Thus, on the ultimate sale of his last residence he will be unable to use the exclusion again.

### Tax Shelters

The new law goes after the former "tax shelters" with  $\epsilon$  vengeance. Prior tax laws in the U.S. have been whittling away at the tax shelter so as to allow individuals deductions

only for the amount of money they actually have "at risk." The new law extends the number of activities subject to this "at risk" rule. It also applies new tax shelter rules to corporations.

The one bright light is that real estate is still not subject to these rules.

### **Entertainment**

The new law denies deductions for "entertainment facilities." Thus, individuals will no longer be able to take deductions for yachts, hunting lodges, swimming pools, tennis courts, etc. In addition, dues paid to social athletic or sporting clubs similarly, cannot be deductible. An exception to this is in connection with business luncheon clubs and country club dues which can still be deductible if these facilities are used for business purposes.

It is also possible under the new law to buy tickets to sporting and theatrical events for business purposes and still claim deductions.

### **Estate Changes**

There have also been major changes in the Estate Tax area.

The key change is in connection with the so called steppedup basis at the date of death.

Prior to 1977 if an individual died, his estate or heirs would get a new tax basis for income tax purposes equal to the fair market value of the asset as of the date of death.

Starting in 1977, this rule was changed so that as an individual died his estate or heirs received the same income tax basis as the individual (the so called carry-over basis). This carry-over basis provision, however, was extremely complicated since generally it was prospective only from December 31, 1976 so that estates had to make complicated adjustments to step up the basis of assets to its value as of Dec. 31, 1976.

The new act suspends the carry-over basis rules for the years 1977, 1978 and 1979. The result is that individuals inheriting property from decedents who died during these years will have the old stepped up basis rules applied for the assets received. This means that for income tax purposes the basis will be fair value as of the date of death.

### Conclusion

The new law made many important changes which affect the taxation of both individuals and corporations.

The new law emphasizes once again that the way to make and keep money is through the capital gains provisions. The new law sweetens this approach.

## Stanfill On Verge Of \$1.5-Mil Bonus As 20th's Profit Soars

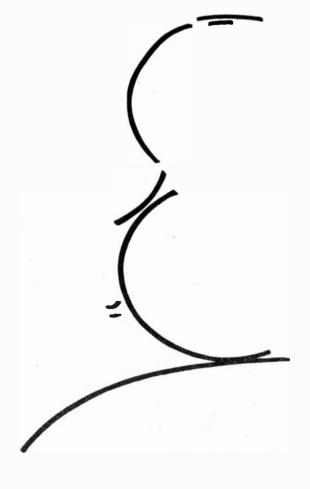
Hollywood.

Barring any sharp losses in the next two years at 20th-Fox, chairman and president Dennis Stanfill is on his way to earning a \$1,500,000 cash bonus from his company.

About three years ago, at a pre"Star Wars" Fox, Stanfill received an agreement from his board that if, by the end of 1980, the total of the 1976-80 fully diluted operating earnings per share add up to \$11.75, he would get a \$1,000,000 bonus. If the aggregate earnings are greater than \$11.75, the cash bonus will increase to a maximum of \$1,500,000 if the five-year total equals \$13.56 or more.

The plan was worked out after Fox' 1975 results which were \$2.11 per share fully diluted (not including 62¢ from tax loss carryforwards). Thus, the deal suggests the thinking was that if Stanfill's management over the next five years could improve the operating results an average of 5% to 12½% annually, the bonus would be his. In the interim, of course, "Star Wars" rentals accounted for a substantial boost in 20th's 1977 and 1978 earnings.

As of the third quarter of 1978, Fox's fully diluted earnings per share add up to \$13.50 since 1976, just 6¢ short of the total required for the (Continued on page 48)



## Modern Art Okay Might Influence Radio City Rights

A decision last week in the N.Y. Court of Appeals permitting the Museum of Modern Art to erect a high-rise apartment building on the air rights over its building may have some bearing on the plan by New York State officials to construct a 31-story tower atop the Radio City Music Hall, N.Y.

By a 5-2 vote, the court rejected a decision of a lower court which recently ruled that the N.Y. State Legislature favorable action was invalid because it was enacted solely for the relief of the Museum, and for no other situation.

The effects of the ruling on the Music Hall case is still unclear. However, there are some areas in which both spots would have a common ground. In both, there is the question of tax exemption and public support for private institutions which may be operating in the public interest. Special legislation for the Music Hall is also required. Air rights are involved in both cases, and income from the buildings would be devoted for the upkeep of the institutions involved.

Judge Charles D. Breitel, who retired last week, in a dissent said that he was not opposed for public support of the Museum of Modern Art. He noted that it would be commen-

(Continued on page 48)

# An Ear For Screen Dialog

By HARRY PURVIS

Hamilton, Ontario.

## **Lines To Get Bumped By**

Should you ever find yourself involved in a motion picture plot, be it as a good character or a bad, here's some solid advice that may well

help you survive for the final reel-UNDER NO CIR-**CUMSTANCES** UTTER ANY OF THE FOLLOW-ING LINES OF DIALOG,

"You know, darling, you never did explain why you picked such a

remote spot as this for our second honeymoon.'

"Now there's just two of us left. That means it's a fifty-fifty split from here on in — eh, Blackie?"

"I remember you now! You're the man who ran out of the shop the day I found Pop's body behind the counter!

"Take the girl and get out of here, vou blind fool! Can't vou see it's vou she loves? I'll try to hold the natives off for as long as I can with this boomerang.'

"Since you've finally comes to your senses and decided to be a good sport about all this, Gladys, I'll be happy to have a last drink with you for old time's sake.'

"So you're the great Bat Materson! Let's see if you're really as fast as they say."

"Why are we going so fast? Where are you taking me?"

"Nonsense! Why shouldn't I enter the tomb? That old tale about a 'Pharaoh's curse' is mere supersti-

"Looks like our 'Jerry' friends got out of this place before they had a chance to mine it.'

"I tell you, Sally, nothing's going Vienna."

to happen. Dillinger has given his word this time. Look — I won't even take my gun along."

"I thought you said this was going to be a surprise party. Where are all the other guests?"

"Of course I married you for your money. What other reason could I possibly have had? Now just what do you propose to do about it?

"Reckon I'll ride in and see the Sheriff. I got somethin' to tell him somethin' about this here rustlin'."

'Do you mean to say you brought me way up here just to look at the view?'

"It may interest all you parasites to know that I'm calling in my lawyer first thing in the morning. I've decided to cut the whole miserable pack of you out of my will."

Last, but most effective of all, is this dynamite-laden statement -'all right, I'll talk! I'll tell you who done it! It was —

## Vital Hollywood Questions

QUESTION: "What's a nice girl like you doing in a place like this?" ANSWER: "I had no choice - it

was either this or starve. QUESTION: "Where do you suppose the Apaches would get army

repeating rifles?" ANSWER: "From the same renegade white man who's been

supplying them with whiskey. QUESTION: "Did my playing

disturb you? ANSWER: "Please don't stop

it's beautiful." QUESTION: "What's wrong with the bearers, Moomba?"

ANSWER: "Men say this place not good — much taboo. Them say we go back.''

QUESTION: "Is this really you

talking, Clara? ANSWER: "I've changed, Arthur - haven't I? I'm no longer the naive little art student you knew in

QUESTION: "Pretty sure of and jewels!" yourself, aren't you, Lieutenant?"

ANSWER: "Why not, Miss Mitchell - I've seen your kind before all ice on the outside — all fire and old. passion on the inside.'

QUESTION: "Have the new recruits arrived yet, Sergeant?'

ANSWER: "Yes sir, and it'd fair break your heart to see 'em, sir. Why, they're hardly more than bab-

QUESTION: "Who would kill a kindly old man like Professor Cartwright?

ANSWER: "The Professor was killed because he knew too much."

QUESTION: "And just how does this young cabdriver propose to

ANSWER: "Eddie isn't going to be a cabdriver all his life, Daddy. He has ideas - wonderful ideas."

QUESTION: "But, Pop, you and mother are troupers - why can't I go on the stage?"

ANSWER: "Don't you see, kid, I want something better for you than one night jumps, cheap hotel rooms, and dirty restaurants.

QUESTION: "And just what makes you think I love you, Mister Kinkaid?

ANSWER: "You must - otherwise you wouldn't have slapped my face so hard. QUESTION: "What are you do-

ing here in front of my jail, Hark-

ANSWER: "You have one of my men in there, Marshall - I want QUESTION: "But, Sally, why

didn't you come to me when Carter ran out on you?" ANSWER: "I was too ashamed.

Nigel — besides, I'd hurt you too much already.' QUESTION: "But if you know Jordan's in the pay of the enemy,

why don't you arrest him now?' ANSWER: "He's just one of the smaller fry - we want the man

higher up. QUESTION: "What would a woman of your type know about

ANSWER: "More than you could ever hope to know, Mrs. Van Mattimore — you with all your fancy furs

QUESTION: "What was that?"

ANSWER: "Must have been the wind - these houses are pretty

QUESTION: "Why are you look ing at me that way, Captain?"

ANSWER: "I'd almost forgotten what a beautiful woman looked like out there.

QUESTION: "Was I right in turning down Tonelli and his crowd. Martha?'

ANSWER: "Darling, I was never more proud of you.

QUESTION: "What's this girl to you anyway?

ANSWER: "Nothing - she's just a nice kid - and I don't intend to stand by and watch you do to her what you done to all the others.

QUESTION: "Are you trying to tell me that this girl is under some sort of spell, Professor?

ANSWER: "Stranger things than that have been know known to happen here in Graveria, Doctor.'

QUESTION: "Who's the new man?

ANSWER: "I dunno - but he's quick — real quick. He just beat Big Red and Little Pete to the draw fair and square."

QUESTION: "What do you know of love - you, with your cold English ways?'

ANSWER: "I know you might find this rather hard to believe. m'dear — but I wasn't always a crusty old diplomat. Oh no - I too was young and impetuous once.'

QUESTION: "What's happened to our marriage, Ruth?'

ANSWER: "I don't know, Roger maybe it's just that we've forgotten how to laugh." QUESTION: "Who killed Cock

Robin? ANSWER: "My money's on the

Whitmore dame, Chief - she had the opportunity — and what's more, she had the motive."

QUESTION: "Has anybody here seen Kelly?"

ANSWER: "Last time I saw him, Sarge, he was busy wipin' out Comanches - a whole raidin' party of them. I tell you, Sarge, he's a oneman army all by himself!"

## **Lament For The** Fog Cutter Of 1941 By BEN PEARSON Hollywood.

It seems that every time I pick up the New Yorker or chat with some Manhattan gourmand I am told about favorite cafes that are gone from the scene. Lindy's, Dinty Moore's, The Colony, Voisin, Pavillon. Even the great delis like Reuben's, the C &  $\bar{L}$ , Tip Toe Inn.

Here in California some of the familiar dining-out places have also vanished. Romanoff's where the prince himself would stroll from table to table to greet the peasants. Gone too are Lenny's Deli in Beverly Hills and the Beverly Wilshire Drug Store - super hangouts on a balmy California night, where a tout could give you a horse or George Raft could give you a phone num-- that is of course if you were single.

Saddest of all, I now find an elegant new nightclub at the corner of LaBrea and Hollywood Boulevard called "Scandals" where once stood the best bar in the west, the Fog Cut-

As a matter of fact I was there on Pearl Harbor night. 1941? That's right. Want to hear about it? On that morning of Dec. 7, 1941 I departed New York City on American Airlines bound for Los Angeles. The plane was grounded in Phoenix. The reason given - war had been declared. I had come to know four of my fellow passengers; Robert Young, the actor, and his wife Betty, Lois Andrews who was then married to Georgie Jessel, and a tweedy socialite-type fellow, Tom Joyce, whom I used to see at Romanoff's and at the race track. The five of us took the train in Phoenix which arrived in Union Station, L.A. about nine that evening. Just in time for the first blackout in America.

It was bedlam in the station. No one had a flashlight but with the help of Tom Joyce's gold Dunhill lighter we found a cab. I lived in Hollywood in an apartment building called Peyton Hall on Hollywood Blvd. near LaBrea. The others being more affluent lived in Beverly Hills. Taxiing our way up Sunset Blvd. in the dark we decided the easiest place to get to would be Peyton Hall. We were within two blocks of our destination when the cabbie announced he had had enough of plotting his course in the dark and summarily ordered us out of his

There we were, stranded on a corner, five lost souls, as the cab vanished down the street. One of us detected a glimmer of light in the distance. In unison, like five moths, we moved toward the light. We heard sounds of a juke box plus voices of revelers and we saw a door. We opened it and walked straight into a welcome oasis — the Fog Cutter. That was 37 years ago.

Come back with me to an oldtime saloon with sawdust on the floor, every fourth drink on the house, free lunch spread on the counter, and there you have the Fog Cutter of 1941. The five of us crawled up to the bar for the most refreshing drink in history. There was a two o'clock curfew even then but on this night the curfew was inoperative because of the blackout. We stayed at the Fog Cutter until sunup then unsteadily made our way to Peyton Hall where I got my car and dropped the others off in Beverly Hills. To this day I have never again had an opportunity to speak with any one of my traveling companions. I have seen Robert Young around town but he did not remember me. Lois Andrews moved out of the state. Tom Joyce vanished from Romanoff's and the Turf Club.

But let's talk about some of the (Continued on page 85)

# Happy Days In Screenland, But

Gap Between Hits and Flops A Chasm; **Risks Keep Pace With Rewards** 

By WILLIAM CHAIKIN

(President, Avco Embassy.)

Hollywood. As Variety's financial cardiogram confirms — the motion picmovies than at any time in the rechandising television cab le foreign and other rights are increasingly valuable sources of pro-

It is, however, a general state of well-being which applies to the industry as a whole. For the individual distributor, producer or film-

maker, the risks have kept pace with the rewards. The gap between the legendary hits and those pictures which fail to find an audience has become a chasm.

No industry has changed more



than ours during a relatively short life-span. And no industry has reached a point where it is less preture industry is brimming with good | dictable. In terms of themes, storhealth. More people are paying ies, stars, creative talent, producmore money to go to more good tion values or money spent, there are few guarantees of success. Incent past. Music, publishing, mer- telligent marketing will heighten the impact of a picture which people really want to see. But the converse ganization, cannot be discounted. no longer holds true. The most in- But they mean far less than they genious campaign won't bring a 'dog'' to boxoffice life.

The audience, bless 'em, is to blame. They have reached a level of sophistication which far outstrips our arsenal of promotional plovs and marketing devices. They have developed a communal sixth sense which borders on ESP. They know what they want, but they're not prepared to tell us until we've taken it to the marketplace. Then they voice their approval or disdain in an effective, sometimes startling, way.

The result is a challenging, exciting, occasionally frustrating cli-

which we at Avco Embassy, can-tures a year. We are aggressively didly enjoy. The Cassandras of the industry, prophesying doom and despair in the late 1960's and early '70s, have tucked away their faulty crystal balls. They recognized that the movie business was going to be different — which it is. But they saw that change as something terrible, which it is not.

In the current environment, every motion picture which is intelligently created, skillfully made and entertainment, rather than having imaginatively marketed has the po- reached a satiation point, is extential to become a hit ... on its own | panding. But (to continue the smile) terms. Artificial factors, like studio it will no longer accept the cinelabels or the size of the releasing or-

That works to the benefit of a 'major minor'' like Avco Embassy Pictures. It not only inspires confidence, but affects planning. After several years, during which we functioned solely as a releasing organization for independent producers, we are partially financing certain of the pictures which we distribute. By making sure that projects we believe in get made, we are increasing our risk and - if our judgment proves sound --- our pro-

We have expanded our distribumate in which to make and distri- tion schedule from 10 releases a books sports, amusements.

bute motion pictures. And one | year to a projected slate of 12-15 feapursuing new opportunities video cassettes, pay-television, foreign tv sales and other markets whose growth, we believe, will be tremendous in the next few years, without diminishing the vitality of theatrical exhibition.

We are proceeding on the assumption that the current atmosphere of change is healthy and that the audience's appetite for filmed matic equivalent of "junk food. The direction of the movie indus-

try is implied by the corporate structure of several of its leading compnaies. Universal is a division of MCA, a power in publishing, music, television and related activities. Columbia Pictures is now Columbia Pictures Industries. The relationship between Gulf and Western and Paramount, TransAmerica and United Artists, and Avco and Avco Embassy, is based on still more diversity.

Our business, in short, is no longer the insular, self-contained sphere it once was. Motion pictures are linked to a vast, growing spectrum of leisure activities - records,



The director and producer of "Smokey and The Bandit" have just completed the most...

virile, vile, vivacious, venomous, varied, voluptuous, versatile, venturesome, vibrant, vulgar, vast, vunniest vilm of 1979!



A RASTAR - MORT ENGELBERG PRODUCTION · A HAL NEEL KIRK DOUGLAS · ANN-MARGRET · ARNOLD SCHWARZI "THE VILLAIN" Co-Starring FOSTER BROOKS · RUTH BUZZI ROBERT TESSIER · MEL TILLIS Special Guest Star PAUL LYNDE Executive Producer PAUL MASLANSKY Screenplay by ROBERT KANE Production Services by Rastar Films, Inc. From RASTAR © 1979 by The Villain Company. All rights reserved.

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# Fabulous Decade Ending In Risky Multi-Million-\$ Films; Diller On 'Cycles'

By THOMAS M. PRYOR

Nov. 15, in the course of reporting that Paramount had established by end of October a new domestic film | ness could come out quite comforrentals record, and it warrants repeating:

"It's still a cyclical business, and while I do think we have warmed up the industry, we can cool it off real fast if the films that are hyped turn the audience off. We did it a few years ago, and we're capable of doing it again."

And this final year of a decade that will go into the record as the Fabulous 70s, at least as far as the motion picture boxoffice is concerned, will be one prolonged period of testing. For as things shape up now these 12 months will witness the release of perhaps the largest concentration of multi (and multi, multi) million dollar pictures in the history of the business - as well as the playoff of others released late last decade (leaving aside the input of

negative costs, plus about another base of the motion picture. To be \$300,000,000 in marketing expendi-specific, and in the absence of clear tures (advertising, publicity, cut statistical evidence to the conpromo, etc.) will have to be re-trary, it would appear that the box-off

Barry Diller said it in Variety last | couped at the boxoffice - world- | office prosperity the film business wide, of course. Even while in that high risk neighborhood, the busitably on domestic boxoffice alone should it maintain the hot pace of last year with a Variety estimated minimum of \$2,750,000,000.

Still this does not mean that for some, the risk is not a dangerous gamble indeed. For, in the normal course of events, it seldom happens that boxoffice riches are nicely apportioned among each producer according to his needs. It's still a business where the spoils often go, inordinately to one or two distributors, and not necessarily in relation to the quality of pictures either. The key (and constant) factor remains the public's Want to See.

Moreover, there is a strong suspicion among some tradesters that the phenomenal boxoffice growth that has marked most of this fading inflation) does not reflect a cor-Something like \$600,000,000 in responding growth in the audience

has enjoyed over the last several years, and especially within the past two years, can be attributed to Want To See Again.

This has been demonstrated to an extraordinary degree in the case of such pictures as "Star Wars," "Saturday Night Fever" and "Grease. These are pictures that have attracted the same audience over and over again. So while their earning power is phenomenal (the dollar count goes on with every ticket bought) it does not provide an accurate profile of the numbers of persons being lured fresh off the street.

Thus, a basic concern is that if a truly fine picture finds an impressive audience (one which would make it profitable on an investment of \$1,500,000 to \$3,000,000) but doesn't draw a high percentage of repeat goers it would go down the drain with a nut of \$7-10,000,000 to work off, not unusual these days. The challenge, now more than ever, appears to lie in trying to bring about a balance of quality and cost that will result in films that when "hyped" won't "turn the audience

# To Women Degraded By Porn: Ring The Bell

By MORTON A. HILL, S.J.

(National President, Morality In Media Inc.; Member, former Presidential Commission On Obscenity and Pornography.)

are fed up with the traffic in pornography that is choking up the country with its noxious fumes. Their numbers are growing rapidly every day. And they want something done about it.

Latest to join in the battle are the feminists. And well they should. For it is the woman who is degraded, debased, exploited in most of the pornography that's polluting our moral and cultural mainstream. The feminists mean business

In mid-November there was a national conference on Feminist Perspectives on Pornography in San Francisco. The conference included a march of 5,000 women through the area of the city where porn outlets have proliferated.

Porn Atty's Shocker

At NYU in early December, the Law School's Review of Law and Social Change sponsored a colloquium on the theme, "Obscenity: Degradation of Women Versus Right of Free Speech." An attorney who has defended the publishers of Screw and Hustler made the incredible remark that "bad" pornography will survive. The feminists hissed and booed, even though he attempted to qualify the remark by adding, "if there is such a thing" (as "good" pornography).

At the same forum a feminist reported that women were "developing strategies of resistance" to pornography. These, she said, include petitions and leaflets, picketing, boycotts, speak-outs, teach-ins, letter-writing campaigns and harrassment of distributors and exhibitors of "woman-hating films."

Why Not Use Laws?

At Morality in Media Inc., we beticipated in the colloquim and in- msh to prosecutors objective pub-

Literally millions of Americans formed the group that it is not a refed up with the traffic in pornog-matter of "degradation of women" vs. free speech, because obscenity is not, and never has been protected speech; if it is "free speech" it is not obscene. It is a matter of law enforcement, and informed law enforcement. And the laws are on the

The problem is that the laws are not being enforced vigorously. On the Federal level, the laws are good and workable, but the present U.S. Dept. of Justice, under Griffin Bell, does not prosecute vigorously; has, in fact, in the U.S. Attorneys' manual directed the country's 94 U.S. Attorneys to prosecute most pornography "occasionally." same situation exists in New York County, where much of the pornography is produced, and where District Attorney Morgenthau does not see fit to enforce vigorously the good, workable New York State obscenity law. And so, the degradation of women continues and in-

### **Muster Public Opinion**

If public opinion were directed. full force and continuously, on these will be published by spring. The sources vigorous law enforcement | center is presently distributing a would begin.

That's why Morality in Media exits — to generate expression of public opinion to sources where action will result. And law enforcement, particularly on the local level, frequently needs a back-up. That's why MM's National Obscenity Law Center exists

Our National Obscenity Law Center is a clearinghouse of obscenity cases and materials for prosecutors and other interested members of the bar. It can provide materiais to often overburdened, underlieve most of these are secondary staded prosecutors and thus save strategies. Obscenity must be weeks and often months of tackled by law enforcement and the | so incharg | Floablished two years | headquartered in Manhattan, has fight fought in the courtroom. In Jago with private funding, the purfact, Morality in Media counsel par- posts out he Center are: (1) To fur-

lications so that they may fairly enforce obscenity laws; (2) To furnish to governmental agencies, prosecutors and other interested members of the bar, publications regarding present obscenity laws; and (3) to become the most authoritative source on obscenity law

### **Brief And Case Banks**

It has built a comprehensive Brief Bank and a Case Bank; has completed a detailed cross reference index to the Brief Bank, and is drafting a Case Bank Index for immediate access to all recent cases. Opinions are regularly collected and incorporated into the files. The Center actually has copies of all reported obscenity cases since

An Obscenity Law Reporter, with update service, is being prepared for publication. It will be a comprehensive treatise on obscenity law with an easy to read topical index. A prosecutor's "How to" manual, prepared by a prosecutor in a large metropolitan area where obscenity law has been enforced vigorously, 'How to' manual on investigation of obscenity cases, prepared by a former FBI agent who spent 16 years on obscenity investigations. It distributes a 263 page review of Alcoholic Beverage Control Contmission laws and regulations on nudity in licensed premises. The staft of the Center is available to receive requests for material by telephone or mail from its subscribers.

It publishes a bi-monthly Obscenity Law Bulletin which contains current information, articles and comments on the most recent

National Obscenity Law Center, subscribers to its unique services in every state of the union, Canada and (Continued on page 46)

Coffee, Brandy & Cigars

By HERMAN G. WEINBERG



to find connubial bliss with her huswhom, an old rip single film.) of sly and urbane airs, despite the possibility of an easy conquest, smilingly rejects

fair to her husband, who is his friend, and that he'll wear this gallant gesture "in his lapel like a flow-er." (Daniele Delorme was the girl and Jean Tissier the man, and the year was 1950.)

### Rain-Obsessed Wellman

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

### **Art Of Distraction**

Gore Vidal on the subject of movies like "Jaws": "Such movies distract people from thoughts of robbery and deceit to which they are subjected to daily by oil companies, politicians and banks.'

**Updated Bread & Circus**"The dying Rome," said Rouben
Mamoulian, "offered bread and circuses. We offer welfare and pornography. Is that it? Is that all of it? The irony is that censorship in the early days led us to indirect statements that were more subtle and potent than the obvious ones of today. With the new freedom we retreated atvistically to the trees. The supreme irony is the "mature" film. which is merely sexual gymnastics.'

### 'Action!' Now 'Copulate!'

Said Joseph Mankiewicz: "Lubitsch, who was my mentor, could show more honest-to-God sexuality by having a beautiful girl go up to a door and open it or not open it, than any of the wide-screen genitalia. Copulation has become what we used to call action. It's replaced mixing the martini or lighting the cigarette. That's why I'm not writing now. I don't think audiences listen to the screen anymore. They come to stare."

### **Rockwell Knew Better**

Did you know that in one of the forewords to his books of illustrations, Norman Rockwell apologized for the way he depicted the American scene, for making it so "cute" and lovable? He said he wished it was as he depicted it. He realized, he went on, that the popularity of his work was due to the fact that Americans, too, wished it was as he depicted it.

### Harry D'Arrast Recalled

A French softcore pornographic film, "One Night Stand," by Pierre Rissient, filmed entirely in Hong Kong, has for some mysterious reason never been released. I saw it privately in New York and was startled but pleasantly surprised to see that it carried a dedication, "To the memory of Harry d'Arrast." who flourished briefly in Holly- Jan. 14.

O tempora, O mores! Dep't. wood between 1927 and 1934, during 'Minne,'' from a Colette story, which he managed to make eight 'Minne ou l'Ingenue libertine,'' told films, five silent and three sound, of a newly wedded wife who, failing among the loveliest films anyone ever made but today completely forgotten as if he had never existed. band, dallies with He died in Monaco in 1966 after a couple of gen- some 30 years of enforced idleness, tlemen, one of not being able to get backing for a

### **Somerset Maugham Schmaltz**

Robin Maugham in his book of recollections of his uncle, Somerset Maugham, reveals that he said, "In her, saying he my writing, I have gone quite far in does it only because it wouldn't be describing human nature as I see it. The greatest rule in a writer's work is to beware of cant. They call me a cynic, but I promise you that I'm as moved by virtue as anyone is. I have seen selfless and brave actions by human beings that have reduced me to tears ... I believe in love ... Deep in my heart I am a sentimental old party.'

## **NEED TOUGHER LAWS** TO END PORN TRADE IN PUERTO RICO

By AL DINHOFER

San Juan.

The drive against pornography will probably continue vigorously throughout 1979 although all contend new legislation is needed.

The recent raids on theatres allegedly showing pornographic films convinced one theatre chain to get out of the skin-flick business, according to Morality in Media, Inc. a private activist organization spearheading the drive. But, no matter how many times other theatres are raided, they reopen again after a fine, usually of \$200, is paid, according to Hector Rivera, chief of the police vice squad.

The procedure the police have to go through to enter a theatre and seize the film is also rather complicated, explained assistant district attorney Hector Quinones Nazario. Someone, an agent or a private citizen, has to see the movie, then come out and sign a sworn statement that he saw a pornographic movie in the theatre," said Quinones Nazario.

"Then the statement is taken to a judge who authorizes the police to go into the theatre, make the arrest and seize the film." he said. "The police never get the owner of the theatre. They get an employee who pays a fine and is then let go." The employee can be given a jail term also, but I have never heard of this happening.

'What we are trying to do is go after the corporations rather than the employees. The corporations, of course, cannot be sent to jail but we would at least be closer to the real culprits," he said.

Capt. Rivera said there are about 12 theatres showing X-rated films in metropolitan San Juan and 25 throughout the island. "We can't put them out of business with existing legislation," he said.

Quinones Nazario said legislation was introduced in the last legislative session to enable Puerto Rico's Justice Department to enjoin theatres from showing such movies.

Whitney's 'Tattooed Tears'
"Tattooed Tears," a feature documentary focusing on a California prison for juveniles, will have its New York debut at the Whitney Museum, Jan. 9.

Pie, directed by Joan Churchill and Nick Bloomfield, is part of the Museum's New American Film: (d'Arrast was a French director makers series and runs through

# Travolta's 'Grease' 1978 Smasheroo; 'Encounters' 2d

# Leading Earners Far Ahead Of Widely Dispersed Totals; 'Lampoon' As Year's Surprise

### By ROBERT B. FREDERICK

The general boxoffice take, while the biggest in film history, was so spread around, in 1978 with the exception of Paramount's "Grease," that more films profited than in 1977. In all, the list of films that netted more than \$1,000,000 numbered just about the same as last year. "Grease" led the way with a huge \$83,091,000, far ahead of any of its competitors, if nowhere near the total set last year by Fox's "Star Wars." That one, by the way, added so many bucks this year that it zoomed way out into outer space.

### 'Lampoon' Happy Surprise

The continued run of "Close Encounters of the Third Kind," a carryover from last year, and the unpredicted, unexpected success of "National Lampoon's Animal House" came close to a tie for second place, followed not too far behind by "Jaws 2," "Heaven Can Wait" (hitting a figure that the earlier version, "Here Comes Mr. Jordan," never dreamed of), "The Goodbye Girl" and the continuation of "Star Wars."

### Scifi Genre Out Front

There was no pattern as to what type of film hit the public fancy in 1978. Science fiction probably fared best, followed by various types of comedy. Indeed, no out and out drama did better than "Turning Point," which could be properly labeled "comedy-drama." Suspense, with and without comic overtones, also did well at the boxoffice, with "Foul Play" and 'Jaws 2" as leaders, followed by "Coma," "Omen II: Damien," and "Capricorn One."

The most popular drama, in the true sense, was "Julia" and then business reverted to laffs and chills until "Coming Home" came along. With the prizes it's collecting, this Hal Ashby film about a returned veteran could add a pile of dough in 1979 and possibly open the boxoffice doors for such Vietnamese war efforts as "The Deer Hunter" and "Apocalypse Now.

### 'The Wiz' Looms For '79

After "Grease," there was no impressive musical bow until "Sgt. Pepper's Lonely Hearts Club Band" although "The Wiz" started off with such promise in October that it should be anticipated perched high on the 1979

Disney had, for that studio, an ordinary year with only "Pete's Dragon" hitting an impressive \$16,100,000 while other releases trailed somewhere behind.

Foreign films, if the British product is excluded, just didn't amount to much in 1978 with the possible exception of "Madame Rosa" which toted up \$1,680,000, excellent for a melodramatic item, "Dona Flor" and "Bread and Chocolate," promising but not yet in the \$1,000,000 rental class.

## \***\* Buenos Aires B.O.** — 1978 <del>;</del>

Pic-Distrib-Weeks 1. Close Encounters of the Third Kind (Col-40)	Tickets Sold
2. Saturday Night Fever (CIC-33)	567.881 x
3. The Goodbye Girl (WB-28)	414,939
4. Star Wars (Fox-44)	390,921
5. Dona Flor And Her Two Husbands (Sono-22)	357,980 x
6. Jesus of Nazareth I (Distrifilms-40)	329,759
7. Julia (Fox-30)	300,761
8. Annie Hall (UA-25)	255,397
9. The Turning Point (Fox-29)	249,795
10. The Deep (Col-24)	235,175
11. The Spy Who Loved Me (UA-27)	234,613
12. After Dinner's Tales (Vigo-9, Italian)	229,981
13. The Wild Geese (Distrifilms-20)	228,751 x
14. Carrie (UA-19)	222,085
15. Crime Busters (WB-20)	220,982
16. I Nuovi Mostri (Transeuropa-19)	188,993
17. The Rescuers (Fox-18)	187.915
18. House Calls (CIC-20)	185,826
19. La Stanza del Vescovo (Aries-20)	180,549
20. Fantasia (Fox, reissue-28)	179,479
21. Las Largas Vacaciones del 36 (Orbe-13, Spanish)	175,463
22. The Party (UA, reissue-24)	
23. Pasqualino Settebellezze (WB-28)	
24. La Dentelliere (Vigo-15)	
25. Orea (Distrifilms-15)	
26. Le Voyage Au Bout Du Monde (Vanguardia-9)	154.312
27. High Anxiety (Fox-14)	139,537
28. Napoleon and Samantha (Fox-15)	138.197
29. Sara T. (Gamo-13)	
30. Jesus of Nazareth II (Distrifilms-16)	135.761
31. The Iron Cross (Transeuropa-9)	134.954
32. The Serpent's Egg (Distrifilms-12)	132.925
33. Rollercoaster (CIC-11)	131.405
34. Donald Duck Cartoons (Fox-21)	127.754
35. Sybil (Televersal-10)	125.072
36. 2001, Space Odyssey (CIC, reissue-14)	122.844
37. That Obscure Object of Desire (Centuria-13)	122.067
38. Oh, God (WB-21)	
39. Grease (CIC-12)	
40. The Last Remake of Beau Geste (CIC-10)	108.993
41. Providence (Central-13)	
42. The Adolescents (WB-10)	
43. Fotografo de Senoras (Aries-10, Argentine)	
44. Black and White In Color (CIA-12)	
45. I Never Promised You A Rose Garden (CIA-14)	
x Still running at presstime.	
1	

(U.S.-Canada Market Only)

Below is Variety's Anniversary Edition regular annual checklist on the big pictures of the year which has thumb, namely films that made such fast impact on just ended (to wit, 1978) as reflecting their domestic the boxoffice, such as via the ever-increasing mass (United States and Canada) rentals accruing to the dis-showcases, that the minimum \$1,000,000 rental is tributors (not total ticket sale receipts taken in at all the reached pronto. theatres such films play).

To repeat this weekly's standard explanation given (and necessary) every year, some pictures go into releases too late in the calendar year and cannot be computed for inclusion. Thus, certain of the October-December openings of 1978 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 reported.)

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

It will be noted that a number of late 1977 releases which were not included in the last Anniversary Edition compilation are picked up herewith.

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

v.		AMOUNT
ch	Grease (R. Kleiser; R. Stigwood/A. Carr; Par; June)	83,091,000
ut	Close Encounters of the Inira Kina (reissile)	E 4 000 000
d	National Lampoon's Animal House (J. Landis; M. Simmons/J. Reitman; Univ; June) Jaws 2 (J. Szwarc R. Zanuck/D. Brown: Univ. Luce)	. 52,368,000
ıd	Jaws 2 (J. Szwarc; R. Zanuck/D. Brown; Univ; June)	. 49,299,000
	Heaven Can Wait (W. Beatty; Par; June)  The Goodbye Girl (H. Ross; R. Stark; WB; November 1977)	. 42,517,000
i- th	Star Wars (reissue)  Hooper (H. Needham; B. Reynolds/L. Gordon; WB; July)  Foul Play (C. Higging: Miller/Milkin, Para July)	29 275 000
	Hooper (H. Needham; B. Reynolds/L. Gordon; WB; July)	31 500 000
n or	Tour I lay (C. Higgins, Willer/Wilkis; Par. July)	25.065.000
se	Revenge of Pink Panther (B. Edwards; UA: June)	25 000 000
	Up in Smoke (L. Adler; Adler/Lombardo; Par: Sept.)	21 271 000
	The End (B. Reynolds: L. Gordon: UA: May)	20 000 000
-	Cheap Detective (R. Moore; R. Stark; Col; May)	.19,500,000
h 9	ine Gauntiet (C. Eastwood; R. Daley; WB; December 1977)	17 500 000
9	High Anxiety (M. Brooks; 20th; December 1977)	. 17,040,000
	Pete's Dragon (D. Chaffey; R. Miller/J. Courtland; BV; Dec. 1977).  Turning Point (H. Ross; H. Ross/A. Laurents; 20th; November 1977).	.16,100,000
_	House Calls (H. Zieff; A. Winitsky/A. Sellers; Univ; March)	. 15,045,000
	Coma (M. Crichton; M. Erlichman; MGM/UA; February)	14,859,000
	Omen II: Damien (D. Taylor; H. Bernhard; 20th; June)	12.050.000
	Capricorn One (P. Hyams; P. Lazarus; WB; June)	11 500 000
- 1	Julia (F. Zinnemann; R. Roth; 20th; October 1977)	11 300 000
	Sgt. Pepper's Lonely Hearts Club Band (M. Schultz; R. Stigwood; Univ.: July)	11 070 000
	An Unmarried Woman (P. Mazursky; 20th; March)	11 000 000
E	The Fury (B. de Palma; F. Yablans; 20th; March)	10.800.000
Ė	Hot Lead, Cold Feet (R. Butler; R. Miller/C. Hibler; BV; July)	10,000,000
6	Midnight Express (A. Parker; D. Puttnam/A. Marshall; Col; May)	.10,000,000
6	World's Greatest Lover (G. Wilder; 20th; December 1977)	9,900,000
۴I	Oh, God (reissue)  Late Great Planet Earth (R. Amram; Amram/A. Belkin; PIE; Dec. 1977)	9,800,000
.	F.I.S.T. (N. Jewison; UA; April)	9,656,000
d	Convoy (S. Peckinpah; R.M. Sherman; UA; June)	9,500,000
	Which Way Is Up (M. Schultz; S. Krantz; Univ; November 1977)	9,000,000
`	Eyes of Laura Mars (I. Kershner; J. Peters; Col; July)	2 600 000
	Cat From Outer Space (N. Tokar; R. Miller/Tokar; BV; July)	8 250 000
ĸ	Coming Home (H. Ashby; J. Hellman; UA; February)	8.200.000
- 1	Death on the Nile (J. Guillermin: J. Brahourne/R. Goodwin: Par: September)	8 134 000
	The Betsy (D. Petrie; R. Weston: AA: February)	7 850 000
	Boys From Brazil (F. Schaffner; S. O'Toole/M. Richards; 20th; October)	7.628.000
	The Swarm (I. Allen; WB; July)	7,600,000
-	Thank God, It's Friday (R. Klane; R. Cohen; Col; May)	7,300,000
	Bad News Bears Go To Japan (J. Berry; M. Ritchie; Par; June)	7,281,000
	The Greek Tycoon (J.L. Thompson; A. Klein/E. Landau; Univ; May)  Return From Witch Mountain (J. Hough; R. Miller/J. Courtland; BV; April)	7,261,000
4	The Choirboys (R. Aldrich; Adelson/Rich; Univ; December 1977)	7,250,000
-	Candleshoe (N. Tokar; R. Miller; BV; February)	6 925 000
	The Wiz (S. Lumet; R. Cohen; Univ: October)	6 681 000
	Other Side of the Mountain: II (L. Peerce: E. Feldman: Univ: Feb.)	6 468 000
	Corvette Summer (M. Robbins; H. Barwood; MGM/UA; June)	6.250.000
- 1	Across The Great Divide (S. Raffill; A. Dubs; PIE; December 1977)	6.053.000
	The Big Fix (J.P. Kagan; C. Borach; Univ; October)	5,934,000
	The Buddy Holly Story (S. Rash; F. Bauer; Columbia; May)	5 900 000
	American Hot Wax (F. Mutrux; A. Linson; Par; March)	5 082 000
	Who Is Killing The Great Chefs of Europe? (T. Kotcheff; W. Aldrich; WB; September).	5,000,000
	Rabbit Test (J. Rivers; E. Rosenberg; Avemb; February)	4,700,000
	Goin' South (J. Nicholson; Gittes/Schneider; Par; October)	4,627,000
	Casey's Shadow (M. Ritt; R. Stark; Col; January) Telefon (D. Siegel; J.B. Harris; MGM/UA; December 1977)	4,300,000
	Boys in Company C (S. Furie; A. Morgan; Col; January)	4,250,000
	Pretty Baby (L. Malle; Paramount; April)	4 120 000
	Straight Time (U. Grosbard; Beck/Zinnemann; WB; March)	4 100 000
	Damnation Alley (J. Smight; J. Zeitman/P. Maslansky; 20th; October, 1977)	4 000 000
ı	Interiors (W. Allen; C.H. Joffe; UA; August)	4.000.000
	High-ballin' (P. Carter; J. Slan; AIP; May)	4.000.000
	A Wedding (R. Altman; 20th; September)	3 600 000
- [ '	The Wild Geese (A. McLaglen: E. Llovd: AA: May)	3 500 000
- [1	Gray Lady Down (D. Greene; W. Mirisch; Univ; March)	3.121.000
	Blue Collar (P. Schrader; D. Guest; Univ; February)	. 3,030,000
1	Comes A Horseman (A.J. Pakula; D. Paulson/G. Kirkwood; UA; Oct.)	. 3,000,000
	Bobby Deerfield (release)	. 3,000,000
	FM (J.A. Alonzo; R. Holston; Univ; May)  If Ever I See You Again (J. Brooks; Col; May)	2,924,000
1	Alice in Wonderland (reissue)	2,900,000
	Crossed Swords (The Prince and the Pauper) (R. Fleischer; P. Spengler; WB; June)	2 700 000
	Cinderella (M. Pataki; C. Band; Group I; May 1977)	2 600 000
1	Almost Summer (M. Davidson; R. Cohen; Univ; April)	. 2,599,000
	(Continued on page 50)	_,,,
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# ALL-TIME FILM RENTAL CHAMPS

(OF U.S.-CANADA MARKET)

All-Time Boxoffice Champion Films. Note particularly that this list repeats, unchanged, many (1) figures as previously published here for longago 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 vertification. 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) has 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.-

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 w	as 25% of the
	Total Rental
	ĺ
Star Wars (G. Lucas; G. Kurtz; 20th; 1977)	164,765,000
Jaws (S. Spielberg (Zanuck/Brown); Universal; 1975)	121,254,000
The Godfather (F. Coppola; A. Ruddy; Par; 1972)	86,275,000 83,091,000
Grease (R. Kleiser; R. Stigwood/A. Carr; Par; 1978) The Exorcist (W. Friedkin; W.P. Blatty; Warners; 1973) .	82,200,000
The Sound of Music (R. Wise; 20th; 1965)	79,000,000
The Sting (G.R. Hill; T. Bill/M&J Phillips; Univ.; 1973)	78,889,000
Close Encounters of Third Kind (S. Spielberg; J&M	10,000,000
Phillips: Col: 1977)	77,000,000
Gone With the Wind (V. Fleming; D. Selznick; MGM/UA;	, ,
1939)	76,700,000
Saturday Night Fever (J. Badham; R. Stigwood; Par;	
1977)	71,463,000
One Flew Over Cuckoo's Nest (M. Forman; S. Zaentz/M.	
Douglas; UA; 1975)	59,000,000
Smokey and Bandit (H. Needham; M. Engelberg; Univ.;	F7 0F0 000
1977)	57,259,000 55,886,000
Rocky (J. Avildsen; Chartoff/Winkler; UA; 1976)	54,000,000
National Lampoon Animal House (J. Landis; M. Sim-	32,000,000
mons/I. Reitman; Univ.; 1978)	52.368.000
Love Story (A. Hiller; H. Minsky; Par; 1970)	50,000,000
Towering Inferno (J. Guillermin; I. Allen; 20th; 1975)	50,000,000
Jaws II (J. Szwarc; Zanuck/Brown; Univ.; 1978)	49,299,000
The Graduate (M. Nichols; L. Turman; Avemb; 1968)	49,078,000
Doctor Zhivago (D. Lean; C. Ponti; MGM/UA; 1965)	46,550,000
Butch Cassidy and Sundance Kid (G.R. Hill; J. Foreman;	
20th; 1969)	46,039,000
Airport (G. Seaton; R. Hunter; Univ; 1970)	45,300,000
The Ten Commandments (C.B. DeMille; Par; 1956)	43,000,000
Heaven Can Wait (W. Beatty; Par; 1978)	42,517,000
The Poseidon Adventure (R. Neame; I. Allen; 20th; 1972).  Mary Poppins (R. Stevenson; W. Disney; BV; 1964)	42,000,000
Goodbye Girl (H. Ross; R. Stark; Warners; 1977)	41,000,000 41,000,000
Blazing Saddles (M. Brooks; M. Hertzberg; WB; 1974)	37,200,000
A Star Is Born (F. Pierson; J. Peters; Warners; 1976)	37,100,000
King Kong (J. Guillermin; D. DeLaurentiis; Par; 1976)	36,915,000
Mash (R. Altman; I. Preminger; 20th; 1970)	36,720,000
Ben-Hur (W. Wyler; S. Zimbalist; MGM/UA; 1959)	36,650,000
Earthquake (M. Robson; Universal; 1974)	36,250,000
Young Frankenstein (M. Brooks; M. Gruskoff; 20th; 1975)	34,600,000
Fiddler on the Roof (N. Jewison; UA; 1971)	34,010,000
Billy Jack (T. Frank; M. Solti; Warners; 1971)	32,500,000
Hooper (H. Needham; B. Reynolds/L. Gordon; Warners;	01 500 000
1978)	31,500,000
Oh. God (C. Reiner; J. Weintraub; Warners; 1977)	31,300,000
Godfather, Part II (F. Coppola; Coppola/Fredrickson/-	31,000,000
Roos; Par; 1974)	30,673,000
All The President's Men (A. Pakula; W. Coblenz; War-	00,070,000
ners; 1976)	30,000,000
Silver Streak (A. Hiller; E. Milkis/T. Miller; 20th; 1976)	28,850,000
Thunderball (T. Young; Eon; UA; 1965)	28,530,000
Trial of Billy Jack (T. Laughlin; J. Carmer; TL/Warners;	
1974)	
Patton (F. Schaffner; F. McCarthy; 20th; 1970)	28,100,000
What's Up Doc? (P. Bogdanovich; Warners; 1972)	
The Omen (R. Donner; H. Bernhard; 20th; 1976)	27,851,000
Snow White (animated; W. Disney; RKO/BV; 1937)	26,750,000
Wilderness Family (S. Raffill; A. Dubs; PIE; 1976) Funny Girl (W. Wyler; R. Stark; Columbia; 1968)	
The French Connection (W. Friedkin; D'Antoni/Schine-	26,325,000
Moore; 20th; 1971)	26,315,000
Cleopatra (J. Mankiewicz; W. Wanger; 20th; 1963)	26,000,000
Airport 1975 (J. Smight; W. Frye; Univ.; 1974)	
Constitution of Planes (C. Vremer, Columbia,	,_,_,_

Guess Who's Coming To Dinner (S. Kramer; Columbia;

Foul Play (C. Higgins; Miller/Milkis; Par; 1978)

The Jungle Book (W. Reitherman; W. Disney; BV; 1967).

The Way We Were (S. Pollack; R. Stark; Col; 1973) .....

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

(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 re-

Note: Film title is followed by name of director, producer or production company, original distributing plus present distributor, if different (i.e., MGM-UA), plus differing U.S. and Canadian distribs in case of

some foreign-made films; year of release; and total rental date.)	s received to
Title Director-Producer-Distributor	Total Rental
Revenge of Pink Panther (B. Edwards; UA; 1978)	25,000,000
The Bad News Bears (M. Ritchie; S. Jaffe; Par; 1976)	24,888,000
2001: A Space Odyssey (S. Kubrick; MGM/UA; 1968)	24,100,000
The Enforcer (J. Fargo; R. Daley; Warners; 1976)	24,000,000
Around World in 80 Days (M. Anderson; M. Todd; UA;	
1956)	23,120,000
The Longest Yard (R. Aldrich; A. Ruddy; Par; 1974)	23,017,000
In Search of Noah's Ark (J. L. Conway; C. Sellier; Sunn;	00 000 000
1977)	23,000,000
Goldfinger (G. Hamilton; Eon; UA; 1964)	22,860,000
Bonnie and Clyde (A. Penn; W. Beatty; Warners; 1967)	22,700,000
Papillon (F.J. Schaffner; R. Dorfmann; AA; 1973)	22,500,000
Dog Day Afternoon (S. Lumet; Bregman/Elfand; War-	22 500 000
ners; 1975)	22,500,000 22,400,000
Midway (J. Smight; W. Mirisch; Univ; 1976)	22,329,000
Shampoo (H. Ashby; W. Beatty; Col; 1975)	22,000,000
Murder By Death (R. Moore; R. Stark; Col; 1976)	22,000,000
The Spy Who Loved Me (L. Gilbert; A. Broccoli; UA; 1977) Jeremiah Johnson (S. Pollack; J. Wizan; Warners; 1972)	22,000,000 21,600,000
Up In Smoke (L. Adler; Adler/Lombardo; Par; 1978)	21,271,000
The Love Bug (R. Stevenson; W. Walsh; BV; 1969)	21,000,000
Silent Movie (M. Brooks; M. Hertzberg; 20th; 1976)	21,000,000
A Bridge Too Far (R. Attenborough; J. Levine; UA; 1977)	21,000,000
It's A Mad, Mad, Mad, Mad World (S. Kramer; UA; 1963)	20,800,000
Summer of '42 (R. Mulligan; R. Roth; Warners; 1971)	20,500,000
Midnight Cowboy (J. Schlesinger; J. Hellman; UA; 1969).	20,325,000
The Dirty Dozen (R. Aldrich; K. Hyman; MGM/UA; 1967)	20,300,000
Cabaret (B. Fosse; C. Feuer; AA; 1972)	20,250,000
Magnum Force (T. Post; R. Daley; Warners; 1973)	20,100,000
Three Days of Condor (S. Pollack; S. Schneider; Par; 1975)	20,014,000
The Valley of the Dolls (M. Robson; D. Weisbart; 20th;	90 000 000
1967)	20,000,000
The Odd Couple (G. Saks; H. Koch; Par; 1968)	20,000,000
Return of Pink Panther (B. Edwards; UA; 1975)	20,000,000 20,000,000
Diamonds Are Forever (G. Hamilton; Eon; UA; 1971)	19,620,000
Pink Panther Strikes Again (B. Edwards; UA; 1976)	19,500,000
The Cheap Detective (R. Moore; R. Stark; Col; 1978)	19,500,000
West Side Story (R. Wise/J. Robbins; Mirisch/7 Arts; UA;	20,000,000
1961)	19,450,000
You Only Live Twice (L. Gilbert; Eon; UA; 1967)	19,400,000
Murder On Orient Express (S. Lumet; J. Brabourne/R.	
Goodwin; Par; 1974)	19,124,000
To Sir With Love (J. Clavell; Columbia; 1967)	19,100,000
Easy Rider (D. Hopper; Pando/Raybert; Col; 1969)	19,100,000
Swiss Family Robinson (K. Annakin; W. Disney; BV; 1969)	19,000,000
Bullitt (P. Yates; P.D'Antoni; Warners; 1969)	19,000,000
Funny Lady (H. Ross; R. Stark; Columbia; 1975)	19,000,000
Bambi (animated; W. Disney; RKO/BV; 1942)	18,735,000
The Other Side of the Mountain (L. Peerce; E. Feldman;	10.048.000
Univ; 1975)	18,647,000
1972)	18,100,000
Dirty Harry (D. Siegel; Warners; 1971)	17,831,000
The Longest Day (K. Annakin/A. Marton/B. Wicki; D.	
Zanuck; 20th; 1962)	17,600,000
The Robe (H. Koster; F. Ross; 20th; 1953)	17,500,000
South Pacific (J. Logan; Magna/B. Adler; 20th; 1958)	17,500,000
Herbie Rides Again (R. Stevenson; W. Walsh; BV; 1974)	17,500,000
The state of the s	
Other Side of Midnight (C. Jarrott; F. Yablans; 20th; 1977)	
The Gauntlet (C. Eastwood; R. Daley; Warners; 1977)	17,500,000
Romeo and Juliet (F. Zeffirelli; H. Allen/D. Brabourne;	
Par; 1968)	17,473,000
Bridge on River Kwai (D. Lean; S. Spiegel; Col; 1957)	17,195,000
High Anxiety (M. Brooks; 20th; 1977)	17,040,000

# Midwest Exhibs Have Good Year; Nix Price Hikes

Kansas City.

An over-view of 1978 showed it is the best year exhibition ever had in the heart of America with more theatres in operation, more people in theatres, bigger grosses, more well, maybe — profits. The circuits got bigger by acquisitions and building, and even a few small houses, once closed, opened with new, if untried, operators.

It was a year of surging ahead from "Close Encounters," "The Gauntlet," "Goodbye Girl," "Oh, God," and "Wilderness Family" through "High Anxiety," "House" Calls" and "Unmarried Woman." The summer onslaught of product brought "Jaws 2," "Cheap Detective" and "Hooper" and on into 'Grease." The late summer held up with "Foul Play," "Heaven Can Wait" and "Revenge of the Pink Panther.'

The fall left something to be desired in film releases, but exhibs were thankful for "Halloween," the sleeper of the year. The biggies bunched for the recent holidays will carry on the surge.

While 1978 did not have the blockbuster power of some 1977 films, it had product which could be called steady, according to the chairman of one of the smaller local circuits. Another exec feels that there is increasing boredom with television, and more people are going out to movies. Another angle on television is that while business on home movies on the cable is up 40% it may be whetting the appetites for more movies and inducing theatre attendance, (and another indication of the increasing boredom with network television).

It wasn't all peaches and cream in 1978. The bidding angle and demands for front money anger the exhibs, one head of a national circuit saying it has come to the point where the theatre operator is merely transferring money from the patron to the distrib. On a 90-10 deal, as are most of the big films, the exhib faces the distressing crunch of also having a contract calling for payment of 10% of the gross for rent and amortization. What does that leave him? The concessions.

## **Admission Prices**

The push for increased admission prices also is viewed as suicidal. Raise the price, and more people stay away. The gross may not shrink, but the number of customers does. Thus, the exhibs are testy about anything that takes away customers, especially if all that is left to them is the concession biz, which thrives on numbers.

The going rate on admissions now runs \$2.75-\$3 for the firstruns, with some matinee and twilight hour prices at \$1.50-\$2. There is a \$3.50 top and \$2 twilight hour for some are fewer. The \$3.50 top has been confined to only two circuits here and then only a couple of houses. The others are joining in, however.

Several circuit execs said they would not be surprised to see a \$4 top here in the near future.

Increasing prices is having some after effects, points out one circuit chief - it is reviving the dollar houses, whose numbers slowly are increasing. Such a policy has more than one attraction, aside from the bargain for the patron. It brings numbers and that is especially attractive to the concession operation. It is almost axiomatic, raise an admission price by 50¢ and another 16,950,000 dollar house shows up at the other end of the admission spectrum.

17,000,000

Walking Tall (P. Karlson; M. Briskin; CRC/AIP; 1973) . . .

Tom Jones (T. Richardson; UA; 1963) .....

(Continued on page 54)

25,500,000

25,065,000

25,000,000

25,000,000

## 'Cry Room' For Small Ones

Liberty, No. Carolina. A stained carpet is evidence that the tiny room with two padded chairs in the Curtis Theatre has served its purpose over the last 29 years. A neon sign proclaiming "Cry Room" points the way to the cubicle, which theatre operator John Curtis believes to be the only one of its kind still left in North Carolina.

Many first-time patrons of the theatre are curious when they see the sign and take a look into the room, seven feet by 10 feet, with a plateglass window looking into the theatre and equipped with speakers piping in sound from the film.

Once installed for the matinee trade, its part, "Cry Room" to watch the films without their bawling babies bothering others in the audience.

"It's a convenience, it really is," Curtis said, adding "It used to be used more often than it is now, though," he said. "Pictures have changed, you know. There are not as many children brought to the theatre as there used to be. Of course, when a Disney movie or something like that attracts a lot of youngsters, we have women who bring children in their arms as well as their older children, and the cry room gets used quite a bit then."

# Mex Show Biz Hit By Dissension In All Sectors; Actors Are Split

Mexico City. Last year turned out to be a better year than expected in Mexico's film industry despite disputes revealing discontent with the status quo.

Dissension in the actors' ranks hits all entertainment but especially in filmmaking which is the major source of employment. There were numerous production postponements because directors (using state financing) were forced to employ actors from the Mexican Actors Guild (ANDA) although most of the better-known actors are in the ranks of the dissidents. The latter had formed their own indie outfit - Independent Actors Union (SAI) more than a year ago in protest to alleged corruption in ANDA.

Just about the time production was to get moving again — with ANDA holding the upper hand via traditional labor pacts — veteran producer-director Francisco del Villar - topper of state film production company Conacine operating out of Churubusco Studios was felled by a heart attack. His replacement, Jorge Hernandez Campos has shown a low profile in the few months he's held the job.

This is only one aspect of the picture. Although indie filmmakers were invited back to the industry after having been dumped by the previous Echeverria administration, the financing they would reportedly have access to never ma-

This has been both good and bad. Producers, forced to find financing elsewhere, did. While Churubusco Studios suffered with a reported low of 20 features filmed throughout the year (15 by the state, three coproductions and two private), America Studios reported a record of 50 pix through the year (33 of which were indies made with America Studios personnel at the installation or on location). The reason is obvious: lower production costs.

Indie filmmakers believe production could have been better if the government had returned to at least a partial-financing policy. Per indie Felipe Mier, "our capital would have gone further if we had been involved in coproductions with Conacine or Conacite II. Instead of only 15 films, for example, Conacine might have made 20 or more in partnership with an independent filmmaker.

### **Abolish Bank**

Now, after Radio, Television and Cinema (RTC) agency topper Margarita Lopez Portillo's announcement that the National Film Bank was being abolished, nobody's willing to speculate on the industry's future. Observers believe that Procinemex - the industry's adver-Peliculas Mexicanas will also feel tion of 1941.

the ax since both have been operating in the red. The same sources feel that Conacine and Conacite II's days are numbered as separate entities with the likelihond that America Studios and Churubusco will take over their

In addition, the sweeping changes in top administrative posts has created further doubts in producers' ranks, per Guillermo Calderon, prez of the Motion Picture Producers Assn. (APPM). At least 10 projects due to face the cameras within the next three months have been postponed indefinitely, he says. Indies are waiting to see what happens once the bank is eliminated and some policy guidelines are established.

### One Bright Spot

The one bright spot in the pic industry's picture has been Operadora de Teatros report of new record grosses in the 500-or-so hardtops it manages throughout the country. The circuit made money at the boxoffice and at the candy counters. But that didn't stop the RTC from announcing new exec personnel changes with topper Jose Maria Sbert the only one not feeling the ax.

The RTC also decided on changes in the government-owned Channel 13 where Carmen Milan resigned as topper after 17 months and was replaced by Raul Reyes Cardiel who didn't last 30 days and was replaced.

Naturally, that called for more top level exec changes and will most policy

While all these changes reflect dissatisfaction at the top, there's also plenty fo the same at the bottechnicians union have been waging a campaign against the highhanded methods of topper Fernando Escamillo.

In the Society of Authors & Composers of Music (SACM), a group of produced a boxoffice gross of \$600,dissidents have created their own 000,000, half of the year's figure. organization to collect royalties which they claim are being channeled into the society's coffers instead of composers' pockets.

SACM leader Carlos Gomez Barrera is under fire for negligence in the affairs of the Motion Picture Industry Workers Union (STPC) of which he's nominal leader as prez of the union's Central Committee. And there's a flareup in that top leadership between actors' topper David Reynoso and writers guild topper Enrique Taboada.

Ignatius Wolfington will portray Hollywood agent Meyer Mishkin in tising wing - and distrib agency the Columbia-Universal coproduc-

# Film, Hotel-Casinos Yield MGM Banner Yr.

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

Culver City.

1978 was a banner year for MGM - a year of exceptional achievement - in fact, the greatest in MGM's long and illustrious history

in which we reported net income and operating revenues as new all-time record highs.

And what is particularly gratifying is the fact that both our filmed entertainment division

and our hotel-casino operations were jointly responsible for the Company's record shattering performance. Filmed entertainment contributed approximately \$39 million and hotel and gaming contributed \$56 million of operating income. Both feature films and hotel and gaming had the highest operating income in their respective histories.

### **Immune From Cycles**

We are indeed engaged in two highly profitable and exciting areas of activity. Both of these businesses have demonstrated that they are basically immune from the adverse cycles in the economy that affect other industries; both are essentially free of foreign competition and both offer breakthrough potential in earnings.

Moreover, both of these businesses truly complement each other. Not only have we incorporated the glamour and excitement of Hollywood and the movie business into our hotel/casino operation, but the integrity and reliability of the MGM name and trademark give us a unique stature in the hotel/casino industry. On the other hand, the cash flow produced by hotel/casino operations has strengthened our motion picture and television business. This is truly synergism in its purest and most successful form.

### Quantum Leap To Net

The motion picture industry is currently experiencing a quantum leap forward in profit potential. Boxoffice grosses this year will be at record levels. We all know the movie business has had a good year, but I think that even industry observers are going to be surprised likely lead to a new programming how good it really was when all the grosses are reported. I expect the top 10 films of 1978 are going to have a combined boxoffice gross for the United States and Canada alone of tom. Disgruntled members of the at least \$1,200,000,000. That's an incredible figure and vivid testimonial to the upside potential of the motion picture business today. By way of comparison, in 1974, just four years ago, the top 10 pictures

> During the year, MGM released five news films. Leading the list was "The Goodbye Girl," an MGM/-Warner Bros. coproduction. "The Goodbye Girl" has achieved the third highest domestic film rentals in MGM's 54-year history, exceeded only by "Gone With The Wind" and "Dr. Zhivago."

Also highly successful in 1978 was 'Coma.'' It, too, will rank with the top MGM domestic boxoffice leaders. "Corvette Summer" was another very profitable film for us last year.

### **New Technologies**

Today we are beginning to experience the impact of new technologies that are creating entirely new sources of income and are busier than ever.

profit potential for film product. Pay cable and over-the-air subscription television is already prov-

ing to be a major new source of income for our films

Recent advancements in the area of video cassettes and video disks indicate that these areas will constitute entirely new and important sources of income for our film product, and will provide a new commercial life for our extensive film library. I also anticipate the production of an entirely new type of film product designed solely to meet the needs of the video disk and cassette markets.

### **Syndication Grows**

The importance of network television and television syndication, both domestic and foreign, as markets for our film product, the emergence of pay television as a significant market for our film product, when taken together with the recent technological innovations, such as video disks, video tapes, and a brand new phenomenon already in operation in England, the electronically projected video tape mini-theatre, signal the birth of a second generation film business which can be likened to the revolution that took place in the book industry with the introduction of the paperback reprint.

The proliferation and importance of ancillary markets for our film product is having a profound effect on the basic economies of the motion picture industry. The new technologies, together with the rapid growth of pay-tv, meaningful license fees for the network telecasting of feature films, and the revenues now being derived from tv syndication are cushioning the downside financial risk of motion picture production while simultaneously the upside potential from conventional theatrical distribution has never been higher.

### **Ready For Tomorrows**

At MGM we are preparing for the future. At this time we have 18 projects either ready for production or in final script stages. A number of these films will go into production during 1979. In addition we have a number of other promising projects in earlier stages of preparation.

In addition to our new projects, we continue to devote careful attention to our library, considered by many as the most valuable in the world. If there is any doubt about the accuracy of that statement, just look at the unprecedented agreement we entered into in 1978 with CBS calling for the largest license fee ever paid for a single film -\$35,000,000 for the U.S. network television rights to "Gone With The Wind." Further, we are currently enjoying exceptional boxoffice results around the world from our current reissue of Stanley Kubrick's "2001: A Space Odyssey When we began the reissue of the 10year old film in Japan in November. it was the highest grossing film in all of Tokyo during the first two weeks of its showing, and boxoffice results exceeded those of the film's initial firstrun release.

### As To The Lab

Meanwhile our motion picture laboratory, which is now processing approximately 7,000,000 feet of film per week, and the MGM Studio and post-production facilities are among the finest in the industry. They are currently operating at virtual capacity due to our own production demand and that of outside | hotel/casino operations. This synerfilmmakers. Our 24 sound stages

In television, MGM-TV is and will remain a vigorous and major force in this challenging business which offers substantial profit potential. The key to major success in the television industry is renewal. It is renewal that makes possible the production of sufficient episodes for subsequent syndication of shows which, in turn, generates meaningful profits in the television industry. Furthermore, a highly-successful, long-running series, as in the case of a major motion picture hit, can produce a breakthrough in earnings from the syndication and foreign markets.

The focus of our energies in television is, therefore, directed to the renewal of existing shows rather than the production of a great many pilot films in the hope of selling new

We have been successful in our approach, and are now producing three network series for the 1978-79 broadcast season, each of which is a renewal from the prior year.

### **New Pilots**

In addition, we have a number of other television projects in various stages of development. We anticipate this will lead to the production of a very select number of pilot films and the subsequent sale of one or two new shows for the next broadcast season.

Insofar as MGM hotel/casino operations are concerned, we take great pride in the fact that the MGM Grand-Las Vegas is the strongest hotel/casino operation in the largest Nevadamarket. Each year's results have exceeded those of the prior year and the percentage increases in income in fiscal 1978 over the prior year was the greatest, on a year-to-year basis, in the hotel's

### Grand-Reno

In the MGM Grand-Reno, which opened in May 1978, we have by far the largest and most impressive facility in the Reno-Lake Tahoe market. Immediately upon its opening in May of this year, the MGM Grand Reno became the showplace of Northern Nevada. Dominating the Reno landscape with 1,015 rooms in 26 stories, the MGM Grand-Reno has been operating at virtual capacity since

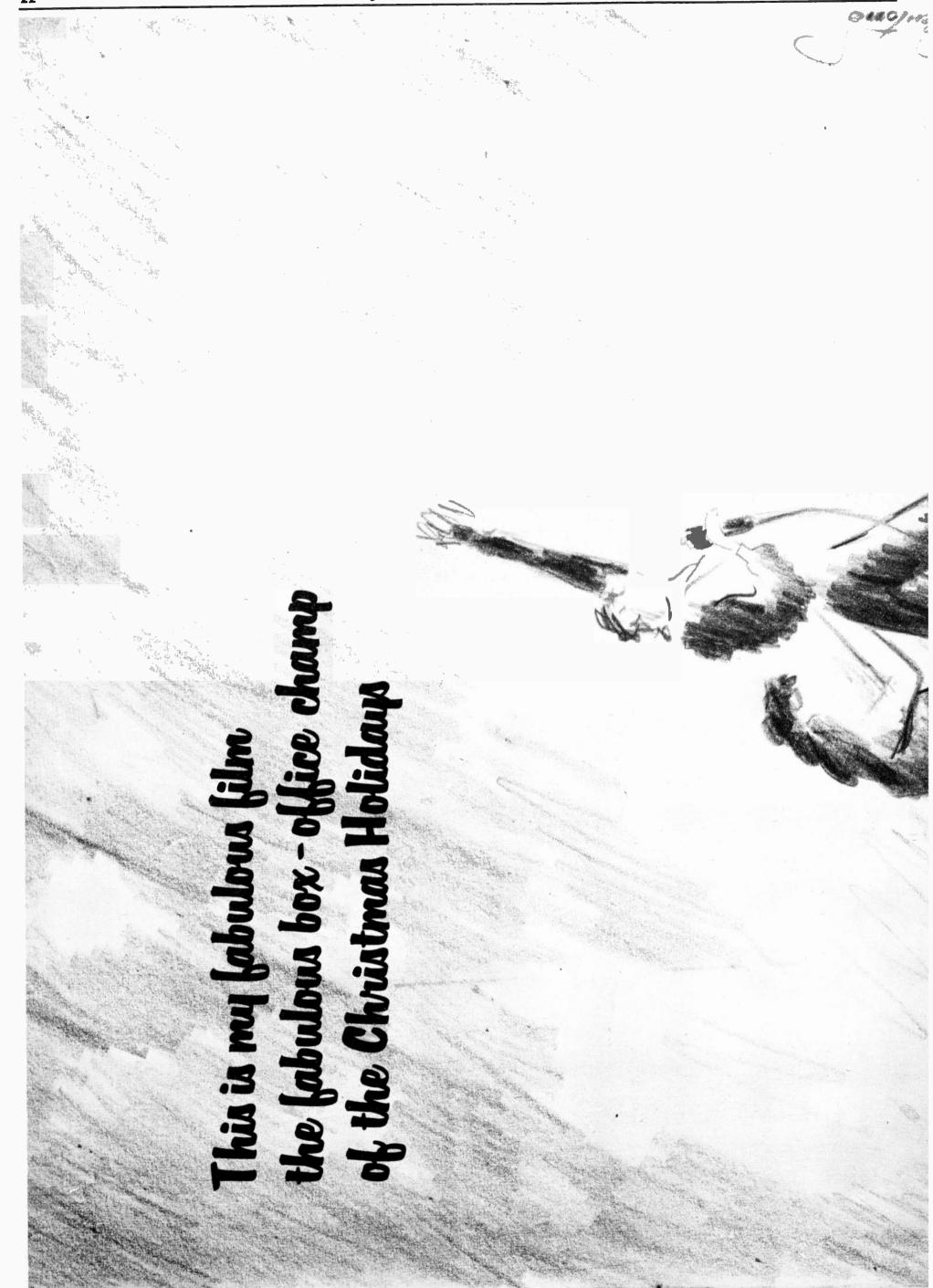
As in the case of Las Vegas, we anticipate substantial yearly earnings increases at the Grand-Reno as the boom in the City of Reno, touched off by our new hotel, gathers momentum and brings an ever increasing number of visitors into this attractive, year-around recreational and entertainment

### **And Atlantic City**

We are on the threshold of developing our third major resort hotel/casino complex with the MGM Grand in Atlantic City. The demographics of the Atlantic City area demonstrate the tremendous potential of this market. Strategically located on the populous Eastern seacoast, over thirty million people live within less than two and a half hours driving distance of Atlantic City. We anticipate that our expertise in building and managing hotel/casino operations, and the MGM name and trademark will become dominant factors in this new and exciting market.

MGM has brought the glamor and excitement of Hollywood and the motion picture business into its gism has made the MGM diversifi-

(Continued on page 44)





# Films Rough On Talent Recruited From Ziegfeld; Marilyn Miller's Misery

By ROBERT BARAL

the next step for a Ziegfeld alum- talent. She, too, was sidetracked in nus was Hollywood. If it had not Hollywood.

been for Hollywood and this includes the Astoria, Long Island studios, many of the most distinguished beauties and stars who graced the Ziegfeld shows would have passed into limbo - but



quick. However, a giance at the record reveals some surprise drama in the final count. Ziegfeld's name was a magic passport to Broadway but in Hollywood it did not always work.

Billie Burke was the first star to ride in on the Ziegfeld aura. She had married the producer in 1914 and a year later in 1915 was signed by Triangle for five weeks shooting on the Coast. For this summer stint she was paid \$40,000, believedly the largest fee ever paid a star at that point in Hollywood. "Peggy" was her first film and was the beginning of a highly successful screen car-

### Anna Held A Quickie

Anna Held, the first Mrs. Ziegfeld, made one film in 1916, "Madame La President" (Morosco) but her oo la la was dated by then and she didn't stay in films after that.

Billie Burke acquired fresh stature which lent itself well to the talkies. She became a zany comedienne of rare talent and was in many of MGM's slickest comedies.

On the other hand Marilyn Miller, Ziegfeld's greatest boxoffice films. Ziggy has first groomed her in 1920 costarred her in "Sally" with Leon Errol. After "Sally," C.B. Dillingham starred her in "Sunny" also at the New Amsterdam Theatre which was a smash-hit as big as 'Sally." By this time she was the undisputed queen of American from Hollywood for several years because her asking fee was too high. Eventually she did sign with First National for three films, "Sally, 'Sunny" and "Her Majesty, Love, none of which proved boxoffice. She was reported paid \$125,000 per pic-

## **Hollywood Proved Bumpy**

It is generally felt that Hollywood did not do right by Marilyn she was not photographed to the best advantage and her direction was faulty in many ways. Only her dance sequences came through. Her most outstanding scene in "Sally" was "The Butterfly" ballet (this mopolitan). That was in 1923. writer was on the Burbank lot when this scene was shot three times). Then in "Sunny" she danced a more formal routine for the Hunt Ball scene. These sequences were excellent and provide a visible record of her personality and grace. Otherwise, she was lost in the Hollywood shuffle. Leon Errol was another Ziegfeld star who never acquired a true place on the screen.

Fannie Brice made "My Man" for Warner Bros. in 1928 when all the Broadway stars poured into Hollywood for the new talkies. It was not exactly a smash. Not until Barbra Streisand appeared in "Funny Girl" at the Winter Garden did Fannie Brice's fame revive. The orig-Great Ziegfeld" (MGM) when she er to appear on Broadway in a ma-

reigned over Broadway (1915-1932) served to reveal her superb comic

(Incidentally Marilyn Miller turned down a bit role in this same MGM musical to play herself signing with Ziegfeld. She wanted nearly \$125,000 for this single shot which lasted only five-minutes. And she also wanted a prominent spot so she could dance. William Anthony Mc-Guire, the producer, turned this down flatly.)

### Day As Etting

Ruth Etting, Ziegfeld's last important vocalist and recording star. suffered the same kind of delayed action as Fannie Brice. She had appeared in several Eddie Cantor musicals, but nothing came of it. In 1955 MGM made her life story into 'Love Me or Leave Me'' with Doris Day and this was a hit. Sometimes the star's real life was much more colorful than her stage roles.

Norma Terris who captivated Broadway as Magnolia in the original production of Ziegfeld's masterpiece, "Show Boat," signed with 20th Century-Fox in 1929 for "Married in Hollywood." J. Harold Murray one of the stars of Ziegfeld's 'Rio Rita'' which opened the newly constructed Ziegfeld Theatre, then at Sixth Avenue and 54th Street, costarred with her in this flimsy ex-Following Flo's death in 1932 travaganza. It was a one-time shot for both ranking performers and they faded from the screen.

Then Irene Dunne who played Magnolia in the Chicago company of "Show Boat" signed with RKO for "Cimarron," which western won the Academy Award and she was on star on Broadway was a flop in her way. She then ranked as the busiest Ziegfeld star in films. She in the "Follies of 1918 and 1919" and has appeared in light comedies, home-spun dramas and some of Hollywood's most celebrated musicals. She had never appeared at the New Amsterdam Theatre or the Ziegfeld Theatre. To the general public she was strictly a new face with charm and personality and her musical shows. She was a hold-out | following registered right from the start.

Two others from the original 'Show Boat,'' Helen Morgan and Edna May Oliver also went into films with varying degrees of success. The first died fairly young and the character actress developed into a durable supporting player.

## Fields And Cantor

W.C. Fields and Eddie Cantor both came through on the screen. Fields made a two-reeler "Pool Sharks" (Gaumont) in 1915 the year he joined the "Follies." He was next seen in Marion Davies' historical romance, "Janice Meredith" (Cos-

Fields was very busy after that – D.W. Griffith used him in "Sally of the Sawdust" with Carol Dempster. Then Paramount signed him to a term contract and he never went back to Broadway. His most memorable films were: "If I Had A Million" (Paramount); "David Copperfield" (MGM) and "My Lit-tle Chickadee" (Universal) with Mae West. Years later a W.C. Fields cult took root and his films are revived regularly.

Bert Williams who first appeared in the "Follies of 1910" made one film, "A Natural Born Gambler" (Biograph) in 1916. His famous "Darktown Poker Club" routine is used in this oldie. He was inal did have one bit scene in "The probably the first Negro entertain-

When Florenz Ziegfeld Jr. | bargained for a new fur coat which | jor white musical. This was a Ziegfeld first.

Eddie Cantor's career spanned Broadway, Hollywood and radio-tv with ease. His first film was "Kid (Paramount) with Clara Bow, then the hottest bombshell in pictures. She was a far cry from the blonde Mary Eaton who was Cantor's lead on the stage. Eventually Cantor signed with Samuel Goldwyn and made several polished musicals.

### Wynn Awaited Radio

Ed Wynn another important Ziegfeld comic in the "Follies" and 'Simple Simon' made "Rubber Heels" (Paramount) in 1927. He didn't register at all. When he shifted to radio his dizzy style flourished and made network history with his Texaco Firechief series, while also driving ad agency execs up the wall.

Will Rogers, Ziegfeld's most unique personality naturally was never a lover type. It was his sincerity which came through. He made 'Laughing Bill Hyde'' (Goldwyn) in 1918 and followed with several neat winners for the Fox Studio. His untimely death occurred in 1936 when he was killed in an airplane crash on a flight to Alaska. He could have continued indefinitely on the strength of his "Americanism."

Early ZiggyNames

Oddly the first showgirl to be given the glamour spotlight in the 'Follies' was Annabelle Whitford who had made a flicker in 1898 called "The Butterfly." This very short subject leaned heavily on the Loie Fuller swirl of veils and lights and was considered hot stuff in the peep-shows along 14th Street. In 1907 when Flo got the idea for an annual series he signed Annabelle of the two-reeler. (She was on relief in 1957 in Chicago and died there a few years later.)

Sandow, Flo's muscle boy attraction at the Chicago World's Fair, also made a flicker about the same time but it was Annabelle's socalled risque gyrations that proved to be a boxoffice bonanza All for a nickel.

Faith Bacon, the last Venus in the 'Follies of 1931,' committed suicide in Chicago in the 1930s. Apparently being a Ziegfeld Venus was a jinx, as some of the other elite beauties selected for this honor also made headlines through the years and not for being beautiful.

Gilda Gray, the shimmy queen of the 1922 edition of the "Follies" made several films for Paramount. They were all on the tropical exotic side, such as "Aloma of the South Seas" and "The Devil Dancer" (Pathe). Basically her films climaxed into one big splash where she danced a variation of the

### Louise Brooks' Dutch Bob

Louise Brooks, a Ziegfeld chorus girl in the "Follies" and "Louie the played opposite Lawrence Gray in "Love 'Em and Leave 'Em" (Paramount) and became a popular starlet, due primarily to her severe Dutch bob and her sexy glances. She later went to Berlin for movies and became a cult celebrity on the screen there. (She has long resided in Rochester, N.Y.)

### Finale

Of the personality stars and showgirls of the closing period: Merle Finley, Wini Shaw, Peggy Shannon, Claire Dodd, Betty Compton, Virginia Bruce, Jane Winton, Claudia Dell, Susan Fleming, Lina Basquette, Greta Nissen, Jean

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## STARS: TOO EASY, TOO STARS: TOO EASY, TOO FAST

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In the present age of electronics, fame and fortune can come with dizzying rapidity to aspiring newcomers. Often the result is that there is a flashin-pan aspect, sometimes followed by a comparable fast fade of the soeasily-acquired fame and fortune.

There is, too, in our time, a tolerance for sloppola talent that would have been despised in the heyday of big time vaude and elegant Broadway musical comedy theatre. The year 1978 saw the sudden rise and equally sudden demise of "punk rock" types who had little but "shock" value, and very sketchy "talent," at the most generous evaluation.

There were great training schools for entertainers in the past — vaudeville, burlesque, tab shows, tent shows, boat shows, Tom shows. Graduation came only after many years of working before audiences of all kinds under every sort of circumstance. Perhaps a dozen vaudevillians in a single season would emerge into bona fide "headliners." Nearly always they had what it takes to survive over the decades.

Think back to Al Jolson, Eddie Cantor, Moran and Mack, Bert Williams, Nora Bayes, Blossom Seeley, Benny Fields, Eddie Leonard, Sophie Tucker, Van & Scheck, Sir Harry Lauder, Irene Franklin, Eva Tanguay, Clayton, Jackson & Durante, DeWolfe Hopper, Belle Baker, Joe Laurie Jr., Jimmy Savo, Alice Lloyd, Vesta Victoria, Joe Cook, Bill Robinson, James Barton, Will Mahoney. You name others. Are there successors in

So, it's show business — and what a business! Fortunes come easy, go easy. Lacking discipline, restraint and taste, young overnight millionaires immediately start living it up — expensive foreign cars, mansions, private airplanes — until they wake up and find they are broke. Of course, there are exceptions, especially outside the rock 'n' roll field. But being catapulted to stardom on a couple of disks or features does not necessarily assure a long career. It's hard to beat the old formula: having the essential personality and talent, aspirants still must develop their art through constant study and experience, with enough live exposure to get the feel of audiences. Appearing on TV talk shows isn't enough.

The astronomical salaries and participation demanded by new stars today after scoring in a film has a tendency to spoil these lucky ones, causing some to refuse to make more than one picture a year — at mind-boggling salaries. Who needs to work harder? But this can backfire.

# **Major Swedish Exhib Chains Undergo Multiplex Conversion**

By J. R. KEITH KELLER

Stockholm. film distribution and theatre management. The three are AB Svensk Film, AB Sandrews, and AB Europa Film. All are enjoying healthy business on a boxoffice upswing, but they are also engaged in a fight for the leadership. Much hinges on the development of multiple situation theatres within the ompanies three chains.

While AB Svensk Film (SF) remains at the top in both production, distribution and boxoffice take, AB Sandrews is clearly in the lead where converting old fashioned theatres into new multiple situations is concerned.

Starting in 1970 with the opening of the Grand as a triple situation and following up in the capitol with Sandrews as a triplex and Victoria as a quintuple, AB Sandrews' general theatre manager Goeran Lindgren can now boast of 60 screens in 19 theatres all over Sweden. Before 1981 another eight multiples are expected to open.

Simultaneously, the Sandrew theatres have succeeded in activating success in Stockholm with the twoaudiences in also going to the in-one theatres Roeda Kvarn and cinema in the afternoon. Afternoon | 2001 led to the opening in 1978 of one shows were non-existent before. Now, school children, dependent on two-in-one theatre in the city of busing to and from outlying districts, remain in town and go to before Christmas of Scania in the theatres before returning home. To- city of Malmoe into still another 2day, 50% of all Swedes attend one or more films per month, while the other 50% see only one less. With the move-over system allowing films to stay on the marquees and in newspaper ads longer, Lindgren see the latter 50% of film goers getting ready to line up at the boxoffice, too.

### More Risky Fare

The multiple theatres have also been instrumental in allowing Sandrews distribution chief Bertil Ohlsson to buy commercially more risky fare. Ohlsson bought "Cuckoo's Nest" while it was still a relatively inexpensive item, and the Sandres releases this year of the Soviet "Derzu Usala" and John

Cassavetes' "A Woman Under The Three giants dominate Swedish Influence" and "The Killing Of A Chinese Bookie" have been moneyearners to compete with the company's more popular merchandise such as "Death On The Nile," "Driver," and "Bugsy Malone."

At AB Svensk Film, distribution chief Lennart Frankzen has long ago seen the "multiple" writing on the wall. SF has the money needed for the shift with earnings this year up from 105,000,000 Swedish Kroner to 130,000,000 (\$30,000,000), a good deal of it coming from such hits as Hasse Alfredson's and Tage Danielsson's "Picasso's Adventures" and Ingmar Bergman's "Autumn Sonata'' (greatest Bergman hit since "The Silence,") while the animated version of "Watership Down," which was world-preemed in Stockholm, looms to reach similar financial heights.

AB Svensk Film now operates 115 theatres, five more than last year, and five more are in the planning stage, all of them multiple situa-tions. SF is, admittedly, a latecomer to the multiple game, but its of the world's largest cross vision Vaeksjoe and to the converting just in-1 theatre.

### **Lennart Clemens**

Lennart Clemens, a Swede mostly busy for CIC in London, is the architect responsible for SF's newest theatres and for those soon to be built.

So far. Tor Sioeberg at AB Europa Film, has chosen to operate practically his whole chain of 77 houses in 49 cities as single theatres. Only in the city of Sundswall is Europa now operating one triple situation. Sjoeberg has up to now preferred to concentrate on distribution of high-cost features, and he imports double the number

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The

interesting

place to be



The

place

to be

interesting



# Star Ego Rubs Off On Publicists; Big Nonsense Of 'Fame' Vs. 'Privacy'

By DORA ALBERT

"Most press agents aren't the heads. helpful people they used to be," remarked a veteran journalist at a recent party. "When Alan Ladd was bad judgment. Kate Jackson is one of our biggest stars, his press agent was happy to arrange interviews with me, and Ladd wrote me cause of the unexpectedness of her my stories. Recently I've been trying to get an interview with Cheryl brought her, a lot of photographers Ladd. Her press agents keep pro-

mising to call me back but never do. I wouldn't mind so much if they just interview — what bothers me is this unnecessary runaround.'

Bertil Unger, a very successful writer for foreign publications, said, "Keeping a writer hanging is very common. It can drive you crazy when a press agent won't let you know whether his client will or won't given an interview. When they don't want a story printed, press agents away happy. make you call them back 20 times and they don't return your calls. They're always in conference or out of the city or just not available. They duck you. When it's something they don't want, press agents disappear name of the game. and you get no further than the secretary. That is so irritating. It can go on for days. They don't want to offend anybody, and they want to protect the star at the same time, so the press agents just become unavail-

### Only Serve Stars' Ego

Public relations people are supposed to keep the wheels running smoothly between legitimate members of the press and their clients Fortunately, some of them still do Others have simply become handholders for the stars, ready to 'yes them at all times.

Often when a press agent can't arrange an immediate interview with his star client, he will suggest that you write a letter explaining your assignment. That's fine, but not if, after you've dutifully written your letter, he neglects to mail it. That happened to me with Gcldie Hawn when I wrote asking for an interview for a foreign magazine. Two weeks later I learned through a chance meeting with Goldie that she had never received my letter. Her press agent explained that she had a number of letters on her desk and would mail them to Goldie all at the same time. By the time Goldie received my letter - if she ever didmy deadline was past.

Press agents themselves sometimes develop inflated egoes as the result of their clients' importance. Certain publicists demand a cover picture before they agree to an interview with their clients. This is a tactic which infuriates most editors. The purpose of cover pictures is to help sell magazines, and it's up to the editor to determine whose picture on his cover will sell his book.

Shockingly, there are some press agents who boast about deceitful practices they have used with the press. No press agent will ever again be trusted if he lies about a client, and a writer discovers he has been lied to.

### **Win Sour Apples**

Most press agents are so afraid of losing clients that they will let them go ahead and commit career suicide by snubbing the press. The recent Sour Apple nominees of the Hollywood Women's Press Club -Kate Jackson, Jack Lord, Lee Maiors and David Soul and Paul Michael Glaser were named because their press relations were bad and the stars, in the opinion of the ladies ton U. campus and we divvied up

Van Nuys, Calif. | of the press, had developed swelled | comers when they were struggling

Either the stars themselves or their press agents or both had used marvelous copy when she gives interviews. Recently, however, bevery complimentary letters about marriage to Andrew Stevens and the fame "Charlie's Angels" had converged on the scene of her wedding. They pleaded for her to come out with her new bridegroom so said that Cheryl wouldn't give the they could do their job. She refused, which created antagonism between Kate and the press.

Some press representative should have pointed out to Kate that many years ago when Grace Kelly and her Prince were married, they posed, smiling, for 20 minutes for the photographers. The lensmen then packed up their bags and went

Kate should have realized that her wedding was news and had to be covered by the press. When an actress becomes a star, she has to give up some of her privacy — it's the

It's a brave press agent who will show the star the error of his ways when he's wrong. I know of cases in which independent press agents like Rick Ingersoll, Paul Marsh, David Mirisch and Frank Liberman have guided their stars into making wise decisions. Press agents should remember that some writers last longer than some stars and writers usually have long memories. Even a writer at the bottom of the totem pole today may tomorrow become the very person the press agent will

One of the peculiar things about this business is that press agents knock themselves out to promote a newcomer; then if that actor or actress becomes a star, they will withdraw all cooperation from the press. Writers who helped build up new- tos. It seems like a dumb policy.

to get started deserve interviews when these actors or actresses become stars.

#### Other Explanations

It's understandable that press agents at times defer to their clients' wishes, but studio publicists sometimes become apathetic either because they're overworked or because they have no close personal relationship with the celebrities. One writer, with a very important and desirable angle for a big woman's magazine, appealed to a studio press agent to arrange an interview, and was told that the female star of a big TV series couldn't be bothered or approached in time for her deadline.

The publicity agent never even asked the star. When the writer personally contacted the star, she was delighted and cooperated to the fullest extent possible. She had told the publicist that she wanted some time off from routine interviews, but the press agent should have known that this request wasn't routine and should at least have asked his client whether she wanted to give the in-

One bright spot in the public relations business is the work of foreign departments at the various studios. Writers for overseas newspapers and magazines enjoy excellent cooperation from publicists like Louis Blaine and Iris Gelt at Universal, Joe Coler at 20th, Roger Arnow at Warners, Bob Goodfried and Sandy Livingston at Paramount, Melinda Mullen at United Artists and Jack Nicholas at Columbia.

On the other hand, for some reason — probably orders from the New York brass - it's difficult for Coast writers for foreign publications to get photos from tv networks on the West Coast. Lots of time is lost when they have to appeal to the East Coast for their pho-

## **Publicity Was A Simple 'Art'** When N.Y. Had 15 Daily Papers nonone By WILLIAM SLATER nononononono

(Author, a veteran publicist, in the assignments. last year's Anni Edition recalled the time Doug Fairbanks shot an arrow into the air with legally threatening consequences. He now calibrates the press agents delight of pre-radio times.)

As I write, in the fall of 1978, there's a full-scale, crippling strike at the three major New York City dailies. No more in-depth interviews, no critiques, no full page quotes of Rave ads, and none of the Lights! Action! Excitement! Celebs! at the openings. And all these dormant columns columns columns everywhere with nary a scoop to ink!

My recall goes back to 1922, it was a happier time for the tubthumpers, bell-ringers and toutmasters. I was a tyro at United Artists. Charlie Moyer was my boss and I was set loose, thrice weekly, among the then 15, and more, papers, planting releases, suggesting features, taking requests for special material, offering producoffstage, behind-the-camera studies. When the late Leland Hay-

papers: Times, Tribune, Herald, World, American, Telegraph, The News; the p.m.'s were: The World, Sun, Globe, Mail, Journal, Post and Telegram. Throw in the Brooklyn Daily Eagle, the Standard-Union, L.I. Star, Staten Island Advance, Bronx Home News, Women's Wear, Journal of Commerce, All of Hall, William Fraker, Curtis Harwhich, in a Gallic term, was: formee-dabble! The offices were in close proximity to each other in the City Hall environs, and encompassed such streets as Park Row, Nassau, William, Park Place, Vesey, Chambers and Barclay. We managed to cover these mostly afoot, after BMT-ing down from 49th Street. obviating cab fares on the swindle sheet, most suspectfully scrutinized by the disbursers.

There were seven morning

Of course a few of the dailies paid scant attention to cinematic news, notably, the then Conservative (Curtis-owned) Post, which ignored the subject altogether and tion stills, and the more desirable carried very little advertising. Most features and art appeared in Saturday and Sunday editions. Then ward joined the department in 1923 | there were the rotogravures which

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## WE REMEMBER JACK WARNER

By THEODORE R. KUPFERMAN\* and REGINA ILAN\*\*

J.L., or the Colonel, as he was familiarly known, would have been annoyed, chagrined and put out. The man who presided over the greatest aggregation of phrase makers and news creators, would not have been happy. He died during the New York City newspaper strike. The timing was

True, there is always Variety, and the N.Y. Times in its belated summary of what we missed, did feature Warner, but it no longer had the impact. One of the movie greats was gone, and the media did not - could not - feature the story.

In jest it was said that J.L. arranged the F.D.R.-Churchill meeting in Casablanca as publicity for the release of the same name featuring Humphrey Bogart. Neil Simon's "Cheap Detective" was a take-off on this movie, and well it might be. Neil (Doc) Simon along with Len Spinrad, the late Charley Steinberg, Abe Kronenberg, and Sid Garfield and Reginald Rose, were among the people who created the news just to publicize the Jack Warner productions. By the way, Len Spinrad, in more sedate form, is Vice President for CBS.

Mildred Pierce and Nora Prentiss became household words. "If you were Mildred Pierce, would you do what she did?" was repeated so often in columns and word-of-mouth, and even on the then top-rated Jack Benny Jello radio show, that you simply had to go see what Joan Crawford as Mildred Pierce had actually done.

For the Legal Department in New York, when Jack Warner came to town, it was an event. Everyone stood by in case some new development required us. Jake Wilk, the story editor, or Harry Mayer, the talent scout and booker for Strand Theatre shows on 47th Street and Broadway (now Cinerama I and II) had to be at the ready, and they would need back-ups.

Our favorite Jack Warner story has us years later seeing him and asking "Mr. Warner, do you remember when we were in your legal department in New York, and Ronald Reagan was one of your name stars?" His answer, "Of course." "Well, what do you think of Ronald Reagan for President?" Warner pages and the course and the course and the course and the course are the course and the course are the course and the course are Warner pauses and thinks a moment and answers "No, Robert Redford for President. Ronald Reagan can play his father.

\*Associate Justice of the Appellate Division, Supreme Court, former Congressman from Manhattan, and a former member of the Legal Department of Warner Bros. Pictures, Inc.

Secretary to Justice Kupferman in the Appellate Division, Supreme Court, and a former secretary in the Legal Department of Warner Bros. Pictures, Inc.

## USC Cinema Marks 50th Anni

### **Oldest Film Educational Institution To Raise Funds For Ramshackle Plant**

By A.D. MURPHY

Hollywood. A combination 50th anni celebration and fundraising event for the Cinema/TV school at University of Southern California is planned for Feb. 9 at Century Plaza Hotel. Those familiar with USCinema can applaud the dual nature of the event: celebration of the oldest formal film educational program in the country is warranted if for no other reason than the many noted filmmakers initially trained there; and fundraising for new facilities is long behind schedule since, as far as physical plant is concerned, it's the

Cochairing the golden anni bash are Warner Bros. chairman Ted Ashley, Paramount chairman Barry Diller and MCA president Sid Sheinberg. A large dinner committee is on the customary prowl for celebs, and a lot of archival digging is in progress to accent the dinner with period stills and music.

USCinema today is well known for such graduates as David Wolper, George Lucas, Gary Kurtz, Irvin Kershner, John Milius, Conrad rington, Randal Kleiser, among the 5,000-plus graduates over the past half-century. Not so well known, however, is the fact that USC was nudged into offering a film program by the then-infant Academy of Motion Picture Arts & Sciences.

"Introduction To Photoplay" was the title of the preliminary brochure announcing the similarlynamed one-semester course which comprised a series of weekly lectures conducted between Feb. 6 and May 29, 1929, under the joint sponsorship of USC and the Acad. Milton Sills chaired the Acad's college affairs committee formed in May, 1927, to scout the feasibility of formal campus film education.

Reason for the delay in getting the Acad-USC show off the ground was he came straight from the Prince- used anything in a bathing suit, the fact that Warner Bros.' "The Jazz Singer" threw the industry into

a turmoil after October, 1927, so it was more than a year later that the pilot program could resume serious planning. (By this time, an initial idea of offering technical courses atop the aesthetics-based 'Photoplay" course had been drop-

When the "Photoplay" course was formalized in late 1928, the Acad's college affairs committee had grown to include Irving Thalberg, the creative production head of MGM, and Darryl F. Zanuck, dit-

Mimeographed copies of the first 'Photoplay'' lectures were circulated by the Acad to a few other colleges, among them Stanford University which later in 1929 decided to jump into film education. UCLA dipped its toe into film shortly there-

The USC film program operated first under the College of Liberal Arts, then the College of Letters, Arts & Sciences until 1932 when a Department of Cinematography was formed under the direction of Boris Morkovin.

The most widely known department headin this era was Bernard Kantor, who graduated from the program then went to work for it. His death in 1976 ended a 16-year era of department supervision and growth, but he did live to see the opening on campus of the Eileen Norris Theatre, equipped solely for showing motion pictures.

USCinema is generally regarded as one of the top film schools in the nation. Its true value derives from the strong commitment of the lowturnover faculty (including many rugged individualists who could easily have faced down John Ford and Otto Preminger); its ability to be selective in admissions (something like a 1:10 ratio); and the allhours, high-energy dedication of the students (currently about 200 undergraduate, 250 graduate, en-

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Columbia Pictures

WRH

# In Defense Of The Code: It Works Without A Censor

(Partner, Mayer & Bucher, member MPAA appeals Board)

control system worked effectively confined. — and in the public interest. The usual rule is self-interest above all, and with occasional lapses - adself-preservation and the public be damned. Fortunately for all of us, in tent for children. They now know motion pictures the experience has what to see first — and what to see been different.

By 1968, it had become overtional. This elongated list of do's and | profit-seeking media performs this don'ts, modified with exceptions from its rigid past, still required of most important films the approval of a singular seal granted by the Code Administrator. And seals dom of the screen. With a handful of could be and were denied for a host of confining reasons sharply limit- torneys have been thwarted, new ing commercial release of ineligible films.

The threat of censorship - state, local and even national - hung high in the land. Despite a series of bitter litigations, the Supreme Court had refused to declare all prior restraint of films unconstitutional although the criteria were limited to the "obscene." The definition of obscenity then and now created near insoluble problems. The same difficulty arose in the area of after the fact controls, i.e. prosecutions under local statutes of exhibitors and distributors for showing alleged pornography.

Supreme Court decisions in 1973 thereafter opened the door for each locality to determine its own standards of obscenity and prosecute accordingly. The clash of liberal public thinking and the trend toward artistic freedom in sharp conflict with traditional Victorian and clerical attitudes, created a battlefield of potential disaster to the media.

The rating program has changed the picture. Attacking the problem by indirection, the industry, including major distribution, exhibition and independents, created a pattern aimed at parental guidance and control over film for children. The four ratings established were: for general audiences (G); for open admission with parental guidance (PG); for restricted attendance of children with their parents or guardians . . (R) and for adult audiences only (X). Films were not rated for quality - but only for presumed impact on children. The basic premise was the right of the adult to see any film and the necessary information to guide the parent in selecting children's motion picture fare. Only the X violated the theory by banning young children's attendance in any event. Few contend this judgment today in the face of screen content obviously not made or intended for that generation. This restriction, like banning children from bars or from driving automobiles, falls in the realm of the reasonable.

### Censors Nothing

The beauty of the technique is part of the script girl. that unlike the old Code, it censors nothing and permits all types of features. Among the results of this growth of artistic freedom might be included a resurgent film industry producing a series of remarkable pictures with both critical and audience acclaim in recent years. To illustrate: strong women have once again come out of the shadows to occupy our screens as self-reliant, independent and dignified human beings. The relationships between and among the sexes have been candidly portrayed, which may be alarming to some but in which others may find truth and honesty. True -- words are said that were not said before in motion pictures, but they are the words of our lives and cousins whom he reckons up by doz-

Rarely has an industry self-| our times and they can no longer be | difficult and, perhaps, too many

The parent has been advised vised well as to the nature of conwith their children if they choose to do so. They also know what the infunction.

Finally, the classification system has stopped the censors and wouldbe censors from restricting the freeexceptions, ambitious district atregulatory schemes avoided, and to accentuate their positive preferences in film over their negative hostilities.

### A Negative Symbol

Yes, the system has its defects. The X should have been labled "A" for "Adult" - not a negative symjunk pile. The R-PG distinction is ten short years!

films have jumped the line. The "language" rule, automatyically putting sexual four-letter words in the R or X categories, subject to appeal, appears of dubious value. Enforcement by theatres of ratings is occasionally lacking. Advertising problems have plagued whelmingly clear that the ancient "Hays Code" was no longer func- see. One might ask what other the X and R categories. Perhaps a new classification is needed to distinguish Rs for differing age groups. Some favor spelling out in more detail the problems of content that reate PGs, Rs and Xs.

> Charges of preferential treatment to major studios are made but totally lack substance.

When all is said and done, a techprivate pressure groups convinced nique is now present that places audience responsibility where it belongs — on parents; that has opened up the screen for the discussion and dramatization of every important topic and freed the responsible filmmaker from the fear of prosecution or other rebol to imply or create a cinematic straints. No mean achievement in

# Film Spoof: 'Twice In A Lifetime'

Alumna of Flop Broadway Tuner Recalls George S. Kaufman's Love of Puns, Fear of Diaries

### By ELEANOR PRENTISS

son on Broadway an old Kaufman- the chorus). Hart classic was revived, "Once in a Lifetime." It ran several months at the Circle in the Square and enjoyed great reviews and an enthusiastic audience response. It suc-Theatre in 1945 and was dubbed by

A satire on Hollywood, it was a score of "H.M.S. Pinafore." I knew that it was one of Kaufman's favorites as I was a member of the cast and had worked in another of his pretty well, too, as a producer.

He had written it in a few weeks to fill a void in the booking situation at the Alvin due to Max Gordon's closing of "Firebrand of Florence.

### "Hollywood Pinafore"

There was the usual out of town tryout: two weeks in Philadelphia and another two in Baltimore. William Gaxton and Victor Moore had the leads: Moore as the ruler of the film studio, Pinafore Pictures, and Gaxton as Dick "Live-Eye," the 10% agent. Shirley Booth, in her Hopsons" or Little Butter-up, the and heavy make-up, and said the primitive radio programs, circa gossip columnist. She was very fun-

Ralph Rackstraw (or the "Lad one." which was a parody on policeman song from another Gilbert & Sullivan show. He and several other boys were chained together at the ankles in a mournful procession. This was Kaufman's sardonic conception of the ink-stained wretches status in Hollywood.

that I have to do is Point - etc." and we are his sisters and his cou-

During the past theatrical sea- | ens, — and his aunt." (I was also in

My big scene in the show came when I had a short dialogue with Victor Moore as the newly discovered Sylvia Sin, dressed in only a short fur coat (shades of Mary Marcess reminded me of another tin in "Let's Face It"). That and a George Kaufman production few other scenes did nothing to help 'Hollywood Pinafore'' which my career, except to get me an ofplayed eight weeks at the Alvin fer to go into Burlesque. (I opted for summer stock instead). One memsome critics as "Twice in a Life- ber of the chorus went on to bigger things — Larry Stuart became Enzo Stuarti. Also Shaun O'Brien went on musical book with new lyrics and to feature roles with the City Ballet, libretto set to the Gilbert & Sullivan as well as John Butler, who today is one of our leading choreographers. Little Arnold St. Subber, as Kaufman's production assistant, did

On my first supper date with George Kaufman he asked me if I kept a diary, to which I said "No." (I had heard about the famous Mary Astor case, as who hadn't? Given to writing amusing little notes with his presents of perfume or flowers, Kaufman sent me a bouquet of sweet peas with the enclosed note, "If you don't like the smell, you can always eat these." Although Kaufman disliked cliches, he loved skin lotions, laxatives in profusion. puns. As we were walkign up 7th Avenue one day, he pointed to four the medicine show in the 19th and first singing role, played "Louhedda tough-looking gals in short skirts early 20th Century and significantly "What do you call that group on the | 1925, that became known in Variety ny, and so was Mary Wickes in the corner? I was at a loss, and he ans- as "medicine shows with chimes." wered "A pride of loins.

One evening I was to meet him at who loves a salary") was a studio the Barberry Room, downstairs slave writer. He sang a number that from the Hoyle Club where he went "A Writer's lot is not a happy played bridge or poker. I said one." which was a parody on police- "What if you're winning?" and he replied "I'll fold my tens and silently steal away

### Claire Luce Cache

When he had to break an engagement. I once got a telegram from Bucks County saying "I'm off to the woods, and the rest you'll The most popular song, and the have to imagine." From Hollyfirst act curtain, was Victor's ditty wood he ended a letter "I'm off to insight into prevalent medical dis-"I Am the Ruler of the Joint; All play croquet at Zanuck's for the blood of seven lotus-eaters." I wereupon the chorus came in with wonder what fantastic goodies ac-(Continued on page 54)

## The Trouble With Students

By LAWRENCE MENKIN

San Francisco.

The disappointment expressed in a recent Variety by the Hollywood showman who sought "new script talent" around the campuses and did not find it leads me to disgorge my own disappointment. I've "taught" literally hundreds of would-be writers, as far back as the 1940s at New York University, and more recently here in the Bay Area. Too many students of writing are "talkers" and "oncers."

They don't do their assigned homework. They don't finish what they start. If they do try, upon receipt of their first rejection slip, they quit.

Students are copycats. The entertainment media doesn't need more copycats. There are plenty of same among the established professionals.

Most student scripts are recognized by agents and editors, and/or producers, as examples, in amateurish form, of the very stereotypes of plot and character these same students, in class, so glibly criticize.

## Disease-Themes In Pics, TV

Recall Old Venereal Plays And Radio's Early 'Medicine Show With Chimes'

### **By MORTON SPIELMAN**

Scottsdale, Ariz.

projection of disease themes and the and traumatic afflictions in graphic science-art of healing, with special stress on miracle drugs form a special stratum of U.S. entertainment media content. Not to overlook the big sell of medicine in Reader's Digest, Time and Newsweek.

Long before the present ascendancy of theatrical films, television drama and aired news with quotes from doctors' periodicals various stage plays centered on the human suffering from disease, per alcoholism in "10 Nights In A Bar Room," or "Damaged Goods" and "Ghosts" from the "Old Ral." Later came the Michael Arlen play of the innocently infected venereal heroine in London's smart set, "The Green Hat." All of which forced public notice upon the havoc of syphilis before penicillin.

In a recent feature film, "Bobby Deerfield" the hero fondling the heroine's hair pulls his hand away, with part of her hair in it - dramatic hint of terminal illness.

### An Avalanche

As for 1978 there was a veritable avalanche on tv, radio, theatre screen and print treatment of medical subjects. It is probably fair to say that we now have a very large corps of competent script writers in terms of diseases, drugs, doctors. They enjoy a distinct financial incentive to bone up on the latest from the operating rooms, labs and techniques.

Notable are the various telethons for this or that particular disease, as per Jerry Lewis' annual muscular dystrophy marathon, which have been influential in raising public consciousness.

### With Chimes

Air competition runs the full gamut from aspirin, in infinite varieties, to medical soaps, healthy The laxatives, of course, go back to use" has used white-coated physicians and surgeons at half-mask ad

Suffice that diseases are nowadays amply described, admittedly with a fairly high accuracy dubious packaged pills sell and the latterday license to "knock the other product.

Regular steady listeners to tv could visualize much and gain valid be marketed as "Twice A Woman," eases. In the past year such tv favorites as "Medic." "Life Line," 'Mash," "Marcus Welby." tress Claire Booth Luce collected in sky and Hutch" have competed for of tube and screen have invaded the publicist.

whole medical text book of physi-Factual reporting and fictional cal, medical, congenital, surgical

#### **Abortion Detailed**

The public has been exposed to the details of abortion with side effects, gun shot wounds (how done), drug addiction with its bizzare nature and suicide, mental depression, child abuse and various incurable diseases. The best method of resuscitation for heart victims and shock were emphasized. During the "breaks" for commercials, products were extolled and hawked. The total dollars spent on such "entertainments" probably runs in the tens of millions with enhanced fortunes for the producers, writers, actors and broadcasters.

The most detailed projection for the practicing physician comes from a professional radio network known as P.R.N. beamed out from New York City to receivers freely installed in doctor's offices. The set holders can listen at leisure to full hours of medical news, medical journal news and even current events. Between the reports comes the soft sell for medical products and instruments. No opportunity is lost to give exact details on both the efficacious and turbulent side effects of these products.

Quality television and newsworthy radio broadcasts and private channel receivers have indeed made a great contribution for the health awareness of the public. Public service fringe benefits were derived from careful video illustration of life-saving techniques such as anti-choking measures and anti-shock procedures to mention a

### **SLUIZER PIC EDITING**

**British Scenes Scratched** For Economy Reasons

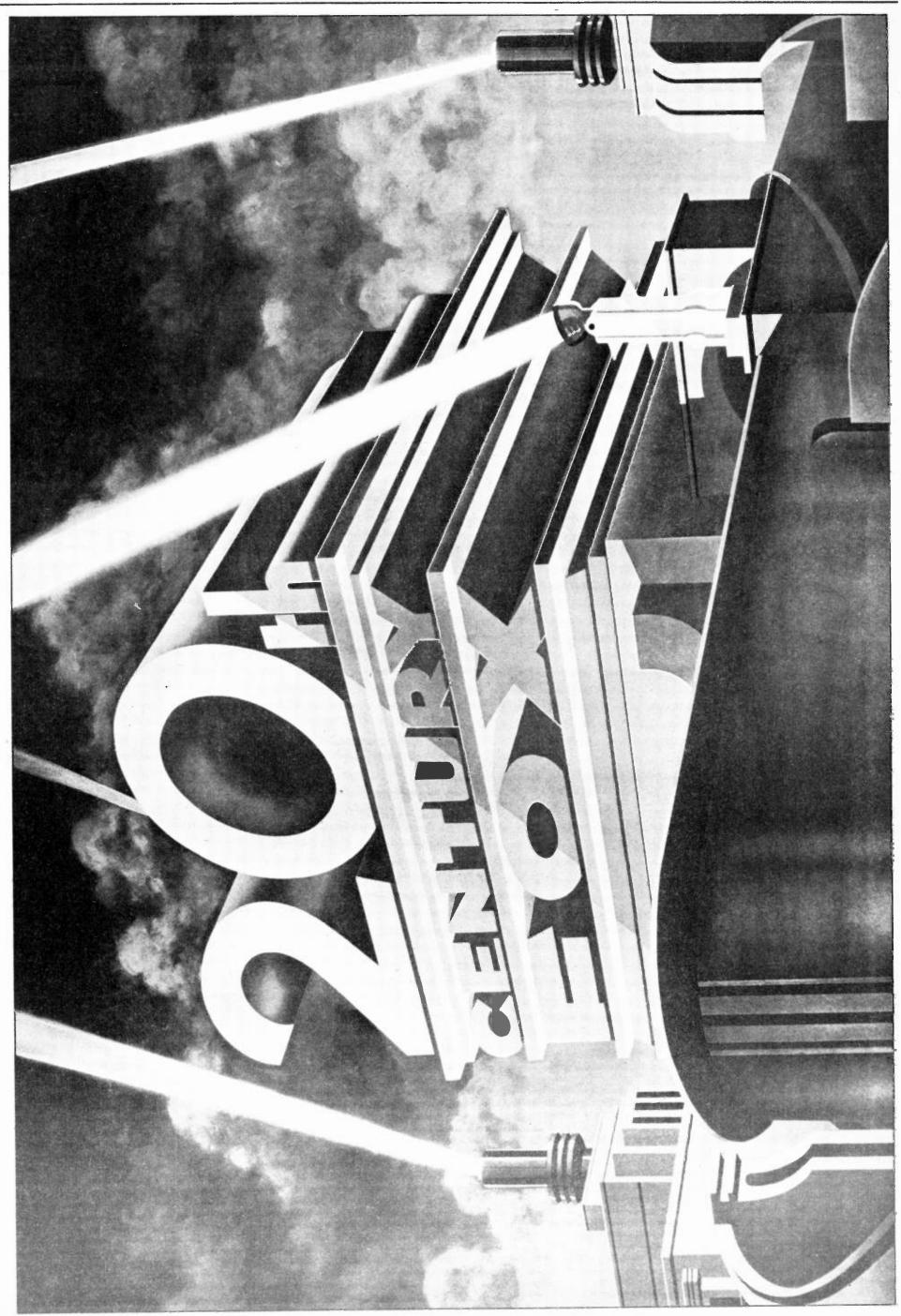
Amsterdam.

Recently completed here was 'Second Touch," a second fictional feature of former documentary director George Sluizer. It is a co-Television with its great capacity production between Dutch N.B.B. for the demonstration of "product in and undisclosed French cofinanciers for MGS Film here.

At first budget was placed around \$750,000 but it was also reported as high as \$2,300,000. No way yet to verify the figure. The scenes scheduled for Britain were cancelled, apmaintained, apart from some of the parently for reasons of economy. The crew ran to 20 persons.

Bibi Andersson, Anthony Perkins and Sandra Dumas were leads in 'Second Touch' (now apparently to after a number of tentative titles). Fontage is being edited by Leo de Boer. Target date for release is

Lionel Kees Posthumus acted as sins and his aunts, his sisters and his her 60 missiles from George which audience ratings. These and others aide de camp to producer and unit



# Disney: Never Forgetting Its Roots In Animation Medium

Hollywood. Walt Disney flew to San Fransonally supervise the opening of "Fantasia." I had been hired to the Carthay Circle in Los Angeles and the Broadway in New York City, "Fantasia" was performing strongly, but the prospects nationwide were of great concern to all of us. We had recived great reviews, but the masses were not turning out in large enough numbers to offset a \$2,200,000 negative.

America was not quite ready for Walt's blending of symphonic music and animated art. The nation was at war, and its attention was not attracted to this "different" movie.

In San Francisco that February we were opening "Fantasia" at the Geary, a legitimate theatre.

"Look" said Walt, "there are going to be a lot of bankers here tonight. If they ask how the picture's doing, tell them it's doing great!' While business was great in New York, Los Angeles and San Francisco, it was far from great in its two-a-day reserved seat format in Philadelphia, Boston, Pittsburgh, Chicago, Cleveland, Buffalo, Washington D.C. and Baltimore.

Not until the late 1960's - when a generation of teenagers and college students rediscovered "Fantasia" - would I be able to say to anyone: "It's doing great everywhere!'

For the past 10 years, "Fantasia" has averaged nearly \$2,000,000 in domestic rentals annually on a limited release pattern. It is in continuous release, playing as originally intended — in stereophonic

Sadly, Walt Disney never saw his "Fantasia" become a widely popular success. Whatever the reasons, "Fantasia" has awakened a responsive cord in America's young. They are grabbed by it.

Not so surprisingly young people from children to collegiates are grabbed by all of our animated features. Each time one of these classics is re-released, it increases in box office value. For example, "Snow White and The Seven Dwarfs" drew domestic rentals of \$10 million in 1975; "The Jungle Book" last summer in its first reissue earned \$14.5 million, more than its 1967 return of \$13 million; and "Pinocchio," which returned at Christmas, will probably earn \$10.5 million in the domestic market (that's almost equal to all five previous outings.)

When people talk about Walt Disney Productions, they think of theme parks, storytelling and special effects. But above all, our heritage rests with the animated car-

At a recent showing of "The Small One," our new animated short, a concerned little girl asked what happens to the donkey who was sold by his young master to Joseph and Mary: "Does the donkey get killed or does he live happily? Does the boy ever get to see his donkey again?"

I was reminded then of the importance our animated films have to the fantasy world of children responsibility Disney ranks directly alongside the financial returns. These characters are not just a series of drawings, they have a lasting impression on children, until they themselves have children memories.

All of us have known that feeling: It starts with sentiment, plain and tion.

simple.

You become a parent and find cisco in February 1942 to per- yourself thinking about how it was to be a child. You notice an ad for "Bambi" or "Cinderella." Twentyoversee the film's engagement. At  $\big|$  five years or more evaporate on the spot. the immediacy of that memory makes you a child again, happily lost in the magical world of the Disney animators. You want to give your child that chunk of your own childhood, so you go together to the movie. Voices and colors of the past fade or fall or die, but the voices and color of the world created by our Disney artists remain fresh. The apple proffered to Snow White is just as luscious. The evil queen who haunted Sleeping Beauty is just as

malevolent.
It is for both these reasons — the economics and the company's heritage - that Walt Disney Productions several years ago began developing a staff of new young animators to build upon the accomplishments of their distinguished forebears and create future animated classics.

From an economic standpoint, Disney animated features are expensive. In 1977, "The Rescuers" was completed for \$7.5 million; 'The Fox & The Hound' will cost \$10 million before it reaches theatres in 1980; and projections for "The Black Cauldron" (1984) may be even higher.

Disney remains the only studio producing "complete animation" theatrical cartoons. That breaks down to something like 1,440 separate drawings a minute or nearly 300,000 per film.

An animated feature film takes about four years from conception to release. Our hope is that as staff building continues in our animation department, a new feature will eventually come out every two

It is time-consuming, enormously expensive — but it pays off: "The Rescuers' became our highest grossing film and has thus far earned \$50,000,000 in worldwide fentals. For those young viewers, the memory will remain alive until 'The Rescuers'' returns again in a decade, and again when they have their own children, and again when they have grandchildren. Disney cartoons are an annuity. And because they remain the only handcrafted motion picture, they are treasured and their value increases with age like any other 'limited edition.

Our program of training young artists has been extremely successful. They have come from all parts of the nation — from art schools and completely unrelated

They are in love with Disney's past, but have their own plans to build for the future and carry the animated film to new highs.

'In the field of animation,'' said Don Bluth, a leader of the new team, 'Walt Disney opened up a vision for all of us who came afterwards. It's as if he said, 'Look, I have found a beautiful new world over here.' I believe that we have still not exhausted his vision and his dream, that we must stand on top of it, build from it, make it more beautiful and

rich."
Our new artists are bringing their young ideas - ideas shaped through a turbulent history that will undoubtedly bring different perspectives to our animated films. This fresh thinking, the consumand go back to rekindle their mate training by our veteran animators, and their own talent guarantee a future of great anima-

### **Screen Actors Poverty**

Hollywood.

Majority of the 35,000 members of the Screen Actors Guild earn less than the previously reported \$2,000 a year, and more than 14,000 register income below \$1,001 annually

The new bottom line — based on the most recent available figures for the year ending Dec. 31, 1977 - is that 13,834 card carrying actors derive less than \$1,-800 income annually, and in many instances less than \$1,350 annually from jobs under SAG jurisdiction.

In fact the 1977 employment breakdown shows 4,538 members with no SAG acting income at all; 14,296 with annual earnings below \$1,001, and 4,961 with SAG reported income from \$1,001 to \$2,500 a year.

Updated figures for 1978 are not expected to be compiled and available until April 1979.

## JACK HELLMAN NEVER **KNEW HOW ED WYNN** REPAID HIM FOR RAP

**By HAL KANTER** 

For a year before he died in Denver late last October at the age of 84, Jack Hellman had been missing not only from the booth in the Vine Street Derby where he held daily court, but from the hearts of many Hollywood veterans

When we heard he had gone back to his native Colorado, some of us hoped that he was writing a book of his memoirs.

During his long tenure as a columnist/critic for Daily Variety, he must have collected enough anecdotes for several volumes. He knew us all, from the earliest network programming vice president to the latest rock star.

Had Hellman put any of his memories on paper, there is one incident he would have omitted, because he never knew it.

The first network television show to come from the West Coast was The Ed Wynn Show in 1949.

Hellman reviewed the first show. He was not impressed. In delivering his negative opinion, he attacked the star as well as his vehi-

The day following the review's appearance, Ed Wynn was having lunch in the Brown Derby with his writers, Seaman Jacobs, the late Leo Solomon and me. He complained bitterly about the review because of what he considered an attack on his credentials as a comedy

just don't understand it," he said. "If I knew the man personally, that could be some kind of explanation. He'd have a right to dislike me. But he doesn't know me. I don't know him. I've never set eyes on the man in my life."

Seaman Jacobs nudged Wynn as he spotted Hellman entering the restaurant.

"That's him," he whispered. "Jack Hellman."

figure who was never known for his physical beauty, put down his knife and fork, clasped his hands in ecstasy and said, "Thank God!"

### Royal 'Suite'

London.

Columbia's "California Suite," the Herbert Ross-Neil Simon comedy (reviewed in Variety, Dec. 13) has been selected for the 1979 Royal Film Performance.

Date for the show, in aid of the Cinema & Televison Benevolent Fund, is March 19 at the Odeon, Leicester Square. Members of the Royal Family are scheduled to attend.

## Anyone For Film 'Prequels'?

基本非常非常的 By JAMES L. LIMBACKER 非常的特殊的特殊 (Henry Ford Centennial Library)

Dearborn, Mich.

Having done a new book on remakes, series and sequels entitled "Haven't I Seen You Somewhere Before?" (Pierian Press), I was enchanted to discover a new challenge called "prequels" in which a moviegoer with a sense of humor makes up a title which precedes the

For example, "Friday Night Slight Temperature" would be a "pre quel" to "Saturday Night Fever." Get it? Well, not everyone does and not everyone wants to. Frankly, I think the playing "prequels" is second only to making up puns.

I first got "prequel" fever last summer and reveled in such obvious titles as "The Boy Who Would Be Prince," "Single Indemnity," "The Beginning," "A Boy Called Pony," "Prince Kong," "The Hello Girl," "Inn of the Fifth Happiness," "The Amateurs" and "Mr. Blandings Applies for Planning Permission.

To top it off, my energetic office staff came up with these gems: "Assistant Insane Colt" (Chief Crazy Horse), "Happy" (Blue), 'Stadium' (Arena), "Bow in the Air" (Arrow in the Dust), (Applause), "March Hate" (April Love), "Front Road" (Back Street), "Watch a Blonde Pony" (Behold a Pale Horse), Stream" (Bitter Creek) and "The Fat Man" (The Thin Man).

Sobbing with jealousy, I had to top them. I did so with "White Bride" (Black Widow), "Pony Express" (Air Mail), "All Sloppy in Red Anklets" (All Neat in Black Stockings), "Tedium in Iceland" (Action in the North Atlantic), "Entr'acte" (Act One), "The Shortest Foot" (The Longest Yard"), "Penny Serenade" (Nickelodeon), "Low Lethorse" (Vicine Armet) "(Vicine Armet)" (Vicine Armet) "Venny (Vicine Armet)" (Vicine Armet) "(Vicine Ar Lethargy" (High Anxiety) "Whispers" (Voices) and "Model T. Spring" (Corvette Summer).

And then there's — but enough. I must go. It's time to have a look at my favorite D.W. Griffith prequel, "Tolerance."

# **B.A. Doubles Ticket Cost; Couple** Of Comics Only Native Clicks

The general trend in Argentina statistic) has been to compensate via higher ticket prices in firstrun situations for the steady loss of viewers in the low income brackets. Dollar-wise, ducats are dearer than ever here, having surpassed the \$2 mark. In the past they have rarely been over \$1.

This policy proved lucrative, since attendance at firstruns was only slightly below 1977, when tickets cost 50% or so less. Although no exact figures are known, judging from comments by top exhibitors and distributors its likely that 1978 film biz was "improved."

Which is somewhat amazing against the poor quality of most prints done obligatorily in local labs and the heavy scissoring applied by the Film Classification Board to most pix (not to talk about some that were forbidden outright and many more that were not imported for fear of such prohibition).

Furthermore, the Argentine cinema itself which attained many hits during the first years of the 1970 decade — was again out of the big money bracket, because it hasn't managed to find a way to excite the audiences' interest within the pretheme restrictions. Only one native pic sold over 100,000 tickets in firstruns; it was "Fotografo de Senoras," with comic star Jorge Porcel.

Argentina maintained its usual treatment lacks quality. average of some 30 releases during Ed looked over at the tall, gaunt | the year but failed to attain a single | into retirement in September, bebig success. Only the comedies with Porcel and Alberto Olmedo did good biz, although in some instances the producers saw their profits heavily cut when the National Film Institute denied them the subsidies granted by the Film Aid Law.

This marked a radical departure from previous policy and further narrowed the chances of Argentine producers. Since the Film Aid Law is in force, subsidies were granted to every pic having an acceptable professional level, regardless of its content. As from last year, a different criteria has been applied in several cases. Subsidies have been denied, mostly to comedies including jokes on sex and/or deemed of "bad taste" by Institute and classi-

Except for a few, unsuccessful atduring 1978 (see separate story and tempts to deal with adult subjects without hurting the feelings of classifiers, native production sought to exploit popular names of local showbiz. Apart from the Porcel and Olmedo comedies, the best results were attained with offerings aimed at the moppet audience, specially those with Palito Ortega, Carlos Monzon, Carlos Bala, the "Superagents Trio" and a few more. No major efforts are being planned for

Only one studio, Aries, remains active. Its owners — Fernando Ayala, Hector Olivera, Luis Repetto and Mrs. Bedoya — are even trying to update its facilities. But Argentina Sono Film closed down and even auctioned its props and other belongings, a step that had been also taken by San Miguel the year before. Both were for years the largest studios of the Argentine film industry

The draft of a new film law was known recently and the producers lost no time in objecting most of its key provisions. Most producers maintain their biggest problem lies not in the present law but in the restrictions they are subjected to when they try to deal with adult sent framework of money and themes. They even charge they are not allowed the degree of freedom granted to foreign pix. Officials deny this, alleging that some restrictions are applied only when the

Chief censor Miguel P. Tato went ing replaced by Alberto Leon but remaining as a consultant. Lawyer Leon is a member of the Family Parents League, one of the several Catholic institutions that form the advisory committees of the Film Classification Board and play a decisive part in deciding the fate of pix submitted to it.

Monarch Releasing and Vanguard Releasing will distribute 'Patrick," a thriller starring Susan Penhaligon and Robert Helpmann.

Jason Robards will play an ex-Nazi officer in the Hool/Joseph production of "Cabo Blanco," which rolls Jan. 2 in Mexico.



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# Italo Film Biz In Crisis But **RAI-TV Rides To Rescue With Coin For Prize-Winning Features**

the most critical for Italian cinema. In contrast, Italian films captured two of the major international awards and were present head high, right across the 1978 festival calendar. The logic behind this contradiction of spectacular triumphs at the peak of a prolonged crisis is the role of the Italian Broadcasting Corp. (RAI-TV) in coming to the aid of its country's filmmakers in an hour of dire need.

The RAI-TV policy of financing and sponsoring leading Italian filmmakers is only partially altruistic. RAI as a public medium has an obligation toward national culture in general and its contribution to it takes place not only in the world of celluloid but also in the domain of theatre, opera and concert music.

On the other hand, RAI's modest investment in picture making has given it an international image beyond all expectations, has proved that a wise, modest investment can be very profitable and has enriched programming on RAI's two national channels - all at the same

This year, RAI has achieved the impossible by winning the Golden Palm at the Cannes Film Festival last May for the second time in a row with Ermanno Olmi's "The Tree of Wooden Clogs" after walking off with Cannes' Golden Palm for Paolo and Vittorio Taviani's "Father-Master" in 1977.

Olmi's three-hour film, a very human study of life in a small farming community in northeastern Italy at the turn of the century, is a labor of love - a work of passion for the art of filming and a one-man achievement in almost all cinematic areas - direction, production, cinematography, editing and selection of religious, classical and folk music for the soundtrack.

Indicative of RAI-TV's cooperation with Italian cinema in a period of grade crisis, the public broadcasting corporation is conceding prior release of its film programs in cinema houses for a period of 18 months before programming on the small screen. Now out in theatrical release, "Tree of Wooden Clogs" is one of the hit films of the 1978-79

Another RAI-TV project, "Ligawas entered at the Montreal World Film Festival late summer and received two of the three main awards - the Grand Prix of the Americas for best film and the trophy for best male performance by Flavio Bucci in the starring role. "Ligabue" was directed by Salvatore Nocita form a story and screenplay by Italy's veteran filmwriter Cesare Zavattini.

This project also reflects the close It was first seen on tv late last year achieved and the originality of the subject matter - based biographically on the adult years of a primitive painter of unusual distinction in central Italy - made the transfer to big screen a must. The "Ligabue," in a 90-minute film version is now showing in Italian cinemas and could, if properly handled, reach as many filmgoers as "Tree of Wooden Clogs.

Channel II. All three films have Brothers for the Golden Palm com-

been sold in most world film The year 1978 was surely one of | markets on terms comparable to or better than those paid by foreign distributors for the best Italian film industry product.

In addition to "Tree of Wooden Clogs," RAI-TV also entered Giovanna Gagliardo's "Mother and Daughter," Marco Leto's "Old and Young" and Meme Perlini's "Grand Hotel Des Palmes" in the collateral screening programs for what amounted to a substantial representation with quality films sponsored by both national tv chan-

Last November, filmmaker Elio Petri and Marcello Mastroianni made their debuts at RAI-TV in a three-part adaptation of Jean-Paul Sartre's "Les Mains Sales." Petri's concept of tying the current dilemmas of the Communists in Italy to Sartre's 30-year-old attack on Communist morality during the Resistance movement of World War II has made this a very controversial program.

Federico Fellini was disappointed with his first film for tv, 'The Clowns," in 1974 and vowed to confine his creative work in the future to cinema only - until early this year when he got the germ of an idea for "Orchestra Rehearsal" as a half-hour tv allegory of political and social disintegration in Italy and other parts of Europe.

In the course of filming at Cinecitta Studios, the project grew to 70 minutes length. In initial private screenings for the political leaders and press, word spread that the 'maestro' was back in full creative swing, looking at life around him rather than at his own past. The Orchestra, out of joint in all its various sections, with the conductor relegated to his dressing room, finally becomes an awesome symbol of a shredded, violence-ridden nation, all brought to a head as a giant demolition sphere batters down the studio walls.

### No Formulas

RAI has no set formula for its name director deals and "Orchestra Rehearsal" proves the point. Channel I turned the project over to an outside producer, Daimo Cinematografica, and placed a ceiling on investment against tv programming only in Italy. After viewing final print, RAI started negotiating for film distribution rights as well through its subsid SACIS. If a distributor can be found to give "Orchestra Rehearsal" blue ribbon handling in its 70-minute form, and Fellini consents, RAI will hold up tv programming for a year, for prior hardtop release.

Channel II has a good chance to walk back into the limelight next year with "The Meadow" — the sell Irish films — when they are shooting the scene twice." ties between television and cinema. Paolo and Vittorio Taviani pic now made — throughout the world, before cameras, with a cast topped sometimes with pre-production adin a series of four one-hour seg- by Isabella Rossellini (daughter of vances. Sheamus Smith, the manments. The exceptional quality the late Roberto Rossellini and In- aging director of the studios, has grid Bergman), making her debut also been talking with finance the neighborhood tough guy who in a film about self-identity and vocation fulfillment in Italy's younger generation.

It would also come as no surprise if Channel II came to the Cannes two Montreal prizes did the rest and | Festival next year as sponsor of two Italo entries. The second is Francesco Rosi's film version of his fourpart series "Christ Stopped at Eboli." Rosi, an engaged director, with his adaptation of the Carlo Levi "Tree of Wooden Clogs" and novel of life in a small town in the tv "Ligabue" were both produced by backward region of Puglia, with en-Channel I of RAI-TV. In 1977 the gaged star Gian Maria Volonte, is

petition next year.

he likes of several projects he has in study but would prefer to go with a film and series on Tolstoy for Chan-

#### Valerio Zurlini

Another prominent filmmaker, Valerio Zurlini, is prepping a 12hour series for RAI and Titanus, to roll next year and this project has been blueprinted to include two films, each autonomous for the big screen in advance of tube slotting.

RAI prexy Paolo Grassi and both channel heads - Mimmo Scarano TV I) and Massimo Fichera (TV II) — are heartily in favor of RAI's cinema-TV policy. The film industry is less enthusiastic but mindful enough to support the entente at a time when industry film production has dropped 50% in the past two years. But even if continuity is assured, divergencies sometimes oc-

One cropped up over the official Italian selection of the film candidate for the Oscar competition in the foreign film category. RAI and the critics would have preferred the selection of Olmi's "Tree of the Wooden Clogs" as a pretender oozing with quality and backed by a Golden Palm at the Cannes fest. The industry instead selected "I Nuovi Mostri" (Viva Italia!) for sound reasons.

The Italian entry received good reviews and good biz after its late summer opening, and good results in the U.S., according to industry selectors, count more than a Golden Palm. Selection also made it possible for "Mostri" to enter other Oscar categories as well by dint of its play-off time in America.

On the other hand, RAI is well aware that "Tree of Wooden Clogs" will enter the American market next year and is confident Olmi will qualify in one or more categories in the subsequent Academy competi-

## Ireland Is Still 'Waiting' Film Aid

By MAXWELL SWEENEY

Establishment of an Irish film industry continues to be a piece of black humor; lots of intent but no practical action at this date by the Government to create a production fund under a long-promised (five years) Film Bill.

In the meantime the State-owned National Film Studios of Ireland at Ardmore languish, little used. John Boorman, chairman of the studios, declares the lack of legislation has severely hampered production in Ireland. There is no fund to enable investment in international films in such a way as to lure them to Ireland rather than to go elsewhere, and there is no fund to help the low budget Irish film which will be vital by producers. to develop Irish directors, writers and technicians.

set up a sales and distribution unit to groups to encourage private investment funds to be channelled into production.

### **Repeated Promises**

Towards the end of the year a Government Minister reiterated the promise of film aid. He was speaking at the launching by Loùis Marcus of six hour-long films, "The Heritage of Ireland," which he shot on location throughout Ireland for

Morgan O'Sullivan, a radio/tv gabber, set up a production comsponsor of "Father-Master" was also a frontrunner with the Taviani pany during the year, Tara Films,

(Continued on page 64)

# Ermanno Olmi can call any shot Comedy Of Confusion As India's a likes of several projects he has in Stars Work 3 Pix At Same Time

Bombay.

or four, sometimes more, pictures the director looked at his watch at the same time, it can become a again. "You see, the name of the headache for directors and pro- picture is 'Cocky.' You are trying to ducers. Take two stars we shall call | talk your boyfriend out of fighting Amrika and Rajesh. They are what the champ and Rajesh over here in-Hollywood would dub the hottest property in town.

An appearance of either star in a do," Amrika said. picture will assure that it makes a profit. With both of them in it, there is a line of cotton mill owners and your padded bra? other speculators waiting to put their money into the film.

Hardly a week goes by when the 400 fan magazines in 15 languages in India don't use their faces on the covers or devote a lead story about their alleged love affair. Actually, they can't stand each other.

Rajesh is a handsome brooding actor, and the day I was watching a film being shot on the floor in Bombay ... the floor meaning the studio he had lots to brood about. The tax men wanted to ask him about the expensive Mercedes he imported from Germany for which he paid 280% duty.

#### **Tax Conference Interviews**

minutes late. Rajesh was in a huddle with his tax lawyers trying to find some way to launder the black money spent for the Mercedes. Black is unaccounted money hidden from the tax man. There is so much in circulation in India that it star war thing?" has been called the parallel economy.

### A Family Affair

Everything had been set up for Amrika's blitz visit to the set. Finally, the director who happened to be the producer, yelled to the writer, his brother-in-law, "Where is she? Doesn't she know how much this is costing me? We only have the floor for another 11 minutes.

Someone volunteered, "She's on the next floor doing a Hindi version of 'Saturday Night Fever'

''They can't do that!'' the director shouted. "We made that one last week.

"But they've got her doing Tra-volta's part," the brother-in-law writer explained.

"Can't they ever do anything original?" the director said, nervously looking at his watch again.

Then the assistant director who was the son of the director yelled, Here she comes!

## **Sorry To Be Late**

Amrika fluttered on the set, her makeup still on from the two films | flunky at the Pinewood studios, just she was in that morning. She was followed by her agent Jagan, her sister-in-law, the agent's son, and two "gofers," nephews of two Bom-

Sorry to be late, darling." Amrika said, kissing the director on Amrika said, kissing the director on the National Film Studios is to Amrika said, kissing the director on the cheek. "You know what a per-that provided meals to locating film fectionist Kumar is. He insists on

> "No problem Amerikaji," director said, using the affectionate second and first assistant director Hindi term. "Let's run through the lines. Now, you're the girlfriend of gets a chance to fight the heavweight champion of the world and

"But darling," Amrika said, with a puzzled look in her limpid brown eyes, "I thought I was the wife of a policeman who tried to close the beaches because a shark bathing somewhere...

### Today's Script?

Her agent ruffled through his briefcase and found the script, "No ... no. Amerikaji ... that's the part you have in 'The Monster of the Deep" we are shooting tomorrow at the beach. Here is today's part.'

As Amrika looked at the script as In India where stars work in three | though seeing it for the first time, sists he wants to prove himself."

"That's all Rajesh ever tries to

"What's the matter honey?" Rajesh said, grinning. "Someone stole

"Please ... please ...," the director begged. "We are running out of time. Please take your places.

It was not a good scene, but because Amrika and Rajesh had to leave; there was a shortage of rawstock and the cameraman was running low on film; and the next crew was about to take over the studio, there were no retakes.

"When can we do the next scene?" the director asked Amrika's agent.

The agent brought out a large appointment book, scowled as he read it. "The best I can do is next Saturday at two o'clock. We can Tax Conference Interviews
While waiting for the arrival of looked at the director, "I'm giving a Amrika, who was already 20 party next week and I I me ome cognac.

The director sighed. "You shall have it.

Before leaving, Amrika asked her agent, "What picture am I going to be in now? Is it about that silly

The agent nodded. "You have a five-minute dance number to do on a space ship. But we've got to hurry because we have to turn the prop over to Prakash who is shooting 'Strange Encounters in India.' "The agent looked at his appointment book again. "Say, I had almost forgotten. You are in that one too!

## **Terence Marcel**

### From Pinewood Mail **Boy To Producer At Pinewood Studios**

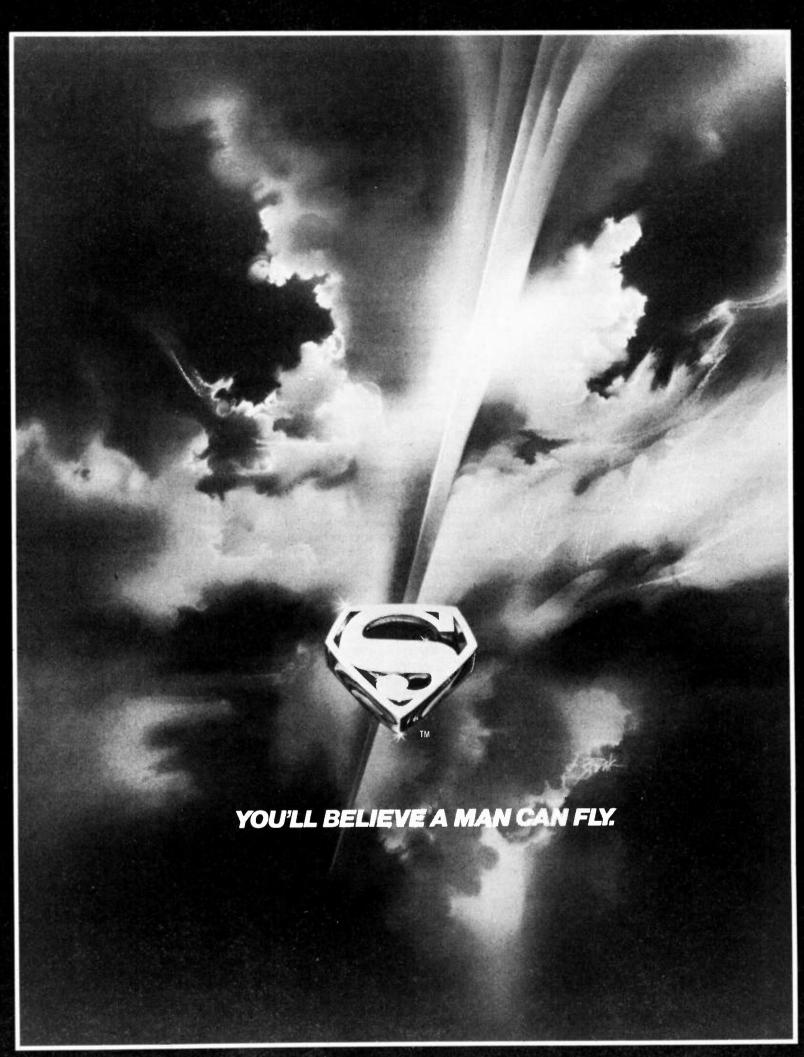
He's no Horatio Alger. But Terence Marcel does prove that even in the blinkered and obstacle-strewn British production industry it's still possible to make it - with pa-

Marcel, who started in the biz 18 years ago at age 16 as a mailroom wrapped his first feature direction assignment, a romantic comedy called "Why Not Stay for Breakfast?" shot at the very same Pinewood lot.

From mailroom he worked his units, as a "crowd artist and stuntman," as a runner (running odd jobs) with Disney, followed by third, (under Sam Peckinpah, Blake Edwards, Richard Fleischer) assignments

Last year he wrote-produced 'Prey," sci-fi horror pic shot in 10 days on a budget of around \$80,000 and now on the British circuits.

Then came his first shot at directing, with "Breakfast," for producers Martin Shute and Alan Cluer. "It's only taken 18 years not bad," says Marcel with a touch of English understatement. This time the lensing sked stretched to 13 days (three of them in New York, where much of the plotting occurs), but on a budget of \$1,000,000. George Chakiris, Yvonne Wilder and Gemma Craven are topcast.



ALEXANDER SALKIND PRESENTS MARLON BRANDO • GENE HACKMAN IN A RICHARD DONNER FILM **SUPERMAN** 

STARRING

ALSO STARRING

CHRISTOPHER REEVE - NED BEATTY - JACKIE COOPER - GLENN FORD - TREVOR HOWARD MARGOT KIDDER • VALERIE PERRINE • MARIA SCHELL • TERENCE STAMP • PHYLLIS THAXTER • SUSANNAH YORK STORY BY MARIO PUZO • SCREENPLAY BY MARIO PUZO, DAVID NEWMAN, LESLIE NEWMAN AND ROBERT BENTON CREATIVE CONSULTANT TOM MANKIEWICZ • DIRECTOR OF PHOTOGRAPHY GEOFFREY UNSWORTH B.S.C. PRODUCTION DESIGNER JOHN BARRY • MUSIC BY JOHN WILLIAMS • ASSOCIATE PRODUCER CHARLES GREENLAW EXECUTIVE PRODUCER ILYA SALKIND • PRODUCED BY PIERRE SPENGLER • DIRECTED BY RICHARD DONNER • PANAVISION® TECHNICOLOR® AN ALEXANDER AND ILYA SALKIND PRODUCTION

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ORIGINAL SOUNDTRACK AVAILABLE ON WARNER BROS. RECORDS AND TAPES

PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR PRETERNACES

WARNER SUPERMAN BOOKS AT BOOKSTORES AND NEWSSTANDS

# **BRITISH ACADEMY'S** AWARDS, 1975-1977

Television Arts Awards, Britain's equivalent of Hollywood Oscars, have grown in importance since the Academy was set up in its present form in 1975. Originally, as the Society of Film & Television Arts, it was formed, in 1967, by the amalgamation of the British Film Academy and the Guild of Television Producers and Directors (set up in 1947 and 1954 respectively).

President of the Academy is Princess Anne, Chairman is Richard Cawston and the Director is Reginald Collin. As well as the annual film and tv awards, the Academy stages an International Television Festival in July.

Following is a comprehensive list of awards given since the setting up of BAFTA.

### Film Awards 1975 **Production and Direction**

Best Film — "Alice Doesn't Live Here Anymore"

**Best Director** — Stanley Kubrick for "Barry Lyndon"

John Grierson Award — "Sea Area Forties" by John Armstrong

Best Specialized Film - "The Curiosity That Kills The Cat" by G. **Buckland-Smith** 

Robert Flaherty Award — "The Early Americans" by Alan Pendry Best Animated Film - "Great"

by Bob Godfrey United Nations Film Award -"Conrack

## Film Performance Awards

Best Actress — Ellen Burstyn for "Alice Doesn't Live Here Anymore

Best Actor - Al Pacino for "The Godfather, Part II" and "Dog Day Afternoon"

Best Supporting Actress — Diane Ladd for "Alice Doesn't Live Here

Anymore" Best Supporting Actor — Fred Astaire for "The Towering Inferno"

Most Promising Newcomer Valerie Perrine for "Lenny"

### Film Craft Awards

Best Screenplay - Robert Getchell for "Alice Doesn't Live Here Anymore'

Best Cinematography - John Alcott for "Barry Lyndon"

Best Production Design/Art Direction - John Box for "Rollerball"

Best Costume Design — Ann Roth for "Day of the Locust"

Best Film Editing — Dede Allen for "Dog Day Afternoon"

Best Soundtrack - William A. Sawyer, Jim Webb, Chris Mclaughlin and Richard Portman for "Nashville"

The Anthony Asquith Memorial Award (for the best original music for a film) - John Williams for "Jaws" and "The Towering

### **Television Awards Production and Direction**

Best Single Play — Alan Parker for "The Evacuees

Best Drama Series - Cecil Clarke and John Gorrie for "Edward the Seventh'

Best Factual Program - John Willis for "Johnny Go Home"

Best Factual Series - Brian

Moser for "Disappearing World" Best Light Entertainment

Program — Terry Hughes for "The Two Ronnies"

Best Situation Comedy — John Howard Davies for "Fawlty Program — "The Muppet Show"

Best Specialized Program -David Cobham for "Amundsen" ("Explorers")

Best Specialized Series Michael Latham for "Explorers" **Television Performance Awards** 

Best Actor — John Hurt for "The The British Academy of Film and Naked Civil Servant" and "Nijinsky-God of the Dance'

Best Actress — Annette Crosbie for "Edward the Seventh"

Best Light Entertainment Performance - Ronnie Barker for 'The Two Ronnies''

### **Television Craft Awards**

Best Design — Henry Graveney and Anthony Waller for "Edward the Seventh

Best Script - Dick Clement and Ian La Frenais for "Porridge"

Technical Craft Award — Jim

### **Special Awards**

The Desmond Davis Award (for outstanding creative contribution to television) - Jack Gold

Best Foreign Program - IngmarBergman for "The Magic Flute"

The Richard Dimbleby Award (for important personal contribution to factual television) - Robert

### 1976 Film Awards

**Production and Direction** Best Film — "One Flew Over the Cuckoo's Nest"

Best Director - Milos Forman for "One Flew Over the Cuckoo's

Best Specialized Film Hydraulics" by Anthony Seale John Grierson Award — no

Robert Flaherty Award — "Los Canadiens" by Albert Kish

Best Short Factual Film - "The End of the Road" by John Arm-

Best Animated Film — no award United Nations Film Award - no

## Film Performance Awards

Best Actress - Louise Fletcher for "One Flew Over the Cuckoo's

**Best Supporting Actress** — Jodie Foster for "Bugsy Malone" and Taxi Driver'

Best Actor - Jack Nicholson for One Flew Over the Cuckoo's Nest' Best Supporting Actor — Brad

Dourif for "Cuckoo's Nest" Most Promising Newcomer -

Jodie Foster

### Film Craft Awards

Best Screenplay — Alan Parker for "Bugsy Malone"

Best Cinematography — Russell Boyd for "Picnic at Hanging Rock"

Best Production Design/Art Direction — Geoffrey Kirkland for Bugsy Malone"

Best Costume Design — Moidele Bickel for "Die Marquise von O"

Best Film Editing - Richard Chew, Lynzee Klingman and Sheldon Kahn for "One Flew Over the Cuckoo's Nest"

Best Soundtrack — Les Wiggins, Clive Winter and Ken Barker for "Bugsy Malone"

The Anthony Asquith Memorial Award — Bernard Herrmann for iver

### **Television Awards Production and Direction**

Best Single Play - Michael Tuchner for "Bar-Mitzvah Boy"

Best Drama Series - Andrew Brown for "Rock Follies"

Best Factual Program — John Purdie for "The Rescue" (Sailor") Best Factual Series - John Purdie and Roger Mills for "Sailor"

Best Light Entertainment **Production Team** 

Best Situation Comedy — Sydney Lotterby for "Porridge"

Best Specialized Program David Hargreaves for "On The Move'

**Cup Final Production Team (BBC) Television Performance Awards** Best Actor — Derek Jacobi for "I Claudius'

Best Actress - Sian Phillips for 'I Claudius" and "How Green Was My Valley

Best Light Entertainment Performance - Penelope Keith for The Good Life'

**Television Craft Awards** Best Design - Tim Harvey for "I

Claudius' Best Script — Jack Rosenthal for Bar-Mitzvah Boy

Technical Craft Award — Mike Billing and Pam Meager

**Special Awards** The Desmond Davis Award -Bill Ward

The Richard Dimbley Award -Frank Bough

Best Foreign Program — Peter Watkins for "Edvard Munch"

### 1977 Film Awards **Production and Direction**

Best Film -- "Annie Hall" Best Director — Woody Allen for Annie Hall'

Best Specialized Film — "Path of the Paddle" by Bill Mason

John Grierson Award - no award

Robert Flaherty Award - no award

Best Short Factual Film — "The Living City" by Peter de Normanville and Sarak Erulkar

Best Short Fictional Film - "The Bead Game" by Ishu Patel **United Nations Film Award** 

No award

**Film Performance Awards** Best Actress — Diane Keaton for Annie Hall"

Best Supporting Actress — Jenny Agutter for "Equus" Best Actor - Peter Finch for

'Network' Best Supporting Actor -- Edward

Fox for "A Bridge Too Far" Most Promising Newcomer

Isabelle Huppert for "The Lacemaker'

### Film Craft Awards

Best Screenplay — Woody Allen and Marshall Brickman for "Annie Hall"

Best Cinematography — Geoffrey Unsworth for "A Bridge Too

Best Production Deisgn/Art Direction - Danilo Donati for 'Fellini's Casanova'

Best Costume Design — Danilo Donati for "Fellini's Casanova"

Best Film Editing - Ralph Rosenbaum and Wendy Green Bricmont for "Annie Hall'

Best Soundtrack - Peter Horrocks, Gerry Humphreys, Simon Kaye, Robin O'Donoghue and Les Wiggins for "A Bridge Too

The Anthony Asquith Award — John Addison for "A Bridge Too

### **Television Awards Production and Direction**

Best Single Play - John Goldschmidt for "Spend, Spend,

Best Drama Series - Peter Goodchild and John Glenister for 'Marie Curie'

Best Factual Program — Tim King for "Casualty" ("Hospital") Best Factual Series — Antony

Thomas for "The South African Experience' Best Light Entertainment Program — Ernest Maxin for "The

Morecambe and Wise Christmas Show Best Situation Comedy -- Ronnie

Baxter for "Rising Damp" Best Actuality Coverage -Anthony Craxton for "A Day of

### **Performance Awards**

Celebration"

Best Actor - Peter Barkworth for "Professional Foul" and "The Country Party'

Best Actress — Penelope Keith Best Specialized Series — F.A. for "The Norman Conquests" and Alan Whicker

## \***\*** LEO JAFFE SUBMITS ---

\***\*** Columbia Pictures' president, Leo Jaffe, invited to contribute to this Anniversary Edition under his byline offered the following diagram for better behavior by theatrical folk. Jaffe credits the lines as "taken from the prayer book of the Synagogue of the Performing Arts In Los Angeles.'

I'm sorry

for offending people and then being hurt that they're offended and not caring or hoping quite enough to go and say "I'm sorry

for forgetting the kind things and remembering the cruel things

for being angry at the wrong time and not at the right time

I'm sorry for holding grudges

and hugging bitterness I'm sorry

for neglecting my friends

who need affection I'm sorry for not consulting my colleague

who need affection I'm sorry

for being sarcastic to my wife who needs understanding

for being critical of my child who needs appreciation

for being sorry for myself who needs love.

# J.K. Clark, Greg Smith Following 'Steps' With Musical Of 1930s

The partnership struck up be- mer of 1980. tween lowbudget film producers James Kenelm Clark and Greg Smith as coproducers of "The 39 Steps" — which ranks as their most ambitious venture to date - is to be continued and the pair have a slate of five projects presently in development.

Included is another John Buchan story featuring "Steps" hero Richard Hannay, to wit "The Island Of Sheep." Per the producers, Robert Powell, who toplined in "Steps," has indicated his interest in repeating as Hannay. "Sheep" will not necessarily go via the Rank Organization, which put up the \$1,-600,000 and the \$800,000 overages on

'Steps. Figured to be the most ambitious an in with the majors. of the five yarns in the works is a cinema version of the click BBC-TV mini series "Pennies From Heaven" by Dennis Potter. A tuner set in the 1930s which utilizes the pop music of the day to underscore the fantasies and hopes of a classic loser will be relocated from London to

### Chicago

**Potter In Chicago** "It will have an American cast, an American director and will be an American film," says Smith. Author Potter, who has delivered a draft screenplay, shipped to Chicago to rework his formerly ninehour teleplay into feature length. Smith insists the show hasn't been 'Americanized'' but "transplanted into an American concept which makes more sense than the original London-located story.

Sans any deal yet, the producer

'Saving It For Albie'

Best Light Entertainment Per-

**Television Craft Awards Best Design** — Roy Stonehouse for "Hard Times"

Best Script - Tom Stoppard **Special Awards** The Desmond David Award Norman Swallow

The Richard Dimbleby Award

London. | hopes to be shooting it in the sum-

Other properties in the hopper include "Trespass" by Emlyn Williams and "The Runaway Train," an original script by Michael Robson who did the screenplay for 'Steps.'

Separately Clark is filming a dis-co quickie "Music Machine" and Smith, who has another partnership deal with author Leslie Thomas, is preparing a six part tele series with Associated Television on Thomas' "Tropic of Ruislip."

The Clark-Smith axis was welded, they say, because each had access to production funds but from markedly different sources: Clark has the umbilical into institutional financial sources while Smith has

## 'Sweet Creek War' To Key Intl; See Western Back On Screen Menu

United States and Canadian rights for the distribution of Imagery's film, "The Sweet Creek County War," has been acquired by Key International Films of Denver, according to Pat Halloran. Key's president.

"The Sweet Creek County War," a comedy-drama with a western flavor, is based on a true incident that took place in the 1890's, in Wyoming. J. Frank James directed and coproduced the film with Ken Barnes. It was filmed in the Jackson Hole region of Wyoming.

"The western story is long overdue to again become a vital part of the motion picture menu," Halloran said. "In Sweet Creek we not formance — Ronnie Barker for only have the western flavor, but a "The Two Ronnies" and "Porstory of two different men and their philosophies plus the importance of

a woman's influence over both.' The cast includes Richard Egan, Albert Salmi, Nita Talbot, Slim Pickens and Robert J. Wilkie. It is due for release in mid-January.

Ratch Wallace and Ian McDougal will coproduce "The November

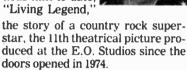


# North Carolina's 'Hollywood'; Producer Acts As His Own Star; 11 Films To Date, None In Red

Shelby, North Carolina (pop. largest film-making facilities in the

U.S. outside of Hollywood and New York, but so far it has worked out very well indeed.

We recently completed principal photography on our most ambitious film to date, "Living Legend,"



Our future production plans are being set for five films a year, including our own films and outside projects made here by other producers. Next on the schedule is "Chain Gang" that goes before the cameras early in 1979.

The success we have enjoyed to date can be attributed to several things, in my opinion. First, we have avoided the mistakes that send production costs up to the point where the film is no longer financially viable. Secondly, we have concentrated our production of films that offer action and entertainment values which insure acceptance at the boxoffice. This has been done without resorting to cheap exploitation of sex and vulgarity that many other film-makers seem to feel are essential.

Thirdly, we have been able to establish a strong working relationship with the independent distributors who frequently find themselves short of product.

As a result of our somewhat unorthodox operations, we have the distinction of being the only filmmakers in the history of the industry to have shown a profit on every film made. This has come about not only because of what we've done, but also what we didn't

For example, we do not feel that it is necessary to use high pay celebrities in order to insure a boxoffice success. It has been our experience that there is plenty of professional talent available at prices we can afford to pay. This applies to our technical staff as well as to the actors and actresses. A surprisingly large number of technicians, as well as actors and actresses, with Hollywood experience now live in this area.

Another key factor has been the way the labor has been utilized. When someone is on the payroll at E.O. Studios, he works. If there is no need for his services immediately on a film, he will be utilized by one of | involve the filming of several major companies associated with the studios. Therefore there is a script is currently being prepared be the main attraction in the secconstant training process going on. So a grip today could be tomorrow's assistant director and shortly down the road could become a director if he or she applies them-

Labor problems encountered by producers in Hollywood are minimized due to the on staff personnel involved in filming and extras can be employed by the hour instead of on a day or weekly rate. A tremendous saving on films that involve crowd scenes and large casts. Also we have in excess of 200 actors and actresses that are part of our stock company.

Production costs are also held down by utilizing locations in the 25,000) may appear to be an unlikely area. Charlotte and other cities location for the establishment of the provide the urban backgrounds required, although we film outside the immediate area when necessary for pictures such as "Living Legend."

When it comes to the question of distribution, our films to date have been released by the independent distributors who have the ability to take a film on a territory by territory basis. Therefore getting its maximum potential from various ad campaigns for various territories. Example Atlanta would take a certain sales campaign, Detroit another, New York City yet another. This also saves on print cost and you can work the entire U.S. with 200 prints as opposed to 500

People in the industry frequently ask me how I can function simultaneously as head of the studio, the producer, and the actor. I ask myself this question at times, and the answer is why not? Clint Eastwood has Malpaso, Robert Redford has Wildwood and of course there is First Artists consisting of Barbra Streisand, Dustin Hoffman. Sidney Poitier, Steve Mc-Queen and Paul Newman. The trend seems to be moving toward personalities being involved in pro-

### Glorified 'Waste'

As for the budgets on our films, my stock answer is "Whatever is necessary." If you tell people that a film cost only a small amount to make, there is the assumption that it isn't going to be much of a picture. On the other hand, the report that a film cost some astronomical amount usually indicated great waste and poor management. It's really a no-win situation because the people who go to see the film couldn't care less what the budget is. Their only question is did the producer and cast make a film that is enjoyable?

Every time I read about someone spending \$10,000,000 or on a film that flops at the boxoffice, I always wonder how much money was wasted that could have taken the film from over the fine line from loss to profit. Art isn't really involved in most films, only the bot-

## Big 'Plantation' Epic

These words may come back to haunt me next year. On the drawing board is our most expensive production ever, a Civil War epic titled "Plantation" that will focus on a number of characters in two families, one wealthy and one poor. We have added over 40 acres to our original studio lot of 70 acres to provide the space for the manor house sets and other major construction required for the film. The story will battles on the actual locales. The by the noted southern writer Craig ond Japanese Film Festival being Nelson with production tentatively scheduled for late spring.

In addition, we have recently completed construction on a large new sound stage that measures 120' by 300'. This provides the studios with a total of 5 sound stages that can be utilized when we have two films in production at the same

Backing up the sound stages are facilities that range from editing equipment to the screening room so that our outside dependence is limited to the developing and the sound for the "Torasan" film comedy mix. With New York only one hour | series.

away by air, these requirements pose no great problem. Housing for the cast and crew is provided by a motel incorporated into the studio so that no time is lost in transit.

Seventy-Third VARIETY Anniversary

As for the future, we plan to make additions to our facilities that will make our operations even more self sufficient. We have already moved into the area of tv with a pilot of a proposed series based on the lead character from our hit movie of the past summer "Buckstone County Prison.

Perhaps most surprisingly of all, we are now starting to get inquiries from independent producers in Hollywood who are interested in the possibility of filming here. Instead of "going Hollywood," we may end up bringing some of Hollywood to North Carolina.

## Film Boom Of '78 **Eluded St. Paul**

During 1978, a year in which film biz was booming, exhibition flickered out here in downtown St. Paul and was reduced to a bargain sale, buck admission price in sister city Minneapolis's loop.

Plitt Theatres wrote off St. Paul after years of red ink operations, shuttering its 10 year old Norstar Theatre on July 30. St. Paul's half a dozen downtown filmhouses died off one by one. Norstar was the last to go. Its demise left loop businessmen and city fathers sniffling, but no one had a viable suggestion to make the Norstar a moneymaker.

General Cinema Corp. of Boston which pulled out of downtown St. Paul several years ago saw its Minneapolis loop trade continue to sag in 1978. In late summer GCC reversed the upward spiral of admission charges, initiating a \$1.50-\$3 scale at its four mainstem theatres. For a time GCC experimented with a buck admish at all times at its depressed Academy.

State Theater, another downtown Minneapolis fixture for nearly half a century, was sold to the Jesus People Church for use as an interim sanctuary. State had been dark for two years except for occasional concerts, roadshows and dance re-

Despite his sorry state of affairs, Minneapolis downtown exhibition was hardly a corpse. GCC's Mann Theatre cleaned up in November with an exclusive engagement of "The Wiz," and its Orpheum booked a winner in "Up in Smoke."

Plitt's Skyway triplex had its biggest year ever, registering fat grosses with "Goodbye Girl" and "Grease" and scoring a house record during the first two weeks of "Animal House." Still going strong in its fifth month, "Animal House" was threatening "American Graffiti's" record 26 week engagement. Skyway also hosted the national premiere of "Ice Castles"

## A Japanese 'Fest' Due

organized here by the Japan Foundation from Jan. 12-16.

Ken Takakura won the best actor prize for his performance in this picture in the 24th Asian Fest held in Sydney, Australia, in October).

Pic's director, Yoji Yamada, and Tadao Sato, leading Japanese film critic will both come to Thailand. Leading members of the Thai film industry will be invited to a film forum on Jan. 15. Main venue is Siri Hall theatre, Dusit Thani Hotel.

Yamada is probably best known

# Grim Vista For Spanish Pix Biz; Porn, Politics Bore Audiences; Not Enough Writers, Directors

the blues last year as production dropped from over 100 a year to around 60. Local features flopped, production coin was short and foreign pix glutted the market.

By year's end the Spanish industry was sunk in a full-fledged crisis as its First Democratic Spanish Film Congress was convened to thrash out the multifold problems besetting this otherwise prosperous market.

The local woes have many components and are complex in origin. After the death of Franco three years ago and the abolition of censorship, Spanish producers launched into a line of production which, naturally enough, concentrated on two major regions which had heretofore been restricted, namely politics and sex These at first generated considerable interest. Their topicality and daring and, above all, their novelty for Spain, outweighed the technical and entertainment value shortcomings. Some did very brisk biz, as, for example, "Asignatura Pendiente," "La Guerra de Papa," "Abortar en Londres," "Mi Hija Hildegart," "La Coquito" etc.

But with the abolition of any import restrictions, foreign sex films and a huge backlog of restricted films have been flooding the market. They are usually more outspoken than the local fare.

Meanwhile costs of production have zoomed, practically doubling in a matter of two years, so that even an average film will now cost at least \$300,000 to make. This is partly due to the rising cost of living in Spain, where prices are comparable to those in London or New York, and increasing demands from the unions, which are now quite strong.

Moreover, the government is presently two years behind in its subsidy payments to producers (15% of the b.o.) which total a whopping \$30,000,000. Many Spanish producers have had big flops on their hands last year, such as Elias Querejeta's "Blindfolded Eyes," Jose Frade's "Confessions of a Nun." Profilmes' "Somnambulists" etc. Also proving to be a washout was a spate of new product made by neophyte helmers with political "messages" which turned off audiences, because large sectors of the public are now bored by politics and are looking for old-fashioned entertainment for the \$2.15 admissions they're paying.

## **Paucity Of Talent**

The collapse has come partly as a result of a terrible paucity of talent on the part of scripters and directors, which has brought some companies to the brink of ruin as producers. Many have switched to 'The Yellow Handkerchief'' will the possibly more lucrative distribution of foreign films rather than risk their coin on questionable local

At the fall Mifed, significantly, there were virtually no producers but slews of buyers. The producers of former years are now keeping a low profile.

Impala-Incine production is down from 15 to 4; Jose Luis Borau hasn't made a film for two years: Elias Querejeta continues to make one or two a year; Emiliano Piedra has slowed down to a halt in production; Profilmes is also down to a virtual halt; Jose Frade has turned France: Kalender is keeping up its in a musical comedy for next fall.

pace to one or two a year; Lotus has Spanish producers were singing switched to distribution, as has partly Kalender, Andres Vincente Gomez and others.

> There are few projects in the hopper. The future looks pretty dismal with wobbly producers, no coin, little talent, zooming costs.

> Producers are, of course, aware of the crisis, and have succeeded in pushing through a two-for-one screening quota which obliges exhibs to run Spanish fare 112 days a year. The trouble is there isn't enough product, so at year's end exhibs were fishing out old successful Spanish pix like "Mi Querida Senorita" and "Novios de la Muerte" to fill the quota. In the proiected film law the quota has been removed, though producers are urging that it be included.

Due to the weak line-up of local product, big foreign films have flourished like never before. CIC, for example, is posting record billings for the year, though part of the reason for that is also a strong lineup of product and higher admission prices. But certainly local films like "Reina Zanahoria," "Sonambulos," "Blindolded Eyes," "Jaque a la Dama," "Vamonos Barbara," "Tiempos de Constitucion" etc. don't help any, and even may tend to discredit local films.

Surely the lesson to Spanish producers must be sinking in, and some are already talking of switching to more commercial action pix, local comedies, love stories. But at the moment there seems to be no light at the end of the tunnel and little talent or imagination in the train. The great promises of Spanish cinema of two or three years ago have all been dashed and we're back again to the humdrum scene of

## WALT DISNEY PRODS. TO RELEASE 10 IN '79

Walt Disney Prods. will release 10 films next year through its distribution organization, Buena Vista, with half that number coming from the studio's film library via reis-

Besides Disney's big budget science fiction production, "The Black Hole," currently planned for a Christmas release in select exclusive runs, highlights of the 1979 sked includes rerelease of "The Love Bug" next month as well as the reissue of two animated classics "Lady And The Tramp" next Christmas and "One Hundred And One Dalmations" in the summer.

Besides "The Black Hole" three other new productions are planned for release next year: "The North Avenue Irregulars," a comedy starring Edward Herrman, Susan Clark, Cloris Leachman, Barbara Harris and Karen Valentine, next February; "The Apple Dumpling Gang Rides Again," a sequel to the Tim Conway-Don Knotts western in the summer; and "The Spaceman And King Arthur," also for next summer.

Other reissues include: "Pinocchio," currently playing across the country with a featurette, "The Small One;" "Bedknobs & Broomsticks," a musical fantasy with live action and animation toplining Angela Lansbury and David Tomlinson for Easter; and "The Happiest Millionaire," starring Fred to coproductions with Italy and MacMurray as an eccentric tycoon

# ariety's' Film Reviews, 1978

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	ACI	
TITLE PUBLICATI		es eri
A Dama Do Lotacao (The Lad	v	
On The Bus)	. April 19	)
A Dream of Passion	. April 5	
A Santa Alianca (The Holy Al liance)	. June 28	
A Wedding Adela Jeste Nevecereta (Adela Hassa's Had Has Support Vet	9	
Hasn't Had Her Supper Yet; Adventures of a Dentist Advokatka (The Lawyer)	. July 5	:
Affinita Elettive (Elective Affinities)		Ì
Agent 69 Jensen i Skyttens Tegn (Agent 69 Jensen Ir	3	
The Sign of Sagittarius) Ai No Borei (Phantom Love)	. Aug. 2	
Aika Hyva Ihmiseksi (Pretty Good For A Human)	7	1
Akibiori (End of Autumn) Al Servicio de la Mujer Es-		
panola (At the Service of Spanish Womanhood)	Oct. 4	
Alambrista (The Illegal) Alicia En La Espana De Las	1	
Maravillas (Alice In Span- ish Wonderland)	May 24	
Aller Retour (Round Trip)	Aug. 16 April 26	
Alyam Alyam (Oh, The Days) American Hot Wax	May31 March 15 Aug. 30	
An Unmarried Woman Anton Der Zauberer (Anton	Feb. 15	
The Magician)	June 28	
Father's Happy Years)  Arkadas (The Friend)	March 29 Aug. 2	ı
Arriba Hazana (Long Live Hazana)	June 21	
Art of Killing	Nov. 22	
gardent (Attention, The Kids Are Watching)	April 26	
Aus Der Ferne Sehe Ich Dieses Land (I See This Land From		
Afar)	Oct. 11	
Autopsy	Aug. 2 Oct. 4 Sept. 13	
Avalanche	Sept. 13 Sept. 6 Feb. 22	
Baara (The Porter)	Aug. 23	
Japan Badi Blagoslovena (Be Bles-	June 14	
sed)	May 31	
Other Shore) Ballet Gayane	Aug. 23 Dec. 27	
Banished (Hanare Goze Orin) . Bare Knuckies	No. 1 Feb. 8	Ì
The Bees  Beli Bim - Chornoye Ukho		
(White Birn With Black Ear) The Betsy Beyond And Back	July 5 Feb. 15 Feb. 8	
Bhumika (The Role) The Big Fix	Nov. 15 Oct. 4	
The Big Sleep  Big Wednesday	March 15 May 24	
Bilbao The Billion Dollar Hobo	May 24 June 21	
Birjuk (Lone Wolf) Black Sun	March 1 May 31	
Blackout Blood And Guts	May 31 Sept. 20	l
Blue Collar	Sept. 20 Feb. 8	1
Blue Fin Blue Fire Lady Bluff Stop	Nov. 15 May 10 March 29	I
Bomsalva (Misfire) Born Again	March 22 Sept. 6	ı
The Boes' Son The Boys From Brazil	Sept. 20 Sept. 27	I
The Boys in Company C Brandstellen (Scenes of Fires)	Jan. 25 June 28	i
Brass Target Brave Maestro	Dec. 13 June 7	E
Breakfast In Bed Brigade Mondaine (Vice	April 12	8 E
Squad) The Brink's Job	Sept. 20 Dec. 13	
Brutes And Savages The Buddy Holly Story	Nov. 22 May 17	E
Bully Bye-Bye Monkey California Suite	Oct. 4 May 24	E
Capricorn One Caravans	Dec. 13 June 7 Nov. 8	E
Casey's Shadow	Dec. 6 March 8	E
The Cat and the Canary The Cat From Outer Space	Nov. 22 June 21	E
Chairchan Ondor Chana Ba- jna (Discover Turquoise		E
Mountain)	Aug. 16 Sept. 20	E
Chameleon The Chant of Jimmie Black- smith	May 31	E
Charleston (Surprise	Dec. 20	T
The Cheap Detective	June 21 June 7	E
Chez Nous	Sept. 20 Sept. 20	E
Chuen Chulamoon (Happy	Aug. 33	T
Confusion) Chui Petela (Hark to the Cock) Chuquingo	Sept. 6 May 31 Nov. 8	E
Chuquiago The Class of Miss MacMichael	Sept. 13	E

Sept. 13

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Έ	TITLE PUBLICATION	UN DATE	TITLE PUBLICATION	
31	Coach	Jan. 25	Eyeball (Gatti Rossi in Un Labirinto di Vetro)	Nov. 1
9	Come Perdere Una Moglie Trovare Un'Amante (Hov		Eyes of Laura Mars	Aug. 2
5	To Lose A Wife and Find a		Rain)	
8 6	Comes A Horseman	Oct. 11	Fedora	Aug. 23
:1	Confidence Pour Confidence (Confidences For Con	8	Midnight) Filip Cel Bun (Filip The Good)	
5	fidences)	Dec. 27	Filming 'Othello'	June 28 Feb. 1
4	Convoy Copculer Krali (The King of th	June 28	Firatin Cinieri (The Bad Spirits of the Euphrates)	Aug. 2
	Street Cleaners) Corleone (Father of the God	. Aug. 2	Fire In The Middle F.I.S.T.	May 31 April 19
2	fathers)	. Dec. 6	Five Days From Home Flammende Herzen (Flaming	April 19
9	Cosi Come Sei (Stay As You Are)	u	Hearts)	March 29 Feb. 15
6	Count Dracula and His Vam	-	Firmaskovturen (The Factory Outing)	March 1
4	Cseplo Gyuri Cu Minile Curate (With Clear	Aug. 23	Floor Show Flores de Papel (Paper Flow-	Nov. 8
4	Hands)	. June 14	ers)	March 15 May 3
4	Damien - Omen II	June 7	Follow The Star For Whom To Be Murdered	March 1 Dec. 20
6 6	Other Smile)	June 21	Force 10 From Navarone The Foreigner	Nov. 29
1	Christa Klages (The Second Awakening of Christa	1	Foul Play The Fox In The Chicken Coop	Jan. 18 July 12
0	Klages) Day of the Woman	June 21	Further Adventures of the Wilderness Family - Part 2.	June 28
8	Days of Heaven	Sept. 13	The Fury	Oct. 25 March 15
9	Death on the Nile Deathsport	Sept. 27	Gamin	June 21 Oct. 4
2	The Deer Hunter Der Kleine Godard (A Little	Nov. 29	Girlfriends Giselle	May 10 May 3
1	Godard)	Nov. 22	Go Tell The Spartans Goin' Coconuts Goin' South	June 14 Oct. 11
	Deutschland im Herbst (Ger- many In Autumn)		Goodbye Emmanuelle	Oct. 4 July 12
6	Deux Super Flics (Two Super	,	Good Guys Wear Black	June 28 March 8
ı	Cops)		Grease	June 7
2	mond)  Die Allseitig Reduzierte Per-		Jazz Party	April 26 May 10
1	(The All-Around Reduced		Gunes Ne Zaman Dogacak (When the Sun Rises)	Aug. 2
5	Personality - Outtakes) Die Flucht (The Flight)	June 28	Gunesli Bataklik (Sun Over The Swamp)	Aug. 16
3	Die Frau Gegenuber (The Woman Across The Way)	May 24	Hababam Sinifi Tatilde (The Dunce Class on Vacation)	Aug. 2
Н	Die Glaeserne Zelle (The Glass Cell)	June 21	Halbe-Halbe (Fifty-Fifty) Halloween	March 29 Oct. 25
4	Left-Handed Woman) Die Schweizermacher (The	May 31	Haro (Hue And Cry) Harper Valley P.T.A.	March 1 June 7
:	Swissmakers)	Nov. 29	The Hazing	Jan. 18 June 28
	Doctor Poenaru	July 5 June 14	Here Come The Tigers	May 31
	Doppio Delitto (Double Mur-	March 22	Paradise)	Sept. 27 Aug. 2
	Dora et la Lanterne Magique	Jan. 11	Hiev Up (Heave Up) High-ballin'	June 28 June 7
	(Dora And The Magic Lantern)	March 1	The Hills Have Eyes Hirourzi (Surgeons)	Dec. 20 May 31
	Double Suicide of Sonezaki	Oct. 25 Sept. 6	Hodina Pravdy (The Hour of Truth)	Aug. 2
	Doubles	June 21	Hoer, var der ikke, en, som to? (Did Somebody Laugh?)	Sept. 20
	Drevo Jelania (The Miracle	Oct. 4	Holocaust 2000 (The Chosen) U.S.	Jan. 11
	Tree)	June 21 July 26	Honning Maane (Honeymoon) Hooper	Aug. 30 July 26
-	Drunken Monkey In A Tiger's Eye	Nov. 29	(Puppets Under Starry	
1	Du er ikke alene (You Are Not Alone)	March 8	Skies)	Aug. 23 July 12
	Dugun (The Wedding) Dvoboj Za Juznu Prugu (Bat-	Aug. 2	Hot Tomorrows The Hound of the Baskervilles	May 3 Nov. 8
	tle For The Railway) E Atit De Aproape Fericirea	Aug. 16	House Calls	March 15 Sept. 20
	(Happiness Is So Near)  Ecce Bombo	Aug. 9 May 24	I Miss You, Hugs & Kisses I Tembelides Tis Eforis Kil-	May 31
	Ecoute Voir (Look See)  Editie Speciala (Special Edition)	Oct. 25	adas (The Slothful One of the Fertile Valley)	Aug. 23
	Egy Erkolcsos Ejszaka (A. Very Moral Night)		I Wanna Hold Your Hand Ice Castles Ich Zwing Dich Zu Leben (I'll	April 19 Dec. 20
	80 Huszar (80 Hussars) Ein Irrer Duft von Frischem	May 24	Force You To Live)	June 28
	Heu (A Terrific Scent of Fresh Hay)	June 28	If Ever I See You Again IIBel Paese II Gatto (The Cat)	May 17 Jan. 18 Jan. 18
	Ein Verdammt Gutes Leben (A - Hell Of A Life)	March 29	Il Messia (The Messiah)	May 10
	El Asesino de Pedrables (The Pedrables Murders)	Oct. 11	Il Regno di Napoli (The Kingdom of Naples)	June 28
	El Brigadista (The Teacher) El Cantor (The Singer)	March 15 Aug. 9	Return of Casanova (The Return of Casanova) Ils Sont Fous Ces Sorciers	Oct. 4
	El Lugar Sin Limites (The Place Without Limits)	Oct. 4	(These Sorcerers Are Mad)	Aug. 2
	El Monosabio (The Wise		In Alle Stilte (In All Intimacy) In Kluis (The Enclosure)	May 3 Feb. 1
1	Monkey) El Paso Wrecking Corp. El Recurso del Metodo (The	Aug. 2 Jan. 25		March 22
ŀ	Recourse to the Method) El Tango Cuenta su Historia	May 31	In Praise of Older Women In Search of Anna	Sept. 20 May 31
1	(The Tango Tells Its Story). En och en (One Plus One)	July 5	The Incredible Melting Man	Jan. 11 May 24
13	The End of the World In Our	March 22 May 3	Interiors	Aug. 2 June 28
1	Usual Bed In A Night Full of Rain	Feb 1	Interno D'Un Convento (Interior of a Convent)	Aug. 2
	Erika's Passions  Et Vive La Liberte (And Long	Feb. 1 Nov. 8	Invasion of the Body Snatchers Io Sono Mia (I Belong To Me)	Dec. 20 March 15
ı	Live Liberty)	Feb. 15 March 29	The Irishman	May 10
li	Eutanasia Di Un Amore (Break Up)	Oct. 25	(Asya's Happiness)	July 5 May 10
1	Every Which Way But Loose	Dec. 20 June 28	It's A Funny, Funny World  Jane Bleibt Jane (Jane Is Jane	July 19
'n	The Extras	Dec. 27	Forever)	April 26

•	010		
;	TITLE PUBLICATION		
	Jaque a la Dama (Check to The Queen)	Oct. 4	
	Jarha Fi Lhaite (A Hole in the Wali)	May 24	
	Je Suis Timide; Mais Je Me Soigne (I'm Timid But I'm	<b>:</b> 1	
	Treating It)	Sept. 6 May 24	
	Jo-Bachi (The Queen Bee) Joe And Maxi	June 21	
	Joerg Ratgeb, Maler (Joerg Ratgeb, Painter)	March 29	
	Jubilee	Feb. 1 Oct. 18	
	Just Crazy About Horses Kara Carsafli Gelin (The Dark-	Dec. 27	
	Veiled Bride)		
	Kihajolni Veszelyes (Don't Lean Out The Window)	May 24	
	King of the Gypsies The Kirlian Witness Kleine Frieren Auch Im Som-	Nov. 22	
	mer (Young Ones Are Even Cold in the Summer)		
	Kloden rokker (This Rockin' Globe)	March 29	
	Kneuss	Nov. 22	
	Koo Rak (The Lovers) Koonche Rak (The Key To	May 31 May 24	
	Love) (The Rural	Oct. 11	
	Teacher)	May 31 June 21 July 5	
	La Ballade des Daltons (The Ballad of the Daltons)	Sept. 27	
	(The Barricade at Point du	•	
	Jour) La Cage Aux Folles (The Mad Cage)	March 8	
	La Carapate (Out Of It) La Chambre Verte (The Green	Nov. 1	
	Room)  La Chanson de Roland (The Song of Roland)	March 29	
	La Cle Sur La Porte (The Key Is In The Door)	Oct. 11 Dec. 13	
	La Coquito	Feb. 1 Feb. 1	
	La Escopeta Nacional (The National Shotgun)	May 10	
	La Femme Qui Pleure (The Crying Woman)	Dec. 6	
	Mare)	April 5 May 10	-
	La Morte Al Lavoro (Death at Work)	Aug. 23	
	(The Woman From the Torrid Land)	July 26	
	La Part du Feu (The Fire's Share)	Jan. 11	
	(The Little Girl in Blue Velvet)	Sept. 6	
1	Vincent (The Prodigious	·	
	Life of Father Vincent) La Ragazza In Pigiama Giallo (The Girl in the Yellow Pa-	Sept. 13	
	jamas)	Feb. 8	
	sons)	May 24	
	and the Sky)	March 15 June 21	
	La Ultima Cena (The Last Supper)	May 3	
	La Vie Parisienne (The Parisian Life)	Jan. 18	
	La Vieja Memoria (The Old Memory)	Oct. 4 April 5	
	L'Adoption (The Adoption) L'Affaire Suisse (The Swiss Af-	Dec. 13	
	fair)	Dec. 20	
	Lam Ah Chun L'Amant de Poche (The Pocket	May 24 July 26	1
	Lover) L'Amour En Question (Love In	Feb. 15	t
	Question)	Nov. 1	3
	L'Argent Des Autres (Other Peoples' Money)	Feb. 1 Sept. 6	2 1 2
	L'Arma (The Gun) L'Enfant de la Nuit (Child of	Aug. 9	2
	the Night) La Palabras de Max (What Max Said)	Nov. 22 March 15	(
	Laserblast	March 15 March 8	
	The Last Campaign	Sept. 20	F
	gon	Feb. 15	i

#### **Brando Loses Bid** To Stop 'Superman'

Hollywood. L.A. Superior Court Judge George Dell has denied actor Marlon Brando's petition against Warner Bros., the Salkind organization and various other defendants for a temporary restraining order to halt payment of monies from the exhibition of "Superman."

June 14

April 12

April 26

May 10

Brando filed for an injunction even before release of the film asking for an accounting of revenues and the right to look into the financing of the picture.

#### Valenti's Advice

(Continued from page 9)

screenplay "The Devil's Lieutenant"; Nancy Dowd, 28, "Slap Shot," story credit for "Coming Home"; Ken Friedman, 28, co-author, "White Line Fever";

Barra Grant, 30, "Slow Dancing in the Big City"; William Lan-caster, 30, "Bad News Bears" and "Bad News Bears Go to Japan"; Vicki Polon, 30, "Girl Friends"; Patricia Resnick, 32, "A Wedding." screenplay for upcoming "Quintet"; W.D. Richter, 29, "Invasion of the Body Snatchers";

Thomas Rickman, 32, "Hooper". Judith Roscoe, 29, "Who'll Stop the Rain"; Alan Rudolph, 30, come to Los Angeles"; Joel Schumacher, 29, "Car Wash"; Ezra Sacks, 26, "FM;" Oliver Stone, 29, "Midnight Express"; Michael Weller. 36, "Hair.

#### Where From?

Where have they come from? How did they get into films? They have come from many diverse backgrounds and sources of training. Some tested their talents by making their own films, some by working in local and regional theatre groups. A good number studied and practiced filmmaking in colleges and universities, such as New York University, the University of Southern California, the University of California at Los Angeles, and the Center for Advanced Film Studies of the American Film Institute.

It was not easy for most of them. The competition was perhaps never keener. They had to be able to demonstrate notable qualities of excellence. But they made it and that was fortunate for the creativity of the motion picture. Their numbers will be enlarged in the years ahead as the public calls for more entertainment.

The recent good years that American films have brought, capped by a record-breaking 1977, are extending in 1978 for new records. For the first 10 months of this year the boxoffice gross is running 13% ahead of 1977 and admissions are up by 8%. The expansion of theatre sceeens continues, up by 8% in the last two years. The number of screens is now the highest since

The motion picture offers exceptional opportunities. I have no doubt that this art will be nourished by the creative gifts of many who are young and talented. That will assure its future — its long life. It is so with every form of artistic expression — this continual refreshing.

#### Geraldine Fitzgerald **Into Toronto Feature**

Geraldine Fitzgerald goes into 'Double Negative" for Compass Films. George Bloomfield is helming from a Thomas Hedley script based on a Ross MacDonald book, 'The Three Roads.'

Also in the cast are Michael Sarrazin, Susan Clark and Anthony Perkins. Lensing commences January in Toronto.

The Last Survivor

The Last Waltz ...

Le Beaujolais Nouveau Est

Le Dernier Amant Romantique

Arrive (The New Beau-

jolais Wine Has Arrived) . . .

(The Last Romantic Lover)

(Continued on page 40)

Industry screenings and sales contacts

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29. Internationale

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Films from all over the world For people from six years on

#### "The Stars Are Shining"

Retrospective: German Revue Films of the Thirties and Forties

German Series **Rudolph Valentino** New productions 1978/79

New Berlin Film Market Dooms A Video Rooms In rim warket In the Line Lenter Rooms 4 Video Rooms 6 Screening Rooms 6 4 Video Rooms 6 Video Rooms Information stands and conference more and con

# Reviews,

July 6 Roberte

Oct. 18

Rock 'n' Roll Wolf

*	Va	riety's' F	ilm	R
TITLE PUBLICATION	ON DATE	TITLE PUBLICATION	ON DATE	TITLE
Le Dossier 51 (The 51 File) Le Pion (The Pawn)	May 31	The Night The Prowler	Nov. 15	Rock 'n' R
Le Sucre (The Sugar)	Nov. 8		Nov. 29 July 26	Roger Co
Le Temoin (The Witness) Lebanon Why?			Aug. 16	Run For Ti
Legacy of Blood	March 8	utes of Yesterday)	May 31	S Lyubov
Legato Bluemcher		Nippon No Don — Yabohen (The Don of Japan — Big		Love an Sado (Thir
(Passion Flower Hotel) Lemon Popsicle			Jan. 18	Saen Saeb The Sailor'
Les Bronzes (The Suntanned	!	Noche de Curas (Priests'	Oct. 4	Sale Reveu
Ones) Les Chemins de l'Exil, ou Les		Night)	July 19	Same Time Sammy Ste
Dernieres Annees De Jean Jacques Rousseau (The		Count On Us)	Aug. 23	Sasquatch
Roads of Exile)	Dec. 27		May 24	Saxofone (Sayat Nove
Les Liens de Sang (Blood Relatives)		The Norseman	July 5 Nov. 15	The Scenic Schwarz U
Les Petits Calins (The Little		Nunzio	April 26	Und Na
Wheedlers) Les Rendez-Vous D'Anna		O Moravske Zemi (The Moravian Land)	Aug. 16	White Nights)
(Meetings of Anna) Les Ringards (The Small			Sept. 6	The Sea Gy
Timers)	Oct. 11	(Ocana, An Intermittent		The Secret
Les Routes du Sud Les Vautours (The Vultures)	May 3 June 28		May 24 Nov. 1	Secrets Seetha Kal
L'Etat Sauvage (The Savage State)	May 3	Oka Oorie Katha (The	May 21	ding) Selvi Boy
L'Hotel de la Plage (The Beach	•	Okupacija U 26 Slika (Occupa-	May 31	(The G
Hotel)	Feb. 8 May 10		Aug. 9 Dec. 20	Scarf) . Sgt. Peppe
Lille Spejl (Mirror Mirror)	Dec. 6 March 1	Olly, Olly, Oxen Free	Aug. 16	Club Ba
Lin Tse-hsu (The Opium War)	Aug. 23		Nov. 22	Bavaria
The Little Town of Anara Ljubav I Bijes (Love and	Aug. 23	Olyan Mint Otthon (Just Like At Home)	May 24	Sextette Shiwjot Ta
Rage)	Aug. 16	On Efface Tout! (We Forget		Was A L
Local Color	Aug. 16 April 26		Aug. 23	The Shout Showboat 1
Long Shot	Nov. 29 May 10		Jan. 18	Shraga Kat Siawase No
L'Ordre et la Securite du Monde (Order and Security	-	On The Yard Once In Paris	Nov. 15 Nov. 8	(A Yello Happine
of the World)	July 26	The One And Only	Jan. 25	Sieben S
L'Orfeo (Orpheus)	Oct. 18 Nov. 8	122 Rue de Provence (One Two	May 10	(Seven F
Los Dias Del Pasado (Days of the Past)	April 26	One Way Boogie Woogie Oro Rojo (Red Gold)	April 26 Sept. 20	Skateboard Skin Deep
Los Ojos Vendados (The Blind- folded Eyes)	•	The Other Side of the Mountain	•	Skytten (T)
Los Restos del Naufragio (The	May 31	— Part 2 Otietz Sergii (Father Serge)	Feb. 8 Oct. 25	Sinchev Ud Slow Danci
Remains of the Shipwreck).  Love and the Midnight Auto	May 31	Ottokar Der Weltverbesserer (Ottokar, The World Re-		Sluzhebni During (
Supply	June 7 Aug. 23	former) Our Winning Season	June 28 May 17	Smyateniye Feelings
Lude Godina (Foolish Years) .	Aug. 16	Outside Chance	Sept. 20	Solo
LuluLyftet (The Score)	May 24 March 29	Pablo	Oct. 4 Jan. 25	Solos En La At Dayb
Mackan	March 29 Aug. 2	Pantelei	May 31 Sept. 13	Somebody   Sonambulo
The Mafu Cage	May 24	Pas Koji Je Voleo Vozove (The	-	Sono State (Covert
The Magic of Lassie	Nov. 1 Aug. 9	Dog That Liked Trains) Pasja (Passion)	Feb. 22 Aug. 2	Speed Feve
Mais Qu'Est-Ce Qu'Elles Veu-	May 24	Passe Montagne (Mountain Pass)	July 26	Spirala (Sp Sport, Spor
lent? (But What Do They Want?)	March 8	Pastorale Patrick	June 28 July 26	Starhops The Steppe
Maisons Dans Cette Ruelle (Houses In This Alley)	Aug. 23	Pe Aici Nu Se Trece (No Trespassing)	June 21	Stevie Stici Pre S
Malibu Beach	May 24	Perceval Le Gallois	Sept. 13	fore Day
rape)	March 29	Pero No Vas A Cambiar Nunca Margarita? (But Aren't You		The Stick U Stin Let:
The Manitou	March 1 April 26	Ever Going to Change, Margarita?)	Nov. 22	(Shadow Stiny Hork
Marie-Anne	Aug. 2	Petey Wheatstraw Photo Souvenir	May 3	of a Hot S Stony Island
Lea)	Dec. 27	Picassos Aeventyr (The	Feb. 1	Straight Tir
Maternale (Mother and Daughter)	April 19	Adventures of Picasso)	June 21   Aug. 9	Strauberg I Here)
Matilda	June 21 May 31	Po Mai Tidet (The Widower) Pokoj z Widkiem na Morze (A	Jan. 25	The Stud Sudbine (De
Matsuri no Junbi (Preparation For The Festival)	Oct. 11	Room With A View on the		Superman . Susetz (Roc
Mean Dog Blues	Feb. 22 Feb. 8	Sea)	Aug. 23 May 31	The Swarm
Message From Space	Nov. 1	The Popovich Brothers of South Chicago	April 12	Sweeney 2. Take All of 1
Messer Im Kopf (Knife in the Head)	Oct. 25	Portret s Dojdem (Portrait in the Rain)	July 12	Talisman Tanczacy J.
Metamorphoses	May 17 May 24	Postjednji Podvig Diverzanta Oblaka (The Last Mission of		ing Hawl
Mig og Charly (Me And Charly)		Demolitions Man Cloud)	Aug. 9	Taugenicl
Millionaire In Trouble	March 29 July 19	Posowi Mnja w Dal Swjet Luju (Call Me From Afar)	July 5	Nothings) The Tempte
Miris Poljs Kog Cveca (The Smell of Wild Flowers)	May 31	Power Play Praznovanje Pomladi (The	Aug. 30	Thank God I
Miris Zemlje (The Scent of Earth)	Aug. 16	Call of Spring)	Aug. 16	That-A-V
Moi Laskoviy I Niejnie Zver (A		Preparez Vos Mouchers (Get Your Handkerchiefs Ready)	Jan. 11	The Third W The 39 Steps
Hunting Accident)	May 24 Aug. 9	Pretty Baby The Private Files of J. Edgar	April 5	Three Card Thursdays !
Moliere	May 31 Dec. 20	Hoover	Jan. 11 Nov. 15	Tiempos
Mon Premier Amour (My First	_	The Punk Rock Movie	June 21	(Times of Tigar (the T
Love) Money Movers	Sept. 27 Oct. 18	Queridos Companeros (Dear Comrades)	March 22	Tod Oder I Freedom
Moritz, Lieber Moritz (Moritz, Dear Moritz)	March 29	Questo Si Che E' Amore (The Night Before Christmas)		Toi Ippon n
Mouth To Mouth	May 10 Nov. 15	Raba Lubvi (Slave of Love)	June 14	Road) The Toolbox
Muenchhausen (The Adven-	1104. 19	Rabbit Test	F eb. 22	Tomorrow N
tures of Baron Muench- hausen)	June 21	Love)		Towing Trener (The
Muzhki Vremena (Manly Times)	May 31	Reina Zanahoria	Jan. 25	Trocadero 1
My Way Home	Nov. 15	Rekolekcje (Recollections) Rembrandt - Fecit 1669		cadero Bl <b>Two Solitud</b> e
Show)	June 28	(Rembrandt - 1669)		Umut (Hope Un Curore S
Nam Karng Yod Deo (The Last Dewdrop)	Dec. 6	Renaldo and Clara Return From Witch Mountain	Feb. 1	Heart)
National Lampoon's Animal House	June 28	Revenge of the Pink Panther	July 19	Un Hombre Otono (A
Ne Pleure Pas (Don't Cry) Netepichnaja Istoria (An Un-	April 5	Rheingold		tumn Flor Un Neveu
			June 28	Silent Ner

typical Story) .....

v. 1	Rock 'n' Roll Wolf	June 1	4
v. 29 ly 26		June 2	
g. 16		Nov. 19 Jan. 2	
y 31	S Lyubov I Nezhnost (With		
	Love and Tenderness) Sado (Third Base)	May 16 Oct. 11	
1. 18	Saen Saeb (Saen Saeb Canal)	Sept. 0	6
ct. 4	The Sailor's Return	June 21 April 5	
y 19	Same Time, Next Year Sammy Stops The World	Nov. 2	
ξ. <b>2</b> 3	Sasquatch	Dec. 27 Jan. 18	3
y 24	Saxofone (Saxophone)	Nov. 22 June 21	
ly 5	The Scenic Route	June 7	
7. 15 il 26			
	White Like Days and		
;. 16 ot. 6		Sept. 20 April 5	
	The Sealed Soil	May 10	)
y 24	The Secret Life of Plants	Dec. 13 Nov. 1	
v. 1		Nov. 29	
y 31	Selvi Boylum Al Yazmalim	14UV. 25	,
g. 9	(The Girl With The Red Scarf)	Aug. 2	,
2. 20	Sgt. Pepper's Lonely Hearts	_	
g. 16	Servus Bayern (Bye Bye	July 19	ŀ
. <b>2</b> 2	Bavaria)	June 28	
y <b>24</b>	Sextette	March 8	
	Was A Lad)	July 5	
23	The Shout Showboat 1988	May 24 April 26	
	Shraga Katan (Little Man)	Sept. 27	
ı. 18 '. 15			
v. 8	Happiness)	Aug. 9	į
1. 25	Sieben Sommersprossen (Seven Freckles)	June 28	1
y 10 il 26		Sept. 27 March 22	
. 20	Skin Deep	Oct. 4	
b. 8	Skytten (The Marksman) Sinchev Udar (Sunstroke)	March 1 Aug. 9	
. 25	Slow Dancing In The Big City .	Nov. 8	
	Sluzhebni Roman (Romance During Office Hours)	July 19	
e 28	Smyateniye chuvstv (Confused	0.01.4	
y 17 . 20	Feelings)	Oct. 4 March 8	
t. 4	Solos En La Madrugada (Alone At Daybreak)	April 26	
. 25 y 31	Somebody Killed Her Husband	Sept. 27	
. 13	Sonambulos (Somnambulists) Sono Stato Un Agente Cia	Oct. 11	
. 22	(Covert Action)	Aug. 23	
g. 2	Speed Fever	Sept. 20 May 31	
26	Sport, Sport, Sport	July 5	
28 7 26	Starhops The Steppe	March 22 Aug. 30	
21	Stevie Stici Pre Svitanja (Arrive Be-	Sept. 6	
. 13	fore Daybreak)	Aug. 9	
	The Stick Up Stin Letajiciho Ptacka	May 24	
	(Shadow of a Flying Bird)	June 21	
. 22 y 3	Stiny Horkeho Leta (Shadows of a Hot Summer)	Aug. 2	
b. 1	Stony Island	Nov. 15	
21	Straight Time	March 22	
g. 9 . 25	Here) The Stud	March 29 March 29	
. 20	Sudbine (Destinies)	Aug. 16	
. 23	Superman	Dec. 13 Aug. 23	
31	The Swarm	July 19	
12	Sweeney 2	May 3 March 8	1
	Talisman	May 31	
12	Tanczacy Jastrzab (The Dancing Hawk)	June 21	
g. 9	Tattooed Tears	Dec. 13	
	Nothings)	March 29	
y 5 30	The Tempter (L'Anti-Cristo) Thank God It's Friday	Nov. 1 May 17	ĺ
	They Went That-A-Way And	-	l
16	That-A-Way The Third Walker	Dec. 6 Sept. 20	l
11	The 39 Steps	Nov. 29	l
il 5	Three Card Monte Thursdays Never Again	Sept. 20 July 5	
11	Tiempos de Constitucion	0 21,7 0	l
15 21	(Times of the Constitution) . Tigar (the Tiger)	Oct. 18	1
	Tod Oder Freiheit (Death or	Aug. 16	
22	Freedom)	March 29	
h 1	Toi Ippon no Michi (The Far Road)	Feb. 22	
14 22	The Toolbox Murders	Nov. 8	
	Tomorrow Never Comes Towing	March 1	
24 1 8	Trener (The Coach)	May 24 Aug. 16	
25	Trocadero Bleu Citron (Tro-	_	
. 4	cadero Blue and Yellow)  Two Solitudes	Sept. 27 Aug. 23	
10	Umut (Hope)	Aug. 23 Aug. 2	
11	Un Curore Semplice (A Simple Heart)	Oct. 25	
15	Un Hombre Llamado Flor de	Jet. 20	
19 22	Otono (A Man Called Autumn Flower)	0	
26	Un Neveu Silencieux (The	Oct. 4	

		XMX XMX XMX XMX XMX	X XXXX XX
PUBLICATION		TITLE PUBLICATIO	N DATE
Wolf	June 14	Un Second Souffle (Second	
an: Hollywood's		Wind)	Aug. 30
<u>r</u>	June 28	Una Mujer, Un Hombre, Une	
Roses	Nov. 15	Ciudad (Woman, Man, City)	Aug. 2
e	Jan. 25	Una Settimana Come Un'altra	
Nezhnost (With		(Week In, Week Out)	Aug. 16
enderness)	May 10	Uncle Joe Shannon	Nov. 29
ase)	Oct. 11	Une Histoire Simple (A Simple	
en Saeb Canal) .	Sept. 6	Story)	Nov. 15
eturn	June 21	Unsichtbare Gegner (Invis-	
Dirty Dreamer) .	April 5	ible Adversaries)	May 10
ext Year	Nov. 22	Up In Smoke	Sept. 13
The World	Dec. 27	The Uranium Conspiracy	Aug. 30
	Jan. 18	Urgia (Calamity)	Aug. 2
ophone)	Nov. 22	Utopia	Oct. 4
	June 21	Vamonos, Barbara (Let's Go.	000. 1
ute	June 7	Barbara)	Oct. 11
Weiss Wie Tage	ounc .	Vas Y Maman (Go On Mama)	Aug. 30
hte (Black and		Vavoir MamanPapa Tra-	Aug. 30
ke Days and		vaille (Go See Moth-	
	Sept. 20	erFather Is Working)	Monch 15
			March 15
ies	April 5	Vinterboern (Winterborn)	Sept. 20
il	May 10	Violette Noziere	May 24
e of Plants	Dec. 13	The Virgin Witch	June 21
4624 - 1 - 112 - 4	Nov. 1	Viva Italia	July 12
ıma (Sita's Wed-		Vota A Gundisalvo (Vote For	
	Nov. 29	Gundisalvo)	March 1
Al Yazmalim		The Voyage of Emperor Chien	
With The Red		Lung	Oct. 25
Lonely Hearts	Aug. 2	Wai Tok Kra (An Old Woman)	Oct. 25
Lonely Hearts		Warlords of Atlantis	July 26
• • • • • • • • • • • • • • • • • • • •	July 19	Watership Down	Oct. 18
ern (Bye Bye		The Wedding of Zein	July 5
	June 28	Weekend of Shadows	May 10
	March 8	Who Is Killing The Great Chefs	
j Paren (There		of Europe?	Sept. 20
	July 5	Who'll Stop The Rain?	May 24
	May 24	The Wild Geese	May 24
	April 26	Winterspelt	March 29
(Little Man)	Sept. 27	The Wiz	Oct. 4
akusoku Hankeci		Wodzirej (Top Dog)	Oct. 25
Handkerchief Of		Word Is Out	March 8
	Aug. 9	Yasei no Shamei (Proof of the	
mersprossen		Wild)	Nov. 15
ckles)	June 28	Yeti	Jan. 18
ness	Sept. 27	Yim Sawasdi (Smile Hello)	Nov. 29
	March 22	Yompaban Cha (Heaven and	
	Oct. 4	Hell)	Feb. i
Marksman)	March 1	Youngblood	May 10
(Sunstroke)	Aug. 9	Yukinojo Henge (Yukinojo's	viay 10
In The Big City	Nov. 8	Revenge)	Aug. 2
man (Romance	1107.0	Ziduk (The Wall)	
ce Hours)	Index 10	Zmierc Prezydenta (Death of	June 14
uvstv (Confused	July 19	the President)	Eak ac
	Oct 4		Feb. 22
	Oct. 4	Zreadleni (Reflections)	Aug. 2
adamanda (Alono	March 8	Zvezdi v Kossite, Salzi v Och-	
adrugada (Alone	4:1 65	iete (Stars In The Hair,	
k)	April 26	Tears In The Eyes)	May 31
ed Her Husband	Sept. 27	Zwischengleis (Yesterday's	
Somnambulists)	Oct. 11	Tomorrow)	Oct. 11
In Agente Cia			
ion)	Aug. 23	Indies O'Seas	1
	Sept. 20	1 10010C 11 202C	

#### Indies U Seas

(Continued from page 7).

such as Betamax, VHS and video disk on one hand, and cable/subscription tv on the other.

#### **Lower Budgets Trapped**

This being the case, the demand today of the international buyer is for the big budget film (\$2,000,000 and over) with top name stars and a known successful director and writer. International buyers would prefer to commit large dollar advances to this type of project than they would to consider the completed medium budget project where they know what they have. Limited available playing time is killing off the lower budget independent feature overseas. The only alternative to this is the exploitation feature with a "gimmick" which would currently include disco films, science fiction, horror and high quality sex exploitation.

There is, however, a bright side for the independent producer/overseas marketer. This would be the increased competition amongst overseas distributors to acquire a picture before their competitor.

#### O'Seas Scouts Busy

With this in mind, more international distributors are traveling overseas for acquisition purposes. They not only visit U.S. and European production offices but they also travel to various marketing festivals such as Milan and Cannes in order to obtain advance information on future projects. A trusted producer or their representative has a much better chance today to pre-sell his feature in the overseas market. Thanks to this competition, a few mid-range budget projects are starting to find interest from overseas buyers. Films in this May 10 category which have been success-1 tent pix in the future.

fully presold would be New World's Manson Internation-'Piranha,'' al's "Tourist Trap" and "Vortex, as well as Crown International's 'Coach,'' "Malibu Beach" and Van Nuvs Boulevard '

There are, however, other problems in the overseas marketing of American motion pictures. While the recent devaluation of the dollar has increased American revenue overseas in terms of U.S. dollars. overseas distributors have been much more selective in terms of the number of films they will be distributing in the future. Further limiting purchases from Third World countries is the creeping nationalism which has distributors in such areas as the Philippines holding up purchases pending further word regarding the limitation of playing time to overseas product. This is already a major problem in countries like Brazil, Taiwan, Thailand and Indonesia. Foreign governments have many forms of trade restriction ranging from required playing time for locally produced product through the imposition of heavy duty and taxes on prints.

#### **Bucking The Trend**

Manson International in many ways is "bucking the trend." While previously Manson's focus was as a distribution company specializing in the representation of outside producers in their overseas sales, Manson will now be formally entering the production market. We believe that in order to obtain the highest commercial potential for a feature, it is the responsibility of the producer to research the broadest market possible, especially including the ever growing international market. From the film offered to us for overseas distribution, it is apparent that American producers do not do this. Statistically, Manson has viewed over 200 films in 1978, accepting only 12 of them for distribution. It's apparent that most producers of independent films aim for the U.S. market and do not have the overseas market in mind.

Manson's production schedule calls for four films over the next two years. The budgets will be in the area of \$750,000-\$1,500,000, all utilizing the formula of fast paced action, however, keeping in mind the sensitive censorable areas of sex and violence. In order to involve Manson's overseas clients, a list of potential actors and directors will be submitted with those clients choosing the candidates who have had the best track record in that particular country. Manson does, however, intend to utilize U.S. television names to secure a tv presale.

Principal photography on Manson's first feature is planned for March of 1979 with the complete promotional campaign to be prepared simultaneously with the production schedule. A product reel will be available at the 1979 Cannes

#### France Eyes U.S.

(Continued from page 9) and location work without the immediacy of the Wave in its time. 'Mountain'' emerged a murky tale of friendship as a Parisian and provincial get back to nature. Lauded at home, but without much b.o. success.

However there are a solid array of proven talents such as ex-wavers Francois Truffaut, Eric Rohmer, Claude Chabrol and Alain Resnais. There is Robert Bresson and some good commercially-oriented directors as Claude Lelouch, Pierre Granier-Deferre, Gerard Oury, Yves Robert and many others.

The potential is there. These, plus the many offshore additions to French film ranks, as Luis Bunuel, Moshe Misrahi, Walerian Borowczyk, Roman Polanski and others, could conceivably come up with po-

Nov. 8

Butterfly On The Shoulder)



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## TV Is The Heavy In Decline Of Italo Pix Biz, But Drop's Not Bad **Compared To Other Countries**

By FRANCO BRUNO

(Vice President-Secretary General of AGIS)

Rome. to the Eskimos — that Italian cinema is not doing so well. For at least the past two years Italian newspapers have done nothing but report a decline in boxoffice gross and

The film crisis is real, as real as the crisis in many other sectors of industry and commerce. We are in delicate political-economic-social phase, the so-called "emergency." The Andreotti government has reached agreement with 75% of Parliament on an emergency program to bring Italy out of the recession tunnel, to diminish the interest rate (once 20%, now under 15% but still well above the 6% required for admission to the EEC monetary serpent).

Italian cinema has clearly been conditioned by a general situation not at all rosy (though Italy somehow always manages to avoid the brink of disaster by inches or seconds). This atypical film industry – an industry without mass-produced models like Ford or FIAT. has been hurt by high interest rates. increased cost of production, distribution and exhibition, and did not go unharmed by terrorism in the big cities (where people now hesitate to leave their homes at night), and the limitation in family budgets for items other than food, clothing and household requirements.

#### Two Main Events

But the drastic change in filmgoing can be attributed — among many other reasons - to two principal events which occurred in the second half of 1976. First, was the reform of RAI-TV, followed by the liberalization of the media as a result of a Constitutional Court deci-

In the first instance, state television acquired a second channel and both channels became fully autonomous and competitive. There was an immediate increase in program quantity and quality, leading to an immediate increase in audience and audience endorsement. There was a further audience increase with the advent of color (more than 2,000,000 color sets were sold in less than three years).

Termination of the state radio-tv monopoly opened the gates to a proliferation of hundreds of private tv stations (over 500 at last count and over 2,000 private radio broadcasters), along with the appearance across the nation of relay towers from foreign broadcasters sending programs in Italian from Monte Carlo, Switzerland and Yugosla-

#### A Paradine For TV

Once described as a film nation with a long record of prestige and | success internationally and nationally (Italian films in 1975 had over 60% of the home market), Italy became the paradise for tv. It is estimated that more than 700 feature films are programmed every week and Rome alone averages more than 300 films a week. Some tv broadcasters operate 24 hours a day, transmitting one film after an 12. The Last Message other without interruption. In no 13. The Fist of Fury other country in the world has such | 14. Grease a phenomenon occurred with this | 15. The Wild Geese scope and effect — without the slightest discipline or minimum regulation.

The film critic of Il Giorno noted 18. Jumping Ash recently in a round table confer- 19. The Deep ence — one of the many that have spread across the land since the film \*Hong Kong dollar is valued at about 20¢

crisis started: "I am not surprised It is common knowledge — even that Italian cinema lost 80,000,000 admissions in one year; the surprise is that it has only been 80,000,-

> It is an undeniable fact that the swift and massive turnover from film entertainment and cinema houses to home video viewing caused a drastic drop in the market which was solid through 1975 (a year that registered a 12% increase in film grosses over the preceding year) by comparison with the sizable decrease in the rest of Europe of cinema activity, gross receipts, admissions and film production investment.

> Italian cinema — which offered the most economic national average admission price (under 1,000 lire) was hard hit above all by the sharp, unexpected competition from state ty and the myriad of private and foreign broadcasters hunting through film vaults for thousands of film programs.

> New legislation to regulate the private and foreign media is still only halfway to final approval. The film industry has not yet received tax relief, while the tv competitor does not even pay royalties in Italy, often programs films without having acquired rights, is not subject to any taxation and is free to program films banned to minors and adolescents in cinema houses

#### **Escaped Collapse**

It is almost a miracle that the film crisis did not lead to a total collapse but only because the Italian film industry has not lost confidence in cinema despite legislative delays and the malfunctioning of the film law; and loss of political support as the parties become more concerned with tv exposure (while the big parties share control of RAI). The industry is still awaiting the reform of the film law and is still subject to excessive taxes. Each ticket is double-taxed. In 1977 the treasury took a 82 billion lire slice of the boxoffice out of 343 billion lire in

Yet Italian cinema even today represents 374,000,000 admissions and 443 billion lire (\$500,000,000) and over 6,000 cinemas - approximately the combined total in these categories of the rest of the European community. Since 1956, Italy has lost 54.3% of its admissions (or gross volume is 193% higher than

But pastures are not greener in and exhibitor programming.

other parts of Europe. During the same period admissions in France dropped 41% from the 1956 high of 412,000,000 (about half of the total in Italy) while the number of admissions in 1977 was about 176,000,000 (against 374,000,000 in Italy).

#### Germany Drop

Admissions in West Germany dropped from 818,000,000 to 115,-000,000; in Great Britain the drop was from a high of 514,000,000 to 107,000,000. The same occurred in Japan where one billion 127,000,000 admissions in 1956 is now down to a mere 171,000,000 tickets sold (1976)

The drop in Spain was from 403,-000,000 in 1966 to 256,000,000 in 1976. As for the U.S., admissions dropped from four billion 403,000,000 in 1956 to one billion 63,000,000 in 1977 for a loss of 75.9%.

Because of the massive film programming on tv, Italian film audiences have become much more selective and filmgoers now leave their homes to see a specific film. not just any film. This is proven by seasonal statistics — characterized by a concentration of boxoffice gross on a limited group of popular films. The popularity of "Grease" as leading market grosser is understandable in terms of a filmgoing audience of which 80% are under the age of 25.

It is true that investment in film production has decreased 30% (as in the U.S. and elsewhere), but greater effort is being made to meet audience demand for quality films. The average film is destined to fade away. They have become losers. Standard product will no longer induce the home viewer to abandon his sofa. The outlook is for fewer films of greater appeal not only as a spectacle but in artistic quality,

Ermanno Olmi's "Tree of Wooden Clogs" — winner this year at Cannes — was in fourth place in the top grosser charts for premiere release in the 16 key cities at the end of November 1978. The lesson of recent years is the need to rationalize rather than improvise and this tendency is now documented by the fact that six out of 10 leading film grossers are Italian - with three of these six released by American companies.

Despite everything and everyone, the structure of Italian cinema to which so many artists, technicians, businessmen and specialists have contributed for so many years, is not going to collapse. The word "crisis" in its Greek derivation can also signify "transformation." Changes are on the way. A new rapport with the filmgoing audience is emerging because the audience itself is different, its social composition altered. Italian cinema must 445,000,000 fewer tickets) while come abreast of the times with new production techniques, release campaigns, method of distribution

#### Hong Kong's 20 Alltime Top Pix Gross-HK\* Dollar

- 1. The Private Eyes
- 2. The Contract
- The Tiger's Eye 4. Games Gambles Play
- 5. Towering Inferno The 72 Tenants
- 7. Jaws
- 8. The Way of Dragon
- 9. The Spy Who Loved Me 10. Money Crazy
- 11. King Kong

- 16. Close Encounters of
- The Third Kind 17. The Poseidon Adventure

#### WB-20th 5,716,515 Shaw Bros. 5,626,675 Universal 5,510,024 Golden Harvest 5,307,350 **United Artists** 5,267,856 Golden Harvest 5,056,559 Dino De Laurentiis 5,008,049 Golden Harvest 4,553,662 Golden Harvest 4,431,423 **Paramount**

20th-Century Fox **Bang Bang** Columbia

Golden Harvest

**Euan Lloyd** 

Columbia

Golden Harvest

Golden Harvest

Seasonal Films

Golden Harvest

3,894,978 3,875,745 3.673.494 3,596,029

8,531,699

7.823.019

6,251,633

4,172,006

4,013,214

3,966,997

# 80% Of Show Biz Titles Not Available In Bookstores

never appeared in New York book-

As in previous years biographies dominated sales, while best promoted were those of a scandalous or candid nature. Among them Christina Crawford's Mommie Dear-

est" (Morrow) and "Actress" by Elizabeth Ashley (Evans)

Once again old still photo show biz books of the "paste and Scissor" vintage continued notable in hard cover and large paperback for-

Categorically motion picture books were the most popular sellers, with theatre, television, dance, miscellaneous show biz subjects and enlightening text books on its history only contributed a small part to sales.

In the vast amount of show biz titles published, only a small number including those from major publishers were strategically placed in book shops

#### N.Y. Book Store Check

My own personal check on an early 1978 volume, "Shadowland The Search for Frances Farmer by William Arnold (McGraw-Hill) covered 10 Manhattan book stores not including specialty show biz book stores - with these results: (a) three proprietors would order the book upon request; (b) eventhough "Shadowland" was published in May, two stores did not even have it on display at the end of June (they were visited twice weekly from May until the end of June); (c) one outlet — no reason given did not carry the title; and (d) four stores had only a printed flyer and poster display.

About another excellent work, 'No Bed of Roses," an autobiography by Joan Fontaine (Morrow) published in September, visited the same 10 stores and found that six stores displayed the volume on the bottom rung of a shelf; two on the first rung, and only two stores displayed it in their windows.

Doubleday, more fortunate than other publishers due to managing a chain of stores, is able to give their imprint of show biz titles excellent display space at checkout counters and in store windows. This is also enjoyed by other publishers who own stores in Manhattan.

#### Few 'Best Sellers

Most show biz hardcover titles do not reach the best sellers list ("Mommie Dearest" now on top of list, an exception) but once in a softwill have cover edition its chances improved immensly on climbing up the paperback best sellers chart.

In the past year, Anne Edward's 'Vivien Leigh" from Pocketbooks made the list, along with paperback titles on Elvis which stayed on come to Laredo for the honor. the charts from the latter part of '77 through early '78.

Boates of Doubleday, "we handle is practiced by most publishers. Two big show biz titles published last fall by Morrow "No Bed of Roses" and "Mommie Dearest," were both advertised on radio and political thrillers. Among 700 pub- bration in San Antonio.

More than 80% of 600 show biz lishers in the U.S., 300 publish and book titles published during 1978 distribute annually one or more show biz titles.

> Scarecrow Press of Metuchen, N.J. and Gale Research of Detroit are specialist in publishing for libraries. Both have in the last several years contributed highly in supplying libraries, associations, and to individuals with interest in show biz books. Their selling techniques are based on monthly announcements, and an annual update of their cata-

Another facet is the regional publisher whose titles are sold in bookstores of their area, and spends some money on advertising his new titles in specialized consumer and trade journals.

#### Remote Plums

In Vermont, David and Charles, an excellent house with unusual show biz titles, publishes and distributes books from Great Britain. In 1978 D&C handled "The Carry On Book," an hilarious look behind the scene of the British film series, also an autobiography of Wilfred Pickles. None were available in major book stores. (New York publishers dominate the scene from coast to coast, barely leaving shelf space for regional and specialized houses.)

In 1978 only a small number of titles received "eye catching" promotions and bookstore displays: "Jack Benny" by Mary Living-stone (Doubleday); "A Gift For People" by Joe Franklin (Evans); "John Huston" by Stuart Kaminsky (Houghton Mifflin), not to be confused with Axel Madsen's "John Huston"; "Montgomery Clift" by Patricia Bosworth (Harcourt, Brace); "The Films In My Life" by Francois Truffaut (Simon & Schuster): "Love, Laughter and Tears -My Hollywood Story" by Adela Rogers St. Johns (Doubleday); 'Merman' by Ethel Merman (Simon & Schuster), "No Bed Of Roses," "Mommie Dearest" both from Morrow, "Working Diary Of Charlton Heston" (Dutton), "Joan Crawford" by Bob Thomas (Simon & Schuster); plus a number of ballet books, and some tomes on television and theatre.

#### Cantinflas To Laredo For Washington Celeb

Laredo, Tex.

Mario Moreno, better known on he screen as Cantinflas, is the Mexico designee for the 1979 Mr. International award to be presented during the 82d annual George Washington Brithday Celebration.

The award for Cantinflas, the Mexican comic and motion picture star, was contracted by Carlos Villareal, prez of the sponsoring Laredo League of United Latin American Citizens Council No. 12. The U.S. recipient for the 1979 honor will be announced later.

Moreno, who has numerous close friends in Laredo and Nueva Laredo, accepted the invitation to

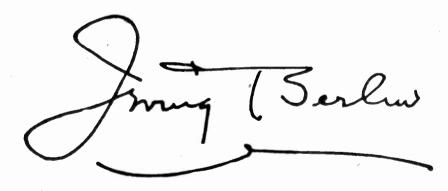
Last year's Mr. International (Senor Ontermacional) winners Publicity-wise, according to Reid | were U.S. Rep. Henry B. Gonzalez of San Antonio and Raul Velasco, each title separately," a theory that leading Me. ican television personality.

> Moreno is very presentative of Mexico as a successful entertainer, artist and humanitarian.

One of his most recent visits here television, a rarity, compared to was in September after serving as television campaigns given gothic parade marshall for a Diez y Seis romances, passion fantasies, and (Mexican Independence Day) celeMSM

**BEST WISHES** 





BOC	OKS REVI	<b>IEWE</b>
TITLE	AUTHOR	DATE
A Biographical Dictionary	Highfill, Kal- man A. Bar- num, Edward A. Langlans	Dec. 6
A History of Motion Picture Color Technology	Roderick T. Ryan Elizabeth Ashlev	Jan. 25 Oct. 11
Altered States	sky	June 21
American Silent Film The American Theatre	son	July 5 Nov. 29
An Actor Guide to the Talkies: 1965-1974	Andrew A. Aros, Richard B.	
An Encyclopedia of Quotations About Music	Dimmitt	Jan. 25 March 15 June 21
Annie: A Theatre Memoir	Martin Charnin Brown Meggs	March 8 March 15
Arlene Francis, A Memoir	Arlene Francis, Florence Rome	May 31
Aspen Audition Australian Film Posters, 1906-1960	Burt Hirschfeld Michael Shurtleff Judith Adamson .	Aug. 16 April 12 July 19
Back in the Saddle Again	Gene Autry, Mickey Her-	٠
Bandicoot	showitz	Oct. 18 April 12
Between Hell and Charing Cross Big Bad Wolves	Pamela Wilcox Joan Mellen Leo Walker	Nov. 15 March 8
Bloodline	Sidney Sheldon Jan Peerce	Aug. 2 March 29 July 19
Boesman and Lena, and Other Plays The Bright Lights	Athol Fugard Marian Seldes	Aug. 9 Nov. 8
Broadcasting in the Third World, Promise and Performances	Elihu Katz, George Wedell	March 1
Brother Ray	Ray Charles, David Ritz	Nov. 15
Citizen Paul	Gerald Pratley Ralph Schoens-	July 5
The Compound Cinema: The Film Writings of Harry Alan Potamkin .	tein Lewis Jacobs	Nov. 29 May 10
A Critical History of British Cinema . Cyd Charisse	Roy Armes Jean-Claude Mis-	Sept. 13
The Dancer's Book of Health Darling, You Were Wonderful	siaen	Dec. 20 Aug. 16 Jan. 25
The Detective in Hollywood Dirty Laundry Dizzy, Duke, The Count and Me	Jon Tuska Pete Hamill Jimmy Lyons, Ira	April 12 Oct. 4
Ferber: A Biography of Edna Ferber and Her Circle	Kamin Julia Goldsmith Gilbert	Nov. 8 March 22
Film Actors Guide: Western Europe	James Robert Parish	Jan. 25
Film Review 1978-1979 The Films of Jacques Tati The Five Lives of Ben Hecht	F. Maurice Speed Brent Maddock	Dec. 20 Jan. 25
Gable - A Pictorial History Geschichte des Films ab 1960 (Film	Doug Fetherling . Jean Garceau, Inez Cocke	April 26 Feb. 1
History From 1960)	Ulrich Gregor Hugh Fordin	Oct. 4 Jan. 4
Hello, I Must Be Going	Charlotte Chan- dler	May 31
Hemingway: High on the Wind The Hollywood Epic	Lloyd Arnold Foster Hirsch	Jan. 18 Dec. 6
Hollywood 70	Callisto Cosulich . B.J. Thomas,	Sept. 6
Honkers and Shouters	Jerry B. Jen- kins	Nov. 8 June 28
How To Make Money In Music	Herby Harris, Lu- cien Farrar	July 5
Inside Elvis	Ed Parker Garson Kanin	Aug. 23 Feb. 8
Young	Mary Livingston Benny, Hil-	
Jacqueline Bouvier Kennedy Onas-	liard Marks, Marcia Borie	March 15
sis	Stephen Birming- ham Jean-Claude Mis-	Sept. 27
The Liveliest Art (updated)	siaen, Jacques Siclier	Jan. 25 July 5
Love, Laughter and Tears	Adela Rogers St. John	May 31
The Magic World of Orson Welles Making It With Music The Making of an Opera: Don	James Naremore Kenny Rogers, Len Epand	Aug. 16 Nov. 8
Giovanni at Glyndebourne	John Higgins John Gruen	Nov. 8 Nov. 8 Nov. 29
Merman	Ethel Merman Mike Douglas.	May 3
Modern Jazz Dance	Carroll Carroll Fred Traguth	July 5 July 12
Mommie Dearest	Christine Crawford Patricia	Nov. 8
Montgomery Clift: A Biography More Or Less	Bosworth Kenneth More	July 26 Oct. 25

The Most Important and Misap- preciated American Films Since	•	
The Beginning of the Cinema	Jacques Ledoux .	Aug. 2
Motion Picture Camera Techniques .	David Samuelson	Nov. 29
Movie Stars, Real People and Me	Joshua Logan	Oct. 18
The Mystery of B. Traven	Judy Stone	Oct. 18
No Bed of Roses	Joan Fontaine	Oct. 4
No Pickle, No Performance	Harold J. Ken-	
	nedy	July 12
The Official Scottish Joke Book	Max Hodes	Nov. 29
On Broadway	Fred Fehl	Oct. 18
Organizacion Internacional de las		
Telecommunicaciones y de la		
Radiodifusion	Shaw	May 3
	Dominique Mail-	
Philippe Noiret	let	Dec. 20
The Polish Prince	Bobby Vinton	Nov. 29
The Polka King	Robert Dolgan	Jan. 11
The Real Elvis, Good Old Boy	Vince Staten	Sept. 6
The Red Raven	Lilli Palmer	Nov. 8
The Redd Foxx Encyclopedia of		** 0
Black Humor	Norma Miller .	May 3
Reel Facts	Cobbett Stein-	3.5 10
Reluctant Broadcasts: The FCC and	berg Barry Cole, Mal	May 10
the Broadcast Audience	Oettinger	Mov. 17
Robert Flaherty - A Guide to Refer-	William T. Mur-	May 17
ences and Resources	phy	Dec. 20
		Dec. 20
The Serials, Suspense and Drama by	Raymond Willi-	Feb. 8
Installments	am Stedman	Oct. 11
Shadowland	William Arnold	
	Alexander Walk-	Dec. 20
The Shattered Silents	er	Jan. 4
Showboat	Moles Keruger	March 2
Sinatrafile - Part Two	John Ridgway	May 10
Something To Make Us Happy	Linda Crawford .	Feb. 1
The Songwriter's Handbook	Harvey Rachlin .	Oct. 4
Star Shots	John Engstead	May 31
Star Trap	Simon Brett	May 31
Stars and Players (Film in Sweden) .	Peter Cowie	Feb. 1
Stormy Weather	J.C. Furnas	Jan. 4
Subscribe Now	Danny Newman .	Feb. 1
The takers	Robert Ackworth	Nov. 29
The Teamsters	Anita Loos Steven Brill	Oct. 4
Tennessee Williams: Letters to Don-	Steven Dilli	
ald Windham	Donald Windham	March 1
Trustable and Preshus Friend	Elsie Leslie	Feb. 1
Victoria and Disraeli	Theo Aronson	Oct. 18
Voyage	Sterling Hayden	March 8
Warner Brothers Directors	William R. Meyer	March 8
We remember Elvis	Wanda June Hill .	Aug. 23
Who's Afraid of Edward Albee?	Foster Hirsch	Oct. 18
Wit's End	James F. Gaines	March 1
The World of Tennessee Williams	Richard F.	
	Leavitt	Oct. 24
Your Show of Shows	Ten Sennett	Jan. 4
Zeitstuecke und Zeitgenossen (Con-		
temporary Theatre in the German		
Democratic Republic)	Heinz Klunker	Jan. 18
Zubin: The Zubin Mehta Story	Martin Bookspan,	
	Ross Yockey	Nov. 29
<b>3</b>	***************************************	~~~
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**AUTHOR** 

DATE

#### **Advising Literary Wretches: How To Survive Publication** MAX WILK MAXWILK

Westport, Conn. As a veteran of The Literary Wars — my latest novel, "The Moving Picture Boys," is my ninth, and agent, and she's sold it to a pubthere are six other various works of lisher, pay attention to an old my non-fiction sleeping peacefully veteran. Here are some of the away in the card-file of the local library — I feel qualified to pass on a | happen to you — in one way or few hints to those of you who are eyeing your typewriter and planning to start The Great American Novel. (Which these days includes practically everybody I meet.)

Let it be understood — I am in no way trying to dissuade you from writing. I wouldn't even try. Even if I were to take you by the hand and lead you into Marboro Books, or to publishers. the Barnes & Noble Sales Annex and show you all those endless stacks of "remaindered" books, all of them written by perfectly reputable authors who had a dream of making Number Three on the New York Times Best Seller List -(and published by publishers who suffered from the same vision) -Iknow that it wouldn't deter you for one minute from going home and starting to pound the keys.

those nice clean pages of manuscript paper. And when you're finished, and you've sent it off to an wonderful things that are certain to another — after publication day.

Immediate Setback

On the official date set by your major bookstores on Fifth Avenue. and find that the book is not in stock in two of them, and in the other two. it has been ordered, but for some reason it hasn't come up from the

You will receive a letter from your high-school English teacher, pointing out that on page 84, second line from the top, you have split an infinitive. And on page 167, fourth line from the bottom, the word "succinct" is misspelled. She closes her letter by saying that she finds your book "typical of the work you did in my class."

The local New Neighbors Club is holding a Book and Author Brunch. So go ahead, start using up all | They suggest that you come as one | greatest optimism and confidence.

of three guests, and that each of you speak for 20 minutes, to "entertain" the members. When you suggest that you might be paid for such an appearance, the Chairperson will tell you that the Club has no objection to you bringing along copies of your book and selling them after the lunch, which, for you, will be complimentary.

One of your friends will call and ask you whose picture that is on the jacket of your book, since it certainly cannot be you.

#### Fellow 'Artiste' Calls

A guy you haven't heard from since 1945, when he was your Master Sergeant in the Army, will write you a letter and ask you, for old times' sake, to read a manuscript he is sending you by separate mail, which deals with his reminiscences of 37 years in the tire-retreading business. He will also ask you, when you are finished reading it, to take it to your publisher and see to it that it gets into "the right hands.

The local library will order one

A producer from Los Angeles will call you up at 11:20 p.m. and do a rave about your book. He will tell you that while it presents a definite challenge, he's willing to tackle it as a possible film. He will get around to asking you to consider a deal in which he will option the property for  $12\,months,$  for \$1,000 down, against a final price of \$100,000 and ask you to consider meeting him in L.A. to discuss doing the first "rough" treatment of your book — for an additional \$1,000. When you have your agent call him, both of you will not be surprised to discover that the producer is out of town, on location, in the High Sierras.

Somebody will send you a bad review that your book received in the Hutchinson, Kansas news-

Having just spent 45 minutes on Jack O'Brien's talk show on WOR, plugging your book, you will wander over to Fifth Avenue and check into Brentano's to find out how well the book is selling. It is not in sight. The clerk will look up the title in the current Books In Print and tell you that the book isn't due to be published until three weeks from next

#### To Autograph Wrong Book

One of the neighbors will call and ask would you kindly autograph one of your books which she is planning to give her mother as a Christmas present. When she brings it over, you discover that she has bought a book you wrote in 1971, currently being remaindered for \$1 at Barnes & Noble.

You will go out of town to do other publicity for the book. One day you will do three shows in sequence. On the third one, you will be shoehorned into a local news show as star of a seven-minute "personality" segment. As the red light goes on in the camera, the host will lean over, smile cheerfully, and ask 'Now tell me, Mr. Wilk — what is this new book of yours about?"

At the end of six or seven weeks of such assorted experiences, you will open up a bottle of scotch, and when it's half consumed, you will promise publisher, you will check the four yourself that you will never write another novel.

> Two weeks later, you will find yourself on page 17 of a new one.

Best of luck with your book, pal!

#### Metro Looksee

(Continued from page 21) -

cation program one of unparalleled success

Based on the many strengths of the company, the opportunity for vigorous future growth in our diversified business, and the immeasurable value in the Metro-Goldwyn-Mayer name and trademark, we look to the future with the



# Je suis de mais je mais je me soigne



# Albina du Boisrouvray: "Film-goers in 90 countries have already bought their tickets. Have yours?"

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"FAIS-MOI RÊVER" DE ÉDOUARD MOLINARO. DIALOGUES DE FRANCIS WEBER. AVEC JEAN-PIERRE MARIELLE ET ANNIE GIRARDOT.

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# Production

**}\*** 

(AS OF DEC. 31)

**ALLIED ARTISTS** Starts, This Year . . . . . . 2 This Date, Last Year ...1

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#### AMERICAN INT'L

Starts, This Year . . . . . 4 This Date, Last Year ...5

#### THE AMITYVILLE HORROR

(Professional Films) 10/23/78, Toms River, N.J., L.A. EXP., Samuel Z. Arkoff; PROD., Ronnie Saland, Elliot Geisinger: Stuart Rosenberg, SCR., Sandor Stern: CAST, James Brolin, Margot Kidder, Rod Steiger, Murray Hamilton.

DEFIANCE
(AIP), 10/30/78, N.Y. EXP., Robert
Wunsch; PROD., Jerry Bruckheimer, Bill Gilmore: DIR., John Flynn; SCR., Tom Donnelly, Mark Tulin: CAST, Jan-Michael Vincent, Theresa Saldana, Danny Aiello, Lenny Montana, Lee Fraser.

#### **AVCO EMBASSY**

Starts, This Year .....5 This Date, Last Year ...4

#### RUDOLPH & FROSTY'S CHRISTMAS IN JULY

(Rankin/Bass Prods.) 5/30/78, N.Y. (ani mated). PROD.-DIR. Arthur Rankin Jr., Jules Bass; SCR., Romeo Muller; VOICES, Red Buttons, Ethel, Merman, Mickey Rooney, Alan Sues, Jackie Vernon, Shelley

#### GOLDENGIRL

(Backstage Prods.) 5/30/78, L.A. EXP. Elliott Kastner; PROD., Danny O'Donovan; DIR., Joe Sargent; SCR., John Kohn; CAST, Susan Anton, James Coburn, Curt Jurgens, Harry Guardino, Leslie Caron, Robert Culp, John Newcombe, Jessica Walter.

#### **COLUMBIA**

Starts, This Year . . . . . 12 This Date, Last Year ...7

KRAMER VS. KRAMER (Stanley Jaffe Prods.) 9/6/78, N.Y PROD., Stanley R. Jaffe; DIR.-SCR., Robert Benton; CAST, Dustin Hoffman, Meryl Streep, Jane Alexander, Howard Duff, Jobeth Williams, Justin Henry.

#### **ALL THAT JAZZ**

(Robert Alan Aurthur Prods.) 10/2/78, N.Y. PROD., Robert Alan Aurthur; DIR., Bob Fosse; SCR., Authur, Fosse; CAST, Roy Scheider, Ann Reinking, Ben Vereen. Cliff Gorman, Jessica Lange, Leland

#### THE ELECTRIC HORSEMAN

(Columbia/Universal) (Ray Stark-S. Pollack Prods.-Wildwood Enterprises) 11/2/78, Las Vegas, resumes in Jan. at St. George, Utah. PROD., Ray Stark; DIR., Sydney Pollack; SCR., Alvin Sargent. based on Paul Gaer original; CAST, Robert Redford, Jane Fonda, Willie Nelson, Timothy Scott, Nicholas Coster, John Sax-

#### AND JUSTICE FOR ALL

(Malton Films) (11/6/78, Baltimore, L.A EXP., Joe Wizan; PROD., Norman Jewison: SCR., Barry Levinson, Valerie Curtin: CAST, Al Pacino, Jack Warden, Lee Strasberg, John Forsythe, Sam Levene, Christine Lahti, Robert Christian, Jeffrey

#### WALT DISNEY

Starts, This Year . . . . . 4 This Date, Last Year ...4

#### THE BLACK HOLE

(Walt Disney Prods.) 10/11/78, Burbank PROD., Ron Miller: DIR., Gary Nelson; SCR., Jeb Rosebrook, Gerry Day; CAST, Scholl Anthony Parkins Rob ert Forster, Joseph Bottoms, Yvette Mimieux, Ernest Borgnine

#### ITC

Starts, This Year . . . . . 2 This Date, Last Year ...3

#### **METRO**

Starts, This Year . . . . . 4 This Date, Last Year ... 4

#### ORION

Starts, This Year .....8 This Date, Last Year ...0

(Orion-Geoffrey Prods.) (10 2 78, sus-

\*\*\*\*\* pended indef., started again 11/6/78, L.A. Mexico, EXP., Tony Adams; PROD.-DIR.-SCR., Blake Edwards; CAST, Julie Andrews, Dudley Moore, Robert Webber, Dee Wallace, Bo Derek.

#### **PARAMOUNT**

Starts, This Year . . . . . 12 This Date, Last Year ... 13

#### STAR TREK-THE MOTION PICTURE

(Roddenberry/Wise Prod.) 8/7/78. L.A PROD., Gene Roddenberry; DIR., Robert Wise: SCR., Roddenberry, Harold Livingston: CAST, William Shatner, Leonard Nimoy, De Forest Kelly, James Doohan, George Takei, Nichelle Nichols, Walter Koenig, Mabel Barrett, Grace Lee Whitney. Persis Khambatta.

#### **BON VOYAGE CHARLIE BROWN**

(Bill Melendez Prods.) 8/7/78, L.A. (animated) EXP., Lee Mendelson; PROD.-DIR., Bill Melendez; SCR., Charles Schulz. BLOODLINE

(David V. Picker for Geria Films Prod.) 10/9/78, N.Y., London, Paris, Rome, Sarginia, Munich, PROD., David V. Picker, Sidney Beckerman: DIR., Terence Young: SCR., Laird Koenig, based on Sidney Sheldon novel. CAST, Audrey Hepburn, Ben Gazzara, James Mason, Michelle Philips, Maurice Ronet, Romy Schneider, Beatrice Straight, Omar Sharif, Claudia Mori, Gert

#### **ESCAPE FROM ALCATRAZ**

(Malpaso/Siegel) 10/16/78, San Francisco. Hollywood. EXP., Robert Daley; PROD.-DIR., Don Siegel; SCR., Richard Tuggle: CAST, Clint Eastwood, Patrick McGoohan

#### STARTING OVER

(Par) 11/13/78, Boston, N.Y. PROD. Alan J. Pakula, James L. Brooks; DIR. Pakula: SCR., Brooks: CAST, Burt Reynolds. Jill Clayburgh, Candice Bergen, Charles Durning, Austin Pendleton, Mary Kay Place, Frances Sternhagen.

#### 20th CENTURY FOX

Starts, This Year . . . . . . 8 This Date, Last Year ...8

#### **UNITED ARTISTS**

Starts, This Year . . . . . 10 This Date, Last Year ... 15

#### MOONRAKER

(Les Productions Aristes Associes) 8/14/78, Paris, Venice, Rio de Janeiro. PROD., Albert Broccoli; DIR., Lewis Gil-PROD .. bert: SCR., Christopher Wood from Ian Fleming book: CAST, Roger Moore, Mi-chael Lansdale, Lois Chiles, Richard Kiel.

#### ROCKY II

(Chartoff-Winkler) 10/2/78, L.A.; Philadelphia, EXP., Gene Kirkwood; PRODS., Irwin Winkler, Robert Chartoff: DIR.-SCR., Sylvester Stallone: CAST, Sylvester Stallone, Talia Shire, Burt Young, Carl Weathers, Burgess Meredith, Joe Spinelli.

#### **AMERICATHON**

(Lorimar) 11/10/78, L.A. EXP., Edward Rosen; PROD., Joe Roth; DIR., Neil Israel: SCR., Israel, Monica Johnson, Philip Proctor, Peter Bergman; CAST, Peter Riegert, Harvey Korman, Fred Willard John Ritter, Zane Buzby, Nancy Morgan Richard Schaal, John Carradine.

#### UNIVERSAL

Starts, This Year . . . . . 10 This Date, Last Year ... 17

#### DRACULA

(Walter Mirisch-John Badham Prods.) 10 16/78, England, PROD., Walter Mirisch: DIR., John Badham; SCR., W.D. Richter, based on Bram Stoker novel; CAST, Frank Langella, Laurence Olivier, Donald Pleasence, Kate Nelligan, Trevor Eve. Jan Francis, Tony Haygarth, Janine Duvitski, Teddy Turner, Sylveste McCoy, Kristine Howarth.

#### 1941

(Universal/Columbia) 11/16/78, L.A EXP., John Milius; PROD., Buzz Feitshans; DIR., Steven Spielberg; SCR., Robert Zemeckis, Bob Gale, from story by Zemeckis, Gale, Milius; CAST, Dan Ayk-royd, Ned Beatty, John Belushi, Lorraine Gary, Murray Hamilton, Christopher Lee. Tim Matheson, Toshiro Mifune, Robert Stack, Treat Williams, Nancy Allen, Bobby DiCicco, Warren Oates.

#### AIRPORT '79 CONCORDE

(Jennings Lang Prods.) 11/16, France. Washington, D.C. L.A. PROD., Jennings Lang, DIR., David Lowell Rich; SCR., Eric Roth, CAST, Alain Delon, Susan Blakely, Robert Wagner, George Kennedy, Sylvia Kristel, Eddie Albert, Bibi Andersson, Cicely Tyson, Andrea Marcovicci, Chart, Martha Raye, John Davidson, Monica Tyson, Andrea Marcovicci, Charo,

#### WARNER BROS.

Starts, This Year . . . . . . 8 This Date, Last Year ... 13

#### THE MAIN EVENT

(Jon Peters Prod/Barwood Films) 10/2/ 78. L.A., Lake Tahoe, EXP., Barbra Streisand, Renee Missel, Howard Rosenman; PROD., Jon Peters: DIR., Howard Zieff: SCR., Gail Parent, Andrew Smith: CAST. Barbra Streisand, Ryan O'Neal, James Gregory, Whitman Mayo, Paul Sand, Patti D'Arbanville, Kristine DeBell.

#### THE IN-LAWS

(Warner Bros.) 10/16/78, Washington D.C., N.Y., Mexico, L.A. EXP., Alan Ark-in: PROD., William Sackheim, Arthur Hiller: DIR., Arthur Hiller: SCR., Andrew Bergman: CAST, Peter Falk, Alan Arkin, Nancy Dussault, Fran Drescher, Arlene Golonka, Michael Lembeck, Richard Libertini, Ed Begley Jr.

#### NO KNIFE

NO KNIFE
(Warner Bros.) 10/30/78, Colorado, Arizona, No. Calif. PROD., Mace Neufeld;
DIR., Robert Aldrich; SCR., Michael Elias, Fran Shaw; CAST, Gene Wilder, Harrison Ford.

#### INDEPENDENT

Starts, This Year . . . . 133 This Date, Last Year . 131

#### NUTCRACKER

(Sanrio) 7/1/78, Tokyo (animated) EXP., Shintaro Tsuji: PROD., Atsushi Tomioka: DIR., Takeo Nakamura; SCR., Shintaro Tsuji.

#### A MAN CALLED INTREPID

(Lorimar Prods./Astral Bellevue Pathe Prods.) 8/21/78, England 11/6 to Montreal EXP., Lee Rich, Harold Greenberg: PROD., Peter Katz, Jim Hanley; DIR., Peter Carter; PUB., David Novek, Joy Berger: CAST, Michael York, David Niven Barbara Hershey, Paul Harding, Gayle Hunnicutt, Flora Robson, Peter Gilmore, Renee Asherson, Ferdy Mayne, Ken James, Robin Gammel (TV in U.S. and

#### Canada: theatrical elsewhere). IT RAINED ALL NIGHT THE DAY I LEFT

(Caneuram Films) 10/17/78, Montreal, Israel. EXP., Claude Leger; PROD., Claude Giroux, Shlomo Mograbi; DIR., Ni-colas Gessner; SCR., Ted Allen; CAST. Tony Curtis, Louis Gossett Jr., Sally Kellerman, John Vernon, Lisa Langlois, Guy

#### THE VILLAIN

(Rastar-Mort Engelberg Prods.) 10/-18/78, Arizona. EXP., Paul Maslansky; PROD., Mort Engelberg: DIR., Hal Need-ham: SCR., Robert G. Kane: CAST, Kirk Douglas, Ann-Margret, Arnold Schwarzenegger, Paul Lynde, Foster Brooks Ruth Buzzi, Geoffrey Lewis, Laura Lizer Strother Martin, Mel Tillis, Robert Tessler

#### DISTANT CRIES

(Larry Schanke Films) 10/21/78, L.A EXP., C.L. Michaud; PROD., W. Schnake DIR.-SCR., Larry Schnake: CAST, Averil Jones, Bill Derringer, Lizabeth Fielding Nora Lester, Niki McAuley, Robin Marko Tamara Woodward, R.N. Bullard, Bobby

(Cecil Prunier Prods.) 11/6/78, Miami, Palm Beach, PROD., C. Gregory Earls; DIR., Cliff Robertson; SCR., Robert P. Davis, Cliff Robertson; PUB., Patricia Baum: CAST, Cliff Robertson, Horst Bucholz, Dana Andrews, Gordon MacRae, Milo O'Shea, Frank Converse

#### WHY NOT STAY FOR BREAKFAST?

(Argrove Ltd.) 11/6/78, Pinewood Studios, London, EXP., Danny O'Donovan Ray Cooney: PROD., Martin Schute, Alan Cluer: DIR., Terence Marcel: SCR., Marcel. Cooney; CAST, George Chakiris, Gemma Craven

#### SANCTUARY FOR EVIL

(Star Cinema) 11/6/78, S. Calif. EXP. George Foldes: PROD.-DIR., Lawrence Foldes: SCR., Linwood Chase; CAST, Aldo Ray, Meeno Paluce, Linnea Quigley, Barbara Monker, Cracker Phinn, Tamara Taylor, Chris Riley Jr., K.L. Garber, Cambra Foldes, Mark Meadows, Stephan Hun, Douglas White, Steve Lovy

#### THE BROOD

(Elgin International Prods/Mutual Prods Ltd) 11/14 78, Toronto, EXP., Victor Solnicki, Pierre David; PROD., Ivan Reitman: DIR.-SCR., David Cronenberg; PUB., Steve Chesley, CAST, Oliver Reed, Samantha Eggar, Art Hindle

#### STONE COLD DEAD

(Ko-Zak Prods.) 11/13/78, Toronto EXP., Peter Wilson: PROD., George Mendeluk, John Ryan; DIR., George Mendeluk: SCR., George Mendeluk from Hugh Gardner novel, "Sin Sniper:" PUB., Jeanne Grundl: CAST, Richard Crenna, Belinda Montgomery, Linda Sorensen, Chuck Sha-

#### THE DAVID GALAXY AFFAIR (Roldvale Ltd.) 41-13/78, London, EXP.

David Sullivan: PROD.-DIR., Willy Roe. 'AST, Alan Lake, Glynn Edwards, Bernie Winters, Diana Dors, Mary Nillington, Kenny Lynch

#### UP YOUR LADDER

(The Ladder Film Co.) 11/18/78, L.A. EXP. Chris Warfield; PROD., George Flower, DIR., Phil Kaufman; SCR., Phil Kaufman, Rose Kaufman; CAST, Chuck McCann, Mitzi McCall, Debbie Daws, George Jorden, Belinda Belaski, Mike Holt. Andy Veneto, Danny Williams

#### BEAR ISLAND

(Selkirk Films Ltd/Bear Island Films (UK) Ltd.) 11/23/78, Br. Columbia, Alaska, England, PROD., Peter Snell: DIR., Don Sharp: SCR., David Butler, Tony William son, Paul Wheeler, Murray Smith from Alistair MacLean novel; PUB., Pat Johnson: CAST, Donald Sutherland, Richard Widmark, Vanessa Redgrave, Barbara Par

#### kins, Christopher Lee. THE MUSIC MACHINE

(Daycastle) Norfolk International Pic tures) 11-27-78, London, EXP., James Kenelm Clark; PROD., Brian Smedley Ashton: DIR., Ian Sharp: CAST, Gerry Sundquist, Patti Boulaye, Clark Peters, Patrick Eastes, Mandy Paryment

#### THE ONION FIELD

(Black Marble Prods.), 11/28/78, L.A PROD., Walter Coblenz: DIR., Harold Becker: SCR., Joseph Wambaugh from own novel; CAST, Franklyn Seales, James Woods, David Huffman, John Savage, Ronny Cox

#### AGENCY

(RSL Films) 12/4/78, Montreal, PROD. Robert Lantos, Stephen J. Roth; DIR., George Kaczender; SCR., Noel Hynd from Paul Gottlieb novel; PUB., David Novek Berger & Associates, Lana Iny: CAST, Robert Mitchum, Lee Majors, Valerie Perrine, Alexandra Stewart, Saul Rubinek, George Touliatos, Al Waxman, Michael Kirby, Gary Reineke, Jonathan Welsh, Hayward Morse, Barbara Hamilton, Anthony Parr, Hugh Webster

#### THE CHANGELING

(Michaels/Drabinsky Prods.) 12/4/78 Y., Seattle, Vancouver, PROD., Joel B. Michaels: Garth H. Drabinsky: DIR., Peler Medak: SCR., William Gray, Adriand Morrall: CAST, George C, Scott, Trish Van Devere, John Coquillon, Melvyn Douglas.

THREE-DAY WEEKEND
(Alston/Zanitsch International Films) (212-846-5594) 12/6/78 Idyllwild, Cal. PROD., Jerome J. Zanitsch; DIR.-SCR. Emmett R. Alston; CAST, Dan Diego, Jody Lee Olhava, Blake Parrish, Jerry Zanitsch Richard Blye, Karen Stride

#### BYE, SEE YOU MONDAY

(Somerville House Prods.-Fildebroc) (Canadian-French) 12/11/78, Montreal EXP., Rosemary Christensen, John Videtle: PROD., Michelle de Broca, Nicole M. Boisvert: DIR., Maurice Dugowson: SCR. Jacques and Maurice Dugowson, from novel by Roger Fournier; CAST, Miou Miou, Carole Laure, Claude Brasseur, Frank Moore, Denyse Filiatrault, Gilles Carle Jean Beaudin.

#### A FORCE OF ONE

(American Cinema Prods.) (714-481-1266) 12/11/78, San Diego, L.A. EXP. Michael Leone; PROD., Alan Belkin; DIR. Paul Aaron: SCR., Ernest Tidyman: CAST Jennifer O'Neill, Chuck Norris, Clu Galager, Ron O'Neal, James Whitmore Jr. Bill Wallace, Ray Vitte, Taylor Lacher.

#### CABO BLANCO

(Hool-Joseph Prods.) (213-552-2151) 1/2/79 Mexico. EXP., Martin Smith, Pancho Kohner; PROD., Lance Hool, Paul oseph; SCR., Milton Gelman; DIR., J. Lee Thompson: CAST, Charles Bronson, Do-minique Sanda, Fernando Rey.

#### **Father Hill**

(Continued from page 16)-

Puerto Rico. They include Federal and state attorneys, county prosecutors, city and municipal attorneys, police legal bureaus and other members of the bar. (Subscribers also weighed a ton) and booked pasare limited to attorneys and law sage in 1923 for Europe. She never schools although all NOLC publications are available to the public). It in Paris five years ago.) has a rapidly growing list of subscribers among college and university law libraries.

#### McGeady's Experience

Director of the Center is Paul J. McGeady, who is the author of various articles on the Law of Obscenity, and who contributed the legal section to the Hill-Link Report of the Presidential Commission on Obscenity and Pornography.

the problem of obscenity, that the best weapon is the law and the battleground is the courtroom.

We would like to suggest to feminist organizations that their bombardment of letters and wires to Attorney General Griffin B. Bell, urging that he adopt a policy of vigorous enforcement of federal Morning Telegraph. anti-obscenity laws. The laws prohibiting interstate transportation, importation and mailing of obscene material — are on the books.

If the women demand enforcement — they'll get it.

#### Oberammergau

(Continued from page 10)-

meaning according to the context is not so broad but signifies "the leaders of the Jews" or "the adversaries of Jesus"

- Eliminate denigrating references and dramatic inventions which are not justified by Gospel accounts or documentary evidence. Among the many incidents cited by Professors Swidler and Sloyan are the play's treatment of Pharisees as a way of "insulting Jews in general" and placing them in situations and giving them dialogue and actions which are "historically unfound-

Avoid anachronisms such as the character "rabbi," since in Jesus' time, it was "only a form of address, but not yet a title" and Jesus, himslef, was addressed as 'rabbi'' which in those days literally meant "my master";

- Excise the anti-Semitic poetry" which is "clearly contradictory to Vatican II's Nostra Aetate." The professors added that, fortunately, this "would in no way injure the structure of the Passionsspiel":

- Be more historically accurate. The prime example is the character of Pontius Pilate who was "an uncommonly cruel, bloodthirsty, selfseeking Roman ruler" but who emerges in the Passion Play as "a very sympathetic, noble Roman who against all his best instincts was forced into allowing Jesus' death by the evil Jews.

#### Ziegfeld

(Continued from page 24)=

Howard, Harriet Hoctor, Hazel Forbes, Boots Mallory, Blanche Mehaffey, Noel Francis, and Harriet Lake all entered Hollywood with a Ziegfeld halo but outside of the very last one listed here just a few left an imprint. She changed her name to Ann Sothern and became a popular star.

It was Alfred Cheney Johnston, Ziegfeld's official photographer from 1917 through 1931, who once declared that every girl in the Midnight Frolic of 1919 was tested for films. Each and every one of them that is except — Dolores, the No. 1 showgirl of them all. Every agent and scout stalked the New Amsterdam Theatre endlessly to sign her. But she simply turned away, hung up her White Peacock costume which has become the regal symbol of the Ziegfeld era at its peak (it came back to Broadway. (She died

#### William Slater

(Continued from page 26)movie stars perched on shiprails of docked ocean liners for the leg art, and those waving from gangplanks, coming or going. Photos of Fairbanks in "Robin Hood," "Zorro" or "Thief Of Bagdad" costumes were sure raphy.

Morality in Media has learned, in over a decade of confrontation with Haddon Hall" costumes.

The film reviews in 1922, went mainly unsigned, with the exceptions of Paul Gallico for the News, Rose Pelswick, the Journal, Harriett Underhill, Tribune, and Quinn first "strategy of resistance" be a Martin, morning World; Mordaunt Hall's name on Times reviews began to show up in 1923. And then there was Louella Parsons, on the

Pickford and Fairbanks made it a policy to come to New York in the spring and fall, always enroute to European triumphal tours, coincident, of course, with the openings of their respective films.



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## Logistics Of A Talent Safari

#### **Columbia Pictures Underwrites Effort To Find Stars Of Tomorrow**

before

Hollywood.

Last July at the race track, actorafternoon is yet to be fully mea-

As they played the ponies, Melnick briefed Shelley on an idea he had for reestablishing contract players at the studio, urging Shelley to undertake a nationwide search for promising performers. The goal, Melnick explained, was to discover at least two new people "whom someday we may have to pay \$3,000,000 to hire.'

Shelley accepted the challenge and the result was the most ambitius example of a revived interest in talent development going on throughout the Hollywood lots as it's proven over and over again - via John Travolta, Farrah Fawcett-Majors, etc. - that today's unknown may instantly be tomorrow's expensive superstar.

Once Shelley let out word that he was seeking untried youngsters, he was deluged with 8,700 letters with photos. "I read each one twice," he recalls, "because if I missed one, it could have been the gem.

Initial looksees were followed up with personal interviews and auditions in N.Y., Chicago and L.A. While Shelley looked over the prospects. Col carpenters were busy renovating the old comissary on the studio's Burbank Ranch lot, converting it to a 50-seat theatre that would be the home of the Actor's Workshop, as the program was a masters degreee in business first. dubbed.

By mid-October, some 30 young men and women were picked and made their way to the lot to begin an intensive preparation for a career before the cameras under the tutelage of Shelley, with visiting help from directors like Arthur Hiller, Martin Ritt and Steven Spielberg.

The aspirants paid their own way to L.A. and supported themselves here while undergoing the training without pay. But the payoff for some was obviously worth it: A one year's contract with Col at Screen Actors Guild minimum of \$560 weeky, or \$305 without a SAG card.

Watching his charges work in the long gruelling sessions, attempting to pack as much learning as possible into a short period, Shelley observed, "They are wonderful in their own way, but they don't have the same discipline as my generation. They want to work hard, but they don't know how. Still, each one of them has the potential to be a star.

By the end of the year, Col had spent about \$200,000 on the idea, prompting Shelley to comment: 'That's a minor expense if we come up with one or two people who are worthwhile. It's a major expense if we don't.'

#### Stanfill Ronus

(Continued from page 11)

maximum bonus. And if, for some reason, 20th does not surpass the mark in the fourth quarter, ending Dec. 31 then Stanfill still has two more years to reach it.

A breakdown of the 1976-78 period tive in the area. shows that in 1976 fully diluted earnings were \$1.34 a share; in 1977, \$5.86 d'Amour, the Eros Center on the a share; and in the first nine months of 1978, \$6.30 a share.

The terms of the bonus agreement also provide that within one year after receiving the bonus, Stanfill will invest all of it - except those amounts necessary to cover — into 20th-Fox common stock strasse has no less than 575 beds

through purchases on the open market or from private parties or director-teacher Joshua Shelley the exercise of stock options or warhelped then-Columbia Pictures rants. One proviso in the bonus president Daniel Melnick pick four agreement: the audit and compenwinners but the real payoff of that sation committee of the board of directors may, at its discretion, determine that certain gains or losses do not fairly represent man agement performance.

> Also, under the agreement, the board agreed that any payment under this bonus plan would not reduce Stanfill's other incentive plan.

#### Women Presidents

(Continued from page 7) earlier films ("Zulu") made years

The change in 10 years has been phenomenal. There are now more than 500 graduate schools of business in the United States, but the blue-chip business schools - Harvard, Wharton, Stanford, etc., attract five or six applicants for every student they enroll. Perhaps it is that students today are more motivated - because schools cost so much more to get into - but the rewards are that much greater today also. After all, starting salaries for Harvard Business School grad-

Many of these young people are anxious to come into the motion picture industry. We should give them every opportunity. If I had seven sons and daughters, I would urge them all to be in the motion picture business, but to get the advantage of

uates a year ago averaged \$22,595.

Women are making excellent strides in the motion picture industry. With word that United Artists has named a woman, Claire Townsend, as Vice-President of Production, there is also a large new crop of women producers ready to burst forth on the movie screens. At that company, Joan Micklin Silver is producing and directing "Chilly Scenes"; Joann Corelli is now producing "Johnson County War" and Arlene Sellers is co-producing the new Sean Connery film. "Cuba." Claudia Weill made a strong impression this year with her highly original film, "Girl Friends" and along similar lines Universal's Stevie Phillips has taken on the entire producing project of "The Best Little Whorehouse in Texas' for stage and screen. Elly Sidel joined Fox as east coast production veep only the other day.

In addition, Sandra Harmon, writer-producer of TV's "Fast Friends," is readying production of four feature films; Rosilyn Selznick and Jan McCormick are producing the movie, "Collura: Actor With a Gun," etc. Julia Phillips, who made a name for herself as co-producer of one of the biggest films in motion picture history, "Close Encounters of the Third Kind," is preparing more major movies. Every motion picture company is getting the message: "Now, it's a wom- the time of its original concept an's world!

#### Hamburg Sex

(Continued from page 8) =

The majority work in the Palais Herbertstrasse, a small, closed off street where harlots pose in display windows in various stages of un-

dress to lure the mark. Palais and Eros have dimly lit courts for contact and opulently furnished rooms adjacent (mirrors are state and federal taxes for the bonus de rigueur) while the Herbertavailable.

However, many of the rooms which are leased to private enterpreneurs are empty, the result of a scarcity of girls, according to the "leasors," a euphemism here for pimps

Many of the girls have struck out on their own and are working in sex clubs or as call grils under the thin disguise of "photo models."

Of the erstwhile 700 streetwalkers once seen in the area surrounding the Hans Albers Platz (a square named after the late film actor whose many pix centered around Sankt Pauli in the days when it was still primarily a seaman's attraction), at least 200 have left.

What with women's lib and feminine emancipation, pimps no longer have the absolute control they once maintained over their wards.

The wars of rival pimp factions that formerly erupted periodically in Sankt Pauli are a thing of the past business is not what it used to be and not worth fighting over.

Crime in the area also appears to be on the wane. Cops at the Davidswache, the main police station in the district, say that muggings dropped from 245 in 1972 to 120 in

Though sex pervades the atmosphere, Sankt Pauli offers more than just the skin trade. Besides the porno cinemas, peep shows and sexpositions, there are restaurants with international cuisine, penny arcades, discos for the young set and dance clubs for senior citizens, a theatre offering rustic comedies in low German, an operetta house. firstrun cinemas and even a wax figure museum.

Besides a betting shop taking wagers on horse racing from the German and Paris tracks, there are numerous gambling halls with slot machines, cardtables and a form of roulette with the odds heavily in favor of the house

Despite the Hanseatic city's program of urban renewal for Sankt Pauli, the district's population has continued to drop over the years and at present every fifth person living there is non-German.

In 1950, Sankt Pauli's population was 53,000, 10 years later it was 43, 000 and today it is 26,000.

Apart from the district's seamy reputation, there are an estimated 11,000 apartment buildings badly in need of renovation.

Because housing is relatively cheap there, the district attracts foreign workers, mostly Turks, Greeks and Spaniards, who flooded into Germany during the boom years when full employment prevailed and labor was scarce.

#### Radio City?

(Continued from page 11) dable if it had been given straightforward support in the city's budget. However, he said he was concerned with the unreviewable diversion of anticipated tax revenues to the city.

The Museum of Modern Art has been planning a 44-story apartment building over air rights. It has been held up for three years and at would have cost \$43,000,000. At this time it's unclear when construction could begin now, because of financial reasons on higher estimates.

The N.Y. State Urban Development Commission, which has taken a hand in saving the Music Hall is favoring an office tower on the air rights over the theatre, with the revenues derived going for the upkeep of the Music Hall. Alternative plans also call for construction of an office building over air rights elsewhere in the Rockefeller Center complex, and construction of an office building elsewhere in the city, with revenues going to Radio City eration and astute promotion, he

# 'Will It Play In Peoria?'

**Old Vaude Jokes Needled The Town An Early Theatrical Boom** 

#### Illinois Salvage

(Continued from page 9) last April.

In November the center brought in Jose Greco in "Passion of Dracula," Vincent Price's "Diversions & Delights" and John Houseman's "Rômeo & Juliet." "Albee Directs Albee" will play an exclusive Chicago area engagement here week of March 20. Other first year offerings include Hermione Gingold in "Side by Side by Sondheim," "Sound of Music" and "Blackstone's Magic Show" by the great one's son.

What's remarkable is that the Paramount has revived Aurora residents' taste for local live the atre. Business is booming.

"We're moving toward a surplus in our first year's budget, something we thought was impossible," says Steve Rothman, the center's producing director. "We figured it would take two to three years to build a reputation, but it's happened practically overnight.'

Aurora's entertainment coup has far wider implications, Rothman points out. "Everybody's making out," he says. "The New York promoter-producer is making out, because he has - or will have - a whole new group of towns and theatres to play his shows.'

#### **Cash Flow Resumes**

Further quote: "People like me are making out, because we're able to get thousands and thousands of people inside a theatre for the first time in years. Residents are making out, because they're getting to see shows that have been on Broadway or are going to Broadway without traveling to New York or Chicago. In the past it was a case of people from here either going to Chicago or else not enjoying performing arts.'

And a significant point: "Municipal governments and taxpayers are making out because of the flow of new dollars into their downtown areas." The arts proiects also promise to bring new industries and hotels into their recharged loops.

Aurora isn't unique, Rothman claims. "If this can happen in Aurora, it can happen in any medium size city. Before we started there was a feeling here this area wasn't right for a cultural arts center. The blue collar population wouldn't support it, many felt."

Aurora's 85,000 residents are supporting the Paramount, and Rothman is confident a comparable number of people in Joliet, 35 miles away will ultimately back that city's Rialto Theatre revival project. "There's no question in my mind that the Rialto can be doing the same thing we're doing," Rothman insists. "This is a revival of the entertainment field. We're getting back to the way it was at the turn of the century when every town had an opera house."

Rothman foresees a rural legit circuit and development of new professional touring groups, creating new acting opportunities, as added advantages of the various civic center projects. "If we don't organize one right here in Illinois, we're crazy," he observes.

Rothman has one note of caution for civic planners following in Aurora's footsteps. Building a new facility or renovating an old one and then simply opening the doors won't do the trick. Each of the projects will require lotsa community coopsays. Success won't be automatic.

Peoria.

The Richard Nixon administration dug the phrase "will it play in Peoria?" out of show biz mothballs and incorporated it into its political strategy.

Origin of the catchword remains obscure. Good guess is that it's a hand-me-down from vaudeville days, and its connotation is probably more positive than negative. For nearly a century, Peoria was a thriving show town.

In later years, however, Peoria became the butt of vaude and burlesque comedians' jokes. Standards were: "Say, I hear you got married. How did that happen?" "I was playing a split week in Peoria and it rained." ... and ... "Have you ever played Peoria?" "Peoria? Oh, yeah, I played four years there one night." (Variations, all, on Philadelphia jokes.)

Put down gags created such a mass inferiority complex that to this day some Peorians refer to home as "down state." Portraying Peoria as a lifeless burg was a burn rap. It was a lively burg with drop-in sex parlors in the long ago.

Don Marine, pubaffairs manager of Caterpillar Tractor's East Peoria plant and longtime head of Illinois Central College's theatre department, spent two years researching a thesis on professional theatre in Peoria during the 1800s. Marine found that theatre was big in Peoria long before the Civil War, that 296 plays were presented in 1857 and that such big names as Sarah Bernhardt, Eleonora Duse, Ellen Terry, Otis Skinner, Beerbohm Tree and Tommaso Salvini, among many others, made Peoria appearances in the 1880s. Stock companies from Chicago, St. Louis and New Orleans set up resident seasons in Peoria. "They came here," Marine explains, "because this was a lucrative show business town.

#### Big Until 1930s

Live theatre had a profitable haven in Peoria until the 1930s when talking movies and radio killed vaudeville. Town hasn't retained its old rep, but with a wide cross section of population and industry it's still a major sounding broad for new products and tv advertising cam-

Among things that will successfully play Peoria today are Burt Reynolds movies, films of the 'Walking Tall' genre, rock and country western music and top rated tv shows such as "Happy Days," "Little House on the Prair-"Three's Company" and "Laverne & Shirley.

Peoria gives a cold shoulder to foreign and art films, X rated pictures, Shakespeare, Woody Allen, Neil Simon and Walter Cronkite

Other popular favorites are "Hee Haw" and "The Lawrence Welk Show," and Peoria is the home of the Corn Stock Theatre, Koliseum and Country Bumpkin. But anyone writing Peoria off as hopelessly hayseed should be advised: the median income is \$15,109; there's a college alum for every three high school grads; and Peoria residents pumped \$5,745,559 into 33 local arts organizations in 1977.

City is the world headquarters of Caterpillar Tractor which employs 33,500 of the area's 356,000 inhabitants. As a local observer notes, 'Peoria pulsates because of Cat.'

Elliot Silverstein will direct 'Underworld: A Rock Musical'' for Avco Embassy Pictures. The musical, the first in AvEmb's history, is scheduled to roll next fall in Las Vegas.



# BIG RENTAL FILMS OF

(U.S.-Canada Market Only)

(Continued from page 17)

Wilderness Family (reissue)	. 2,588,000
Paradise Alley (S. Stallone; Roach/Suppa; Univ.; September)	
Watership Down (M. Rosen; Avemb; November)	
Last Waltz (M. Scorsese; R. Robertson; UA; April)	. 2,500,000
Who'll Stop The Rain? (K. Reisz; H. Jaffe/G. Katzka; UA; August)	. 2,500,000
The Driver (W. Hill; L. Gordon; 20th; July)	
Coach (B. Townsend; M. Tenser; Crown; March)	
The Big Sleep (M. Winner; E. Kastner/M. Winner; UA; March)	. 2,100,000
Good Guys Wear Black (T. Post; A.F. Bodoh; ACR; May)	. 2,000,000
Blazing Saddles (reissue)	
You Light Up My Life (reissue)	. 1,900,000
Somebody Killed Her Husband (L. Johnson; M. Poll; Col; Sept.)	
Malibu Beach (B. Rosenthal; M. Tenser; Crown; May)	. 1,750,000
Madame Rosa (M. Mizrahi; Lira Films; Atlantic; April)	. 1,680,000
Warlords of Atlantis (K. Connor; J. Dark; Col; July)	.1,600,000
It Lives Again (L. Cohen; WB; May)	
Jason and the Argonauts (reissue)	
The Manitou (W. Girdler; Avemb; February)	
The Next Man (reissue)	. 1,450,000
Big Wednesday (J. Milius; B. Feitshans; WB; May)	
Chicken Chronicles (F. Simon; W. Shenson; Avemb; Oct. 1977)	
Hollywood High (P. Wright; P. Perry; Peter Perry; July)	
Goin' Coconuts (H. Morris; J. Cutts; Osmond; October)	. 1,234,648
The Sea Gypsies (S. Raffill; J. Raffill; WB; April)	. 1,200,000
A Piece of the Action (reissue)	
I Wanna Hold Your Hand (R. Zemeckis; Asseyev/Rose; Univ; April)	
Ode to Billy Joe (reissue)	.1,100,000
Stingray (P. Taylor; D. Ham/B. Bruce; Avemb; June)	. 1,100,000
Alice Sweet Alice (Communion) (A. Sole; R. Rosenberg; AA; Sept. 77)	
Girl Friends (C. Weill; Weill/Sanders; WB; May)	
The Pack (R. Clouse; Weintraub/Heller; WB; August 1977)	
The Medusa Touch (J. Gold; Grade/Milchan/Kastner; WB; February)	. 1,000,000
Youngblood (N. Nosseck; N. Grillo/A. Riche; AIP; February)	
Jennifer (B. Mack; S. Krantz; AIP; February)	
Here Come The Tigers (S.S. Cunningham; Cunningham/S.C. Miner; AIP; April)	. 1,000,000
Our Winning Season (J. Ruben; J. Roth; AIP; June)	. 1,000,000
The Norseman (C.B. Pierce; AIP; June)	. 1,000,000
· · · · · · · · · · · · · · · · · · ·	

# Can. 16m Rentals Survive In Era Of Tape Technology?

By SETH M. WILLENSON

(V.P., Films Incorporated)

lease of a theatrical feature and the recreation. easiest to sacrifice in the development of entirely new systems. As to equip themselves with one-half the nontheatrical industry ap-inch equipment and develop their proaches the 1980s, its rapid growth own film libraries at a legal \$69.50 of the 1970's has levelled off and its from the magnetic video library or responses to the video marketing ef- at less than \$30 by recording every fort is almost meaningless. In the major feature more than six 1990s the 16m projector may very months old without commercial inwell be the property of a few eccen- terruption off of Home Box Office or trics and museums.

At the present time the feature audience want? film nontheatrical industry is organized along a rental pattern with its has indicated that pay cable will the primitive technology of 16m become a substitute for the audfilm. By understanding the major lence that went to multiple movies a nontheatrical markets it is easy to week - most significantly the youth understand the seriousness of vid- market — and this becomes poseo in relegating the industry to irre-

the scope of the industry indicate a priced less than a stereo and can gross of \$60,000,000 a year for 16m also tape "Saturday Night Live" off feature films. The most important the air. markets are colleges, schools, institutions, recreational use, home trical industry is a slowing of deshows and remote area community theatres.

The 1970's marked a rapid growth in the college exhibition of features which has peaked by 1979. As the majors moved to maximize exploitation of a picture within a year and college or high school, how can a costs forced the closing of suburban theatres nationally, collegesponsored exhibitors developed Wrath" at \$100, when they can be lestrong audiences.

Despite the film scholarship image and sophistication of places like with a VTR unit for around \$500? Berkeley, Cambridge, Ithaca, New York, or Madison, Wisc., the most effort is oriented towards retail con-

The impact of the new video tech- Whispers" or "Heart of Glass." A nology on the nontheatrical and number of factors have influenced audio visual industry can be looked the softening of demand including upon as a model for its effect on the the early sale of movies to broadcommunication and learning pat- cast tv, cable tv penetration, multiterns of our society. Nontheatrical is plexing of local theatres, Home Box the least significant aspect of the re- Office and the changing emphasis of

> As dormitories and unions begin Showtime, what will the college

The Gallup survey of movie habsible when HBO can be shared by roommates for a few dollars a At the current time, estimates for month and when a VTR unit is

Where mand and decrease in audience size and a movement towards a more specialized market — a throwback to the early 1960s.

#### In The Classroom

In the classroom, whether it be in rental market exist for "Citizen Kane" at \$110 a rental or "Grapes of gally purchased on half-inch tape for under \$50 or even given away

The entire software marketing popular films were "Butch Cassidy sumers but teachers are individual and The Sundance Kid" and "Little consumers and at a time when Big Man," rather than "Cries and school boards are conscious of ex-

penses and entire libraries can be created for a fraction of rental costs. the ambiguity of copyright and fair use doctrine over whether any protection exists for the copyright holder, education purchases will be resolved unfavorably for proprietary interests. The feeble enforcement efforts of the Motion Picture Producers Assn. will not help control the situation.

Right now a BOCES (Bureau of Co-op Educational Services) with the support of New York State has been distributing feature films and tv shows based on a fair use doctrine with a less than active stance by the industry. Already analysts of the education industry indicate that school systems are using Federal funds to purchase one-half inch format equipment and if the recent ascendancy of VHS over Betamax continues, then whatever conservatism held back purchase of equipment until the format issue was resolved will disappear and there will be a rush of educators to one-half inch and the death of the classroom industry

#### In Other Markets

In other nontheatrical rental markets, the cost factor of videotape and ease of tape and ready availability of product will diminish the importance of 16m film. Bars and resorts are already discontinuing 16m programs for Advent systems and big screen video and pay cable. No one will rent a film for home use if they can buty it ior \$50 and trade it with their friends or see it on the air for \$10 a month. They will spend their recreation dollar in different ways. Recently a Federal prison cancelled "Coma" from its 16m film program because it was playing on HBO.

If the consumer market regularly accepts films as may be indicated by the 20th catalog on Magnetic Video, the possibility of millions of customers purchasing feature films is an intriguing, if a necessary unpleasant, one for the nontheatrical industry

Is the best way to protect residual rights in a property to sell it off without controls on other markets? The marketing leaders of the mo-

(Continued on page 58)

From 1948 to the end of 1977 Bulgaria has produced a total of 2,863 films, of which 295 are feature films, 307-animated (174 cartoon, 133 puppet and strip films), 2,259-popular science and 11 documentary films (the latter since 1976).

#### DISTRIBUTION

The average admission price is 0.25 lev. Average attendance is 13 times per head of the population. There are about 160 film premieres a year in the country. Of these, 20 are Bulgarian, 140 are foreign films, about 100 of latter from socialist countries, 40 from other national sources.

#### **IMPORT-EXPORT**

About 470 Bulgarian films were sold abroad in 1977 (225 to the socialist countries and 245 to other countries) and about 166 foreign films are bought a year (100 from socialist and the rest from Western and developing coun-

Every year two creative reviews are organized (in spring and autumn), attended by delegations from the socialist countries, for the selection and purchase of new Bulgarian films.

On its part the Selection Commission is present at the reviews organized by the other socialist countries. Western films are bought on the trade markets independently arranged, or at the large international festivals all over the world. Bulgarian films are also offered on these markets. There is a Selection Commission in Sofia, for the selection of films in which writers, directors, purchasers and public figures take part.

#### **FESTIVALS**

Since 1961 a National Festival of Bulgarian Films (Director Marko Markov) is held in the Black Sea City of Varna. Up to 1974 its programme consisted of feature and short films produced in one year by Bulgaria. Since then the Festival in Varna has specialized in presenting and awarding prizes to feature films between two Festivals in a two-year period. The Golden Rose is the Grand Prix awarded by the Jury.

#### **PRIZES**

From its foundation to the present day Bulgaria has been awarded 463 international prizes and distinctions won by 320 films.

#### **FILM EDUCATION**

Up to 1973, film specialists in Bulgaria obtained their training at the Academy of Dramatic Art in Sofia and at film academies abroad (The Higher State Institute of Cinematography, Moscow); in the film institutes of Lodz (Poland), Prague (Czechoslovakia), Babelsberg (the German Democratic Republic), Bucharest (Romania) and certain Western coun-

In 1973, a chair of the cinema (Headed by Nedelcho Milev) was founded at the Academy of Dramatic Art in Sofia with three departments: for film direction, training cameramen and cinema criticism, with a four year course. The teaching staff consists of Bulgarian film directors, cameramen and film critics, historians and theoreticians.

## 16m Prints Find Thriving Market In Asian Film Societies, Hotels

By FRED MARSHALL

Hong Kong.

Asia seems to be looking for new vays of presenting motion pictures besides showing them in cinemas, As a result, 16m, non-theatrical films are making a comeback.

In Bangkok, for instance, the biggest bargain for film buffs is the Cine Club of the American University Alumni Assn., which runs an English-speaking, American-style university. The main source of their films is the U.S. Information Service, which brings in pix without duty and has a large selection of foreign material available as well as

In addition to the AUA, the German-language Goethe Institute has a backlog of German films with English titles available in 16m. They have regular public showings in either the AUA or a local hotel. They show everything from old Fritz Lang pix to the current Wender and Fassbinder films.

The Alliance Française has its own 16m cinematheque, where its product ranges from vintage Gerard Philippe and Jean Gabin to the newest titles of Lino Ventura and Mireille Darc. The Japanese Film Foundation has been renting the Dusit Thani Hotel Playhouse on Saturdays to show the latest in Jap anese films, also in 16m.

In addition, film collectors and libraries are starting to pop up all over the capital city. One Australian collector already has over 60 titles from various sources.

With the American majors not bringing in any new product because of the heavy tax imposed on imported pix, they are handling reissues and 16m prints which were sent in before the ban. Narrowgauge films are really the fashion now in Thailand.

Meanwhile, other Asian nations

seem to be following the trend. Korea does little or nothing with 16m except for government documentary films. However, Japan has a fairly good supply of product on hand from the majors, though Japanese film companies seldom deal with 16m.

#### **Hong Kong's Societies**

Hong Kong has three film societies, if not more - Studio One, the Hong Kong Arts Centre and the Phoenix Film Society. In addition, Commercial Radio has formed a film society for its listeners. All these societies show films in public halls in 16m whenever they can get prints.

The Alliance Française and Goethe Institute screen French and German films with English titles on a weekly basis in Hong Kong, just as they do in Manila and Kuala Lumpur. Manila has its Philippine Cultural Centre with a special hall for showing foreign language films which become available through consulates and cultural organiza-

The Metropolitan Museum also shows foreign pictures and is the home of the Manila Film Society, the leading 16m importer in the country. The Philippines is a very active market for all the major American companies with 16m catalogs.

Singapore also shows 16m prints in many of its big tourist hotels on a regular basis. In all Asian communities including Singapore, the foreign press clubs and American clubs screen 16m pix on a weekly

There is a large amount of titles available from major film companies in Singapore. They also supply neighboring Malaysia, probably the largest consumer of 16m prints in South East Asia.



# 1979– 20 Years Young!



CROWN International Pictures, Inc.
Beverly Hills, California.

### <u>\*</u>\*\*\*\*\*\*\*\*\*\*\*\*

(The author is Associate Professor of Latin American History at Saint Louis University, and also teaches a course in the history of U.S. motion pictures. —Ed.)

Early in 1978 Variety reported sion from a survey of many of that Walt Disney Productions' anigrossed more than \$6,000,000 in the

first 20 days of exhibition in Germany. The film was box office in 90 theatres in 74 German cities. A Munich newspaper headlined: Two Mice Drive Millions Crazy.'



Which financial performance

in Western Germany was some-what in contrast with "The Rescuers" record in the United States. In this country the film was indeed a success, having achieved the highest gross of any animated Disney film in its first release. Still, Disney studio officials publicly admitted their disappointment in that the picture had not done better domestically. As opposed to Munich, there were no headlines about "The Rescuers" in Muncie.

Could the fact that the film was released with different titles have something to do with contrasting box office performances? American audiences, many of them not familiar with the book upon which the film was based, might well have wondered about the contents of the movie. Not so with the Germans. "The Rescuers" was released with the descriptive title of "Bernard and Bianca, the Mouse

#### 'Bianca et Bernie'

Similarily in France, "The Adventures of Bianca and Bernie, which was "The Rescuers" Gallic title emerged as the champion at the box office in that country for the year 1977, surpassing both "Star Wars" and "The Spy Who Loved Me," the two runnerups.

The question of differing appelations puts this author in mind of the manner in which American films have been presented to Spanishspeaking audiences in Latin America and in Spain. As a moviegoer attending films in Hispanic nations over the last 30 years, I have often been struck by the differing titles given to American releases. It is hardly startling to assert that, as in so many aspects of the motion picture business, in the question of title translations, there is some logic, but there is also much fancifulness.

In numerous cases, of course, no title change is necessary. "Rocky" is "Rocky," "Tommy" remains is "Rocky," "Tommy remains "Tommy," even "Marathon Man" translated and "Mash" are not translated throughout the Spanish-speaking world. Sometimes, however, a title that remains intact for audiences in Spain is changed for Latin "Prisoners of Evil," ("The Bad And American fans. Thus "Klute," in The Beautiful"); "Conspiracy of Madrid was "The Past that Condemns" in Mexico.

Similarily, Jean Negulesco's 1952 version of the disaster of the "Titanic" retained that title in Spain, but in Latin America it was released more dramatically as "And The Sea Devoured Them." Marilyn Monroe's name on the poster was the drawing card for "Bus Stop," so on the Gran Via, Madrid's Broadway, they went with the original. Not so South of the border, "I Was Never A Saint" is the title under which the William Inge comedy was sold there.

Are the Latin American aud-That would be a logical conclu- the films that appeared in the

the films where there appears a timated cartoon "The Rescuers" had the discrepancy. Billy Wilder's "Roman Holiday" was straightforwardly translated as "Vacation in Rome" for Spain. But in Mexico was beyond, Audrey Hepburn was introduced as "The Princess Who Wanted To Live." Jon Voight, in turn, was "The Cowboy of Midnight" to Spanish audiences, but to Spanish Americans Dustin Hoffman was pulled into the title which "Those Who Are Lost in The Night." There are, of course, the exceptions to prove the rule. Terser than in the United States, more direct than in Spain, George Roy Hill's great hit was simply "Butch Cassidy" in Buenos Aires. In Barcelona, however, one found "Two Men With One Destiny" on the mar-

A majority of American films are released with the same title in all of the Spanish speaking world. At times the bilingual moviegoer congratulates the translater for what seems to be improved nonmenclature. While obviously very subjective, it could be argued that "The Devil's Seed" is superior to "Rosemary's Baby." Along the same lines, what about the following? 'Mortal Game," ("Sleuth"); "The Intimate Lives of Four Women, ("The Chapman Report"); Father, A Stranger," ("I Never Sang for My Father"); "A Study of Strangers,' ("The Subject Was Roses''); "Naked Hollywood," "The Oscar"); "A Lioness of Two Worlds," ("Born Free"); "The Ambassador of Fear," ("The Manchurian Candidate"); "Secret Passion," ("Freud"); "Ten Immortal Steps" ("Suprise of Candidate") Steps, ("Sunrise at Campobello"); "The Final Hour," ("On The Beach")

#### **Investments**

Well, rather than continue, and without admitting protests that some of the translated titles are a little too obvious, one will admit that all the films listed above were based on books or plays that presumably cost the producers a pretty penny and thus the titles in English for American audiences represented a known quantity that could not be tampered with for financial rea-

Well then, what about the following films from original screenplays? Granted, the Hispanic imagination might get carried away now and then, but savor them a little. Give them a chance to take hold of your imagination. For example, how about "Hurricane of Passions" for "Key Largo"? Si? No? Well, try the following: "Blood Silence," ("Bad Day at Black Rock"); "The Forgotten Cell," "Bad Day at Black ("The Birdman of Alcatraz"); 'When Only The Heart Sees," ("A Patch of Blue"); "With One Flop, Millionares!", ("The Producers"); ("The Fortune Cookie"); "Of The Same Clay," ("McCabe and Mrs. Miller"); "A Change of Plans," ("The Heartbreak Kid"); "Permission to Love Until Midnight," ("Midnight Liberty") Until Midnight," ("Midnight Liber-

#### 1960 Switches

ty").

The late 1960s were years of somewhat dramatic changes in the iences more romantic and fanci- film industry. The title translators ful than their continental cousins? faced some difficult challenges in

period. Judge for yourself how they fared: "Show Me How To Live," ("Harold and Maude"); "Let Us Live" ("Alice's Restaurant");
"Castles Of Sand," ("King of Marvin Gardens"); "The Complex of A Mother," ("The Effect of Gamma Rays on Man-in-the-Moon Marigolds"). Spain and Latin America were divided in their attempts to domesticate some of these films as per the example of "Who is Harry Kellerman and Why Is He Saying Those Terrible Things About Me? In Latin America you could have caught Dustin Hoffman in "With Friends Like That, Who Needs Enemies?" In Spain, one can almost hear the title translator sigh as he opts simply but sincerely, for "Who Is Harry Kellerman?"

Seventy-Third VARIETY Anniversary

Another example of simplification is to be found in "Tell Them Willie Boy Is Here." Universal released that as "Willie Boy." On the other hand, the obverse occurred to "Will Penny," in Spanish America he appeared in the cines as 'Will Penny, the Loner." Along the same lines Jane Fonda was "Cat Ballou, The Tigress of the West"; more recently, "Annie Hall" was released with the proper name followed by a subtitle: "Almost A Love Story.

Happy 'Scrooge'

Names often have little significance for foreign audiences. Thus "Scrooge" has to be advertised more descriptively as "The Happy Story of Scrooge." "Marjorie Morningstar'' claims in Spanish "I Was Born for You," 'Auntie Mame'' insists that "Living Is My Desire" and "Jane Eyre" for Spanish audiences was a "Rebellious Soul.'

Cities and streets can easily be meaningless to Latin audiences. Thus "Wabash Avenue" is demoted to "The Street of Temptations." "The Spirit of St. Louis" becomes "The Solitary Eagle," "Meet Me In St. Louis," is "The Wheel of Fortune" and "The Pride of St. Louis," a picture about Dizzy Dean, is simply not released in many major Latin markets where beisbol is as unintelligible to the average moviegoer as cricket is to his United States counterpart.

Cincinnati fared better than St. Louis, at least in Spain. There Norman Jewison's "The Cincinnati Kid" was released under its original title. However, there developed a split in the Latin American market. Called "Goodbye Illusions" in some countries, the distributors in other areas decided to cash in on the subject of the picture being poker. Thus in Columbia one could catch 'The Table of The Devil,' which, for the record, did not take place in Cincinnati but in New Orleans.

#### 'The Singing Nun'

The exceptions concerning proper names in titles are not hard to find nor very difficult to explain. The Singing Nun" became "Dominique," for the song was an international hit. While Latin American audiences might be unclear as to the significance of St. Louis or Cincinnati, they do know of Chicago by reputation. Thus Norman Jewison's 'Gaily, Gaily'' goes out as "Chicago, Chicago."

Musicals would seem to create the biggest headaches for the translators. To begin, they are not exceedingly popular in most Hispanic markets. In Spain, the dialog in U.S. films has traditionally been dubbed into Castillian. This practice is not deemed economically feasible for musical numbers. Thus the jarring situation of the actors speaking in Castilian and then breaking into song in English. Jerry Lewis, as one might imagine, sounds quite differently in spoken Castilian from his sung English. In Latin America most U.S. films are subtitled and audiences there are not

(Continued on page 82)

## Can Valuable Historical Films Be Entrusted To U.S. Archives?

By GORDON HITCHENS

Following the "March of Time" fire of August 1977, an ad hoc committee of fire experts and archvists investigated. Its report of last June was generally critical of the government's film storage condi-

Most of the "March of Time" footage destroyed dated from 1937-1940 and concerned the League of Nations, Italy's invasion of Ethiopia, Nazi Germany, American politics, the Depression, Gerald L. K. Smith, John L. Lewis, the Works Progress Administration theatre and other subjects of more or less enduring interest.'

The report continued — "... The 1930's were the most vital years for the 'March of Time.' The depth of coverage that it provided in a single subject area superseded that of the newsreels.'

In a statement to this reporter, a government film archivist in June of 1978 commented — "... To prevent a recurrence of another fire we are following all the recommendations of the Committee, including the installation of a sprinkler system recently hooked up.

'I am sure you realize, however, that the storage of nitrate film is risky business, especially as the film ages, accompanied by chemical decomposition. It is regrettable that both the National Archives and George Eastman House have lost footage of historical and cultural value, but if anything positive can come out of these unfortunate experiences it may be a strengthening of our conviction to speed up the conversion of nitrate film to safety film. The National Archives, I am glad to say, is diverting more and more of its limited resources to the inspection and conversion of the nitrate film in our custody.

#### **Future Donations?**

Probability of future donations to the National Archives from film producers is now subject to conjecture, per the subsequent fire, despite the above-expressed hopes. One historian speculates that private owners of precious footage for example, the Fox and Hearst newsreel collections that total many millions of feet in 35m - may accelerate any tentative plans to give away their collections to the National Archives, fearing the adequacy of their own storage facilities.

On the other hand, confidence in the ability of the National Archives to care for donations that it receives is now damaged, at least as of now, since preservation of any kind is expensive, particularly as inflation forces costs for labor and materials to climb ever higher. Nor has the preserving of old movies ever been a top government priority.

At present, the Fox and Hearst newsreel collections are apparently stored properly in New York, with some duplicates in Los Angeles. But deterioration is progressive, and duplicating from flammable old nitrate to safe new acetate is expensive. When and if these collections come to the National Archives to hold in trust for the American public, they may be accompanied by a claim for higher value for tax purposes.

#### **Archives Overview**

General status of film archives around the world is quite shaky. The facilities of the German Demo-cratic Republic and the USSR are vault space elsewhere is scarce. Ar- opening Feb. 23.

chive horror stories in many nations abound. At Pinewood Studios in London, European printing negatives for some recent American feature films were reportedly stored outdoors for a time, under tarpaul-

Financial and legal and nationalistic questions plague the archive scene. Some of the ethnics of collecting are dubious. Some films, even classics, exist only in fragments that are (jealously?) hoarded by various private and governmental archives.

But recent efforts at building international cooperation among film archives are said to be making excellent progress. Despite this, a kind of prejudice remains, a bias in favor of the glamorous fiction feature films, and against news and documentary. A failure to recognize the value of fact film as social history is pervasive and almost ineradicable, even among film scholars.

#### What Caused New Fire?

As the charred remains of the government's most recent fire are cooling, blame like the ruins is being sifted. Likely cause is inadequate storage.

"Disturbing reports ... about the adequacy of the physical storage and preservation of documents and audio-visual materials" are cited by Rep. Richardson Preyer, Democrat of North Carolina, in his letter to the G.S.A. written ironically just the day before the Dec. 7 disaster. Preyer, apparently gifted with special prescience, was asking the government to hold further hearings about the fire of last year. He is chairman of the House government information and individual rights subcommittee.

Summary of the disaster was expressed by James Moore, director of the audio-visual division of the National Archives. "There is no way to put an estimate on the film lost because its value was historical," said Moore. Much of it "had never been seen by the public." Old file film, some of it pre-Universal News and dating to the turn of the century when cinema began, was also burned.

#### Solution Within New York?

Potentially excellent film storage facilities exist nearby at the former Army Pictorial Center at Astoria, Long Island, opposite Manhattan, according to documentary producer Richard Kaplan. Kaplan has been associated with planning for the updating and renovation of the six-acre Astoria facility, where 'The Wiz'' was shot recently.

Kaplan states that one two-story building, although in need of repair, has 30,000 square feet, including vaults. Two other buildings have 80 vaults, including provision for temperature and humidity controls. Total vault capacity, if Astoria is properly rehabilitated, is over 150,000,000 feet in 35m. Coincithe figure hamed of Fielding for the extant nitrate American newsreels still in private hands.

#### **8 SCREENERS IN TEXAS**

Arlington, Tex.

Cinemark Theatres has signed a lease with Ryan Mortgage Investors for enough additional space to add four additional auditoriums here to the circuit's Cinema City.

Believedly situation will become first complex in Texas with eight screens under one roof and served by one lobby and concessions area.

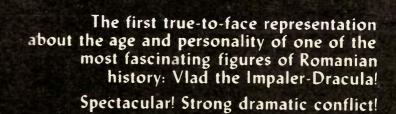
The new eight screen complex will be known as Cinema City VIII reportedly in good condition, but and is expected to be ready for ROMANIAFILM PRESENTS

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# ALL-TIME FILM RENTAL CHAMPS

(OF U.S.-CANADA MARKET)

	. Continued fr	
Title Director-Producer-Distributor	Total Rental	Title
Peter Pan (animated: W. Disney: RKO/BV; 1953)	. 16,875,000	Cinderella
Oliver (C. Reed: J. Woolf: Columbia: 1969)	. 16,800,000	Chinatown Carnal Kn
Lawrence of Arabia (D. Lean; S. Spiegel/Col/Lean; Col 1962)	. 10,700,000	The Shagg
Marathon Man (J. Schlesinger; Evans/Beckerman; Par 1976)	;	Catch-22 ( From Her
Paper Moon (P. Bogdanovich; Paramount; 1973)	. 16,559,000	The One a
Looking For Mr. Goodbar (R. Brooks; F. Fields; Par 1977)	; . 16,542,000	1978) <b>How The</b>
Annle Dumpling Gang (N. Tokar; B. Anderson; BV; 1975)	16,500,000	Marsl Omen II:
Pete's Dragon (D. Chaffey; Miller/Courtland; BV; 1977) Thoroughly Modern Millie (G.R. Hill; R. Hunter; Univ	. 16,100,000	That's Ent
1967)	. 16,000,000	White Chr Cinerama
Last Tango in Paris (B. Bertolucci; A. Grimaldi; UA; 1973 Tommy (K. Russell; R. Stigwood; Col; 1975)	. 16,000,000	El Cid (A.
Live and Let Die (G. Hamilton; Eon; UA; 1973)	. 15,850,000	My Fair L Benji (J. C
Hawaii (G.R. Hill: Mirisch: UA: 1966)	. 15,550,000	Annie Hal
Fantasia (animated; W. Disney; RKO/BV; 1940)	. 15,500,000 . 15,500,000	Irma La I Cactus Flo
This Is Cinerama (L. Thomas: M.C. Cooper; CRC; 1952)	. 15,400,000	Let's Do It
A Clockwork Orange (S. Kubrick; Warners; 1971) Heroes (J.P. Kagan; Foster/Turman; Universal; 1977)	. 15,341,000	Yours Mi
Hello Doffy (G. Kelly; E. Lehman; 20th; 1970)	15,200,000	1968) The World
Airport 77 (J. Jameson; W. Frye; Univ; 1977)	15,074,000	1973)
Bad News Bears In Breaking Training (M. Pressman; 1 Goldberg; Par; 1977)	L. 15,052,000	Lenny (B. Taxi Driv
Turning Point (H. Ross: Ross/Laurents; 20th; 1977)	15,045,000	Ode To B
The Bible (J. Huston; D. DeLaurentiiis; 20th; 1966) Planet of the Apes (F. J. Schaffner; A.P. Jacobs; 20th	15,000,000 1;	ners; Samson a
1968)	15,000,000	Peyton Pl Freaky F
Rosemary's Baby (R. Polanski; W. Castle; Par; 1968) . Little Big Man (A. Penn; Millar/Penn; CCF/NGP/WI	15,000,000 3;	Capricorn
1970)	15,000,000	The Thre 1974)
Carrie (B. de Palma; P. Monash; UA; 1976) The Rescuers (W. Reitherman/J. Lounsberry/A. St	e-	The Arist
vens; Reitherman; BV; 1977)	15,000,000	Duel in the Best Year
Dirty Mary, Crazy Larry (J. Hough; Herman; 20th; 1974	14,855,000	1946) The Pare
Ryan's Daughter (D. Lean; A. Havelock-Allam MGM/UA; 1970)	14.641.000	Julia (F.
Spartacus (S. Kubrick; Bryna/E. Lewis; Univ; 1960) Bob and Carol and Ted and Alice (P. Mazursky; L. Tucke	14,600,000	Psycho (A The Abse
Col: 1969)	14,600,000	BV;
Serpico (S. Lumet; M. Bregman; Par; 1974)	14,600,000	Sgt. Pepr Stigv
Who's Afraid of Virginia Woolf (M. Nichols; E. Lehma	n;	20,000 Lea BV;
WB; 1966)	14,500,000	Great Ra
Paint Your Wagon (J. Logan; A. Lerner; Par; 1969)	14,500,000	Macon Co For Pete'
Network (S. Lumet; H. Gottfried; MGM/UA; 1976) Coma (M Crichton; M. Erlichman; MGM/UA; 1978)	14,400,000	1974)
True Grit (H. Hathaway; H. Wallis; Par; 1969)	14,250,000	Part 2 W 1975)
The Great Gatsby (J. Clayton; D. Merrick; Par; 1974) .	14,200,000	An Unma
101 Dalmatians (animated; W. Disney; BV; 1961)	14,100,000	The Fury
Giant (G. Stevens; Stevens/Ginsberg; WB; 1956)	14,000,000	The Shag Sayonara
Those Magnificent Young Men (K. Annakin; S. Magulies; 20th; 1965)		Goodbye No Depos
Camelot (J. Logan; WB/7 Arts; 1967)	14,000,000	Son of Flu
Fun With Dick and Jane (T. Kotcheff; P. Bart, M. Pale sky; Col; 1977)	14,000,000	Hustle (R Casino R
Herbie Goes To Monte Carlo (V. McEveety; R. Miller; B	V;	rish/
1977) Slap Shot (G.R. Hill; R. Wunsch/S. Friedman; Univ; 197	77) 14,000,000 13,957,000	Island at BV;
Challenge to be Free (T. Garnett; A. Dubs; PIE; 1974)		Robin Ho The Grea
Exorcist II: The Heretic (J. Boorman; Boorman/Ledere WB; 1977)		Old Yelle
The Sand Pebbles (R. Wise; 20th; 1967)	13,500,000	Lt. Robin Midnight
Freebie and the Bean (R. Rush; Warners; 1974) Supervixens (R. Meyer; RM Films; 1975)		Hot Lead
Jesus Christ Superstar (N. Jewison; Jewison/Stigwoo	od;	1978)
Univ; 1973)  The Last Picture Show (P. Bogdanovich; S. Friedma	13,291,000 an;	Rollercoa In Search
Col; 1972)	13,110,000	1962) The Worl
Pinocchio (animated; W. Disney; RKO/BV; 1940)	,	Gus (V. N
The Guns of Navarone (J.L. Thompson; C. Foreman; C	ol;	From Ru Mutiny
1961)	ey;	MGI
Warners; 1976)	13,000,000	Oh, God (
1946)	12,800,000	Cat on a l
The Lady and the Tramp (animated; W. Disney; BV; 196 A Man For All Season (F. Zinnemann; Columbia; 1966)	55) 12,750,000 12,750,000	The Gree
Lucky Lady (S. Donen; M. Gruskoff; 20th; 1975)	12,655,000	Blackbea
Vanishing Wilderness (H. Seilmann; A Dubs/Seilman Dubs; PIE; 1973)		Lady Sin
Quo Vadis (M. LeRoy; S. Zimbalist; MGM/UA; 1951).	12,500,000	Late Gre
Seven Wonders of the World (L. Thomas; CRC; 1956). That Darn Cat (R. Stevenson; W. Disney; BV; 1965)	12,500,000	America
Born Losers (T.C. Frank; D. Henderson; AIP; 1967)	12,500,000	

ADA MARKET)	
om page 20) • • • • • • • • • • • • • • • • • • •	Total Rental
Cinderella (W. Jackson; W. Disney; RKO/BV; 194	9) 12,450,000
Chinatown (R. Polanski: R. Evans; Par; 1974)	12,400,000
Carnal Knowledge (M. Nichols; Avemb; 1971) The Shaggy Dog (C. Barton; W. Disney; BV; 1959)	12,351,000
Catch-22 (M. Nichols: J. Calley: Par; 1970)	12,250,000
From Here To Eternity (F. Zinnemann; Col; 1953) The One and Only (C. Reiner; S. Gordon/D. Picke	12,200,000
1978)	12,189,000
How The West Was Won (J. Ford/H. Hatha Marshall; Smith-Cinerama; CRC/MGM/UA)	iway/G.
Omen II: Damien (P. Taylor; H. Bernhard; 20th;	1978) 12,050,000
That's Entertainment (J. Haley Jr.; MGM-UA; 19	74) 12,020,000
White Christmas (M. Curtiz; Doland/Berlin; Par; Cinerama Holiday (L. DeRochemont; CRC; 1955)	1954) 12,000,000 12,000,000
El Cid (A. Mann: S. Bronston: AA; 1961)	12,000,000
My Fair Lady (G. Cukor; J. Warner; WB; 1964).  Benji (J. Camp; Mulberry Square; 1974)	12,000,000
Annie Hall (W. Allen; C.H. Joffe; UA; 1977)	
Irma La Douce (B. Wilder; Wilder/Mirisch; UA; Cactus Flower (G. Saks; M.J. Frankovich; Col; 19	1963) 11,910,000 169) 11,850,000
Let's Do It Again (S. Poitier: M. Tucker: Warners	; 1975) . 11,800,000
The Owl and the Pussycat (H. Ross; R. Stark; Col Yours Mine and Ours (M. Shavelson; R. Blumo	; 1970) . 11,645,000
1968)	11,610,000
The World's Greatest Athlete (R. Scheerer; B. Wa	lsh; BV;
1973)	11,600,000
Taxi Driver (M. Scorsese: M&J Phillips; Col; 1976	3) 11,600,000
Ode To Billy Joe (M. Baer; M. Baer/R. Camraners; 1976)	is; war- 11,600,000
Samson and Delilah (C. B. DeMille; Par; 1949)	11,500,000
Peyton Place (M. Robson; J. Wald; 20th; 1957) Freaky Friday (G. Nelson; R. Miller; BV; 1976) .	11,500,000
Capricorn One (P. Hyams; P. Lazarus; Warners;	1978) 11,500,000
The Three Musketeers (R. Lester; A.&I. Salkir	nd; 20th;
1974)	970) 11,400,000
Duel in the Sun (K. Vidor; D. Selznick; SRO; 1946)	11,300,000
Best Years of Our Lives (W. Wyler; S. Goldwyn 1946)	
The Parent Trap (D. Swift; W. Disney; BV; 1961)	
Julia (F. Zinnemann; R. Roth; 20th; 1977)	
The Absent-Minded Professor (R. Stevenson; W.	Disney;
BV; 1961)	
Stigwood; Univ; 1978)	11,070,000
20,000 Leagues Under the Sea (R. Fleischer; W.	Disney; 11,000,000
BV; 1954)	
Macon County Line (R. Compton; M. Baer; AIP;	1974) 11,000,000
For Pete's Sake (P. Yates; M. Erlichman/S. Shap	11,000,000
Part 2 Walking Tall (E. Bellamy; C. Pratt; C.	RC/AIP;
1975)	11,000,000
In the Heat of the Night (N. Jewison; Mirisch; UA	A; 1967) . 10,910,000
The Fury (B. DePalma; F. Yablans; 20th; 1978) The Shaggy D.A. (R. Stevenson; R. Miller; BV; 1	
Sayonara (J. Logan; W. Goetz; Warners; 1957)	10,500,000
Goodbye Columbus (L. Peerce; S.R. Jaffe; Par; No Deposit, No Return (N. Tokar; R. Miller; BV;	1969) 10,500,000 1976) 10,500,000
Son of Flubber (R. Stevenson; W. Disney; BV; 19	63) 10,450,000
Hustle (R. Aldrich; Par; 1975)	/R. Par-
rish/J. McGrath; Feldman/Bresler; Col; 196	7) 10,200,000
Island at the Top of the World (R. Stevenson; W BV; 1974)	
Robin Hood (W. Reitherman; BV; 1973)	10,150,000
The Great Waldo Pepper (G.R. Hill; Univ; 1975) Old Yeller (R. Stevenson; W. Disney; BV; 1957)	10,166,000
Lt. Robin Crusoe, USN (B. Paul; W. Disney; BV;	1966) 10,000,000
Midnight Express (A. Parker; Puttnam/Marsh 1978)	
Hot Lead, Cold Feet (R. Butler; R. Miller/C. Hil	oler; BV;
Rollercoaster (J. Goldstone; J. Lang; Univ; 1977)	
In Search of the Castaways (R. Stevenson; W. Dis	
1962) The World's Greatest Lover (G. Wilder; 20th; 197	9,900,000 7) 9,900,000
Gus (V. McEveety; R. Miller; BV; 1976)	
From Russia With Love (T. Young; Eon; UA; 190	54) 9,820,000
Mutiny on the Bounty (L. Milestone; A. Ro MGM/UA; 1962)	
Oh, God (C. Reiner; J. Weintraub; Warners; 1977)	9,800,000
The Russians are Coming (N. Jewison; Mirisch; U. Catara Hat Tin Boof (R. Prooks: Ayon: MCM/I	UA; 1966) 9,755,000 JA; 1958) 9,750,000
Cat on a Hot Tin Roof (R. Brooks; Avon; MGM/UThe Green Berets (J. Wayne, R. Kellogg; Batja	ac; WB/7
Arts; 1968)	9,750,000
Blackbeard's Ghost (R. Stevenson; W. Walsh; BV Lady Sings The Blues (S.J. Furie; J. Weston/	
Par: 1972)	9.666,000
Late Great Planet Earth (R. Amram; Amran PIE; 1977)	n/Belkin;
American Wilderness (A. Dubs; PIE; 1972)	9,619,000
(Continued on page 56)	

#### **POWERS 'PLANET'** APPEALS INJUNCTION

Jerry Powers and his "Daily Planet" newspaper, enjoined by U.S. District Court Judge Kevin Duffy from using the "Planet" name after Warner Communications subsidiary DC Comics brought suit alleging unfair competition and copyright infringement, have appealed the decision to the U.S. Court of Appeals.

The appeal, filed last Thurs. (14), challenges Duffy's Dec. 7 ruling that DC's 40-year use of the "Planet" name in its "Superman" comic book, effectively gave DC a common law trademark on the name. Powers' publishing venture was termed "merely an attempt to cash in on the 'Superman' story and its notoriety," coincident with the release and marketing of Warner Bros.' just-opened screen version.

In ruling for DC, the court also denied Powers an injunction to prevent the Warner subsidiary from using the "Planet" name in any exploitation of the "Superman" pic. Duffy ruled that although Powers at one time held a trademark on the 'Planet'' monicker, the mark elapsed in 1976. With neither party carrying a formal trademark, Duffy concluded that "DC has demonstrated an association of such duration and consistency ... sufficient to establish a common law trademark thereon.

#### Geo. S. Kaufman

(Continued from page 28)

she has deposited in the Morgan Library with instructions to be opened after 50 years? (In the next century).

George disliked big parties (and especially folk dancing) as well as gossip columns. When I asked him if he'd read Winchell, he replied "I'd rather talk to Ruth Gordon on the phone - she's a lot funnier." (After reading her book recently, I would agree.)

The last time I saw George was a couple of years before his death, living alone (except for the cook, and Adam the cat). I had stopped in at his penthouse uptown near the school where I was teaching with a copy of the book "Six Plays by Kaufman and Hart." He had mellowed a good deal since his illness. Although I had a bunch of letters from him, I asked him to autograph my book. He wrote "To Eleanor Prentiss who's still in her twenties."

Yes, George always did know how to compliment a woman.

#### **Swedish Chains**

(Continued from page 24) of features that SF and Sandrews combined.

Main Europa hits of 1978 were "The Wild Geese" and "Capricorn One" and the company's own production, "The Score." The latter has grossed a record of 7,000,000 Kroner on the Swedish market along, but remains a sluggish item abroad although highly lauded tionally.

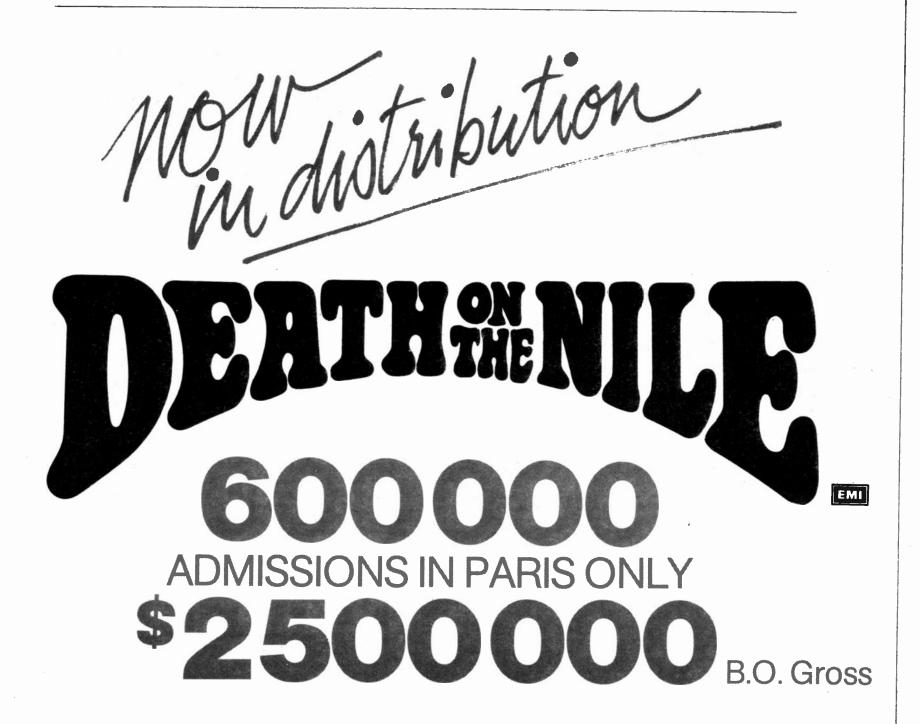
SF and Sandrews allow Bruno Johansson, Europa's general theatre manager, to move his biggest hits over into the smaller theatres of their own chains, but sooner or later Europa will probably also start to convert several of its generally very big houses into multiple situations. If for no other reasons, then to secure a greater take for the company itself from its release in 1979 two expected top grossers such as "Superman" and "Apocalypse Now.'

American Cinema Productions started "A Force Of One" yesterday on Southern California loca-

(Continued on page 56)



THE MOST AMERIÇAN ORIENTED FILM COMPANY IN FRANCE



THEATRE OPERATION • CONTACT : ALAIN SIRITZKY FOR FILM AND TV DISTRIBUTION 93 CHAMPS-ELYSÉES • 75008 PARIS (France) TÉL. (01) 723.72.81 • TELEX : 210 550 SYSTELE PARIS EXT. 187 E

# ALL-TIME FILM RENTAL CHAMPS

(OF U.S.-CANADA MARKET)

•	`	5CAN/
•	,	(Continued fro
	Title Director-Producer-Distributor	Total Rental
	Operation Petticoat (B. Edwards; Granart; Univ; 1959)  Grand Prix (J. Frankenheimer; D. Lewis; MGM/UA; 1967)	
	Joe (J. Avildsen; D. Gil; Cannon; 1970)  Escape To Witch Mountain (J. Hough; J. Courtland; BV;	9,500,000
	1975)	9,500,000
	F.I.S.T. (N. Jewison; UA; 1978)	9,500,000
	Logan's Run (M. Anderson; S. David; MGM/UA; 1976)	9,500,000
	Orca (M. Anderson; L. Vincenzoni; Par; 1977)	9,430,000
	MacArthur (J. Sargent; F. McCarthy; Univ; 1977)	9,402,000
	Man With the Golden Gun (G. Hamilton; Eon; UA; 1974)	9,400,000 9,300,000
	Auntie Mame (M. DaCosta; J. Warner; Warners; 1958)  Cat Ballou (E. Silverstein; H. Hecht; Col; 1965)	
	Willard (D. Mann; M. Briskin; CRC/AIP; 1971)	9,300,000
	The Valachi Papers (T. Young; D. DeLaurentiis; Col; 1972)	9,300,000
	Adventures of Sherlock Holmes' Smarter Brother (G. Wilder; R. Roth; 20th; 1975)	
	The Boatniks (N. Tokar; R. Miller; BV; 1970)	9,150,000
	Two Minute Warning (L. Peerce; E. Feldman; Univ; 1976)	9,110,000
	On Her Majesty's Secret Service (P. Hunt; Eon; UA; 1969)	9,100,000
	Thunderbolt and Lightfoot (M. Cimino; R. Daley; UA; 1974)	
	Barry Lyndon (S. Kubrick; Warners; 1975)	9,100,000
	Alice in Wonderland (B. Townsend; W. Osco; General	1
	Natl; 1976)	
	The Lion in Winter (A. Harvey; M. Poll; Avemb; 1968)	9,053,000
	The Hospital (A. Hiller; H. Gottfried; UA; 1971)	9,025,000 9,000,000
	Shane (G. Stevens; Par; 1953)	
	Rollerball (N. Jewison; UA; 1975)	9,000,000
	Bobby Deerfield (S. Pollock; Col; 1977)	. , ,
	Semi-Tough (M. Ritchie; D. Merrick; UA; 1977)	9,000,000
	Convoy (S. Peckinpah; R.M. Sherman; UA; 1978)	. 9,000,000
	Car Wash (M. Schultz; Linson/Stromberg; Univ; 1976)	. 8,948,000
	The Day of the Jackal (F. Zinnemann; J. Woolf; Univ	
	Five Easy Pieces (B. Rafelson; Rafelson/Wechsler; Col.	. 8,925,000
	1970)	
	Once Is Not Enough (G. Green; H. Koch; Par; 1975)	
	The Professionals (R. Brooks; Col; 1966)	
	Death Wish (M. Winner; H. Landers/R. Roberts; Par	;
	1974)	. 8,800,000
	Nashville (R. Altman; Par; 1975)	. 8,744,000
	Sounder (M. Ritt; R. Radnitz; 20th; 1972)	. 8,726,000 . 8,707,000
	Which Way Is Up (M. Schultz; S. Krantz; Univ; 1977) The Caine Mutiny (S. Kramer; Col; 1954)	. 8,700,000
	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)	
	Eyes of Laura Mars (I. Kershner; J. Peters; Col; 1978)	
	Unsinkable Molly Brown (C. Walters; L. Weingarten/	
	Edens; MGM-UA; 1964)	
	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) Chapin (Malahan, Liniy	. 8,500,000
	That Touch of Mink (D. Mann; Shapiro/Melcher; Univ	
	1962)	
	I Am Curious (Yellow) (V. Sjoman; G. Lindgren; Grove	
	1969)	. 8,500,000
	The Reivers (M. Rydell; I. Ravetch; NGP; 1970)	
	Bedknobs and Broomsticks (R. Stevenson, B. Walsh; BV	
	1972)	
	A Touch of Class (M. Frank; Frank/Rose; Avco Embassy	; 0,400,000
	1973)	. 8,400,000
	You Light Up My Life (J. Brooks; Col; 1977)	. 8,400,000
	The Andromeda Strain (R. Wise; Univ; 1971)	
	Exodus (O. Preminger; UA; 1960)	. 8,320,000
	Sleeping Beauty (animated; W. Disney; BV; 1959) Darby O'Gill and the Little People (R. Stevenson; W.	. 8,300,000
	Disney; BV; 1959)	
	Cat From Outer Space (N. Tokar; R. Miller/Tokar; BV	
	1978)	. 8,250,000
	Enter The Dragon (R. Clouse; Weintraub/Heller	•
	Warners; 1973)	. 8,200,000
	Coming Home (H. Ashby; J. Hellman; UA; 1978)	
	The Groove Tube (K. Shapiro; Levitt/Pickman; 1974)	
	Death on the Nile (J. Guillermin; Brabourne/Goodwin Par: 1978)	
	Everything You Always Wanted To Know About Sex (W	
	Allen; Rollins/Joffe; UA; 1972)	. 8,110,000
	Battle Cry (R. Walsh; J. Warner; Warners; 1955)	. 8,100,000
	The Music Man (M. DaCosta; Warners; 1962)	
	Life and Times of Judge Roy Bean (J. Huston; J. Fore	
	man; NGP/Warners; 1972) Wonder of It All (A. Dubs; PIE; 1974)	
	The Four Musketeers (R. Lester; A. & I. Salkind; 20th	
	1975)	

Rooster Cogburn (S. Miller; H. Wallis; Univ; 1975) . . . . . .

Bells of St. Mary's (L. McCarey; RKO; 1945) .....

om page 54)	•••••	•••••
Title	Director-Producer-Distributor	Total Rental
La Dolce	Vita (F. Fellini; RIAMA-Pathe; Astor/Lan-	0.000.000
dau/AI	P; 1961)	8,000,000
The Boston	akula; WB; 1971)	
Sleeper (W.	Allen: J. Grossberg; UA; 1973)	8,000,000
Pete 'n' Till	ie (M. Ritt; J. Epstein; Univ.; 1972)	7,972,000
Some Like	It Hot (B. Wilder; Mirisch/Ashton; UA; 1959) . (J. Wayne; Batjac; UA; 1960)	7,965,000 7,910,000
The Front F	Page (B. Wilder; P. Monash; Univ.; 1974)	7,865,000
The Betsy (	D. Petrie: R. Weston; AA; 1978)	7,850,000
Wait Until I	Dark (T. Young; M. Ferrer; Warners; 1967)	7,800,000
Alice Doesr	1't Live Here Anymore (M. Scorsese; D. Suss- Varners; 1975)	7,800,000
W.W. and	the Dixie Dancekings (J. Avildsen; Can-	
ter/Sha	agan: 20th: 1975)	7,760,000
Shenandoal	h (A.F. McLaglen; R. Arthur; Universal; 1965)	7,750,000 7,750,000
The Advent	arks; J. Freeman; MGM-UA; 1970)	7,750,000
Von Rvan's	Express (M. Robson; S. David; 20th; 1965)	7,700,000
The Gumba	all Rally (C. Ball; Warners; 1976)	7,700,000
Sinbad and	the Eye of the Tiger (S. Wanamaker; Schneer/- nausen; Col; 1977)	7,700,000
High Plains	Drifter (C. Eastwood: R. Daley; Univ; 1973) .	7,694,000
Boys From	Brazil (F. Schaffner; O'Toole/Richards; 20th;	
1978) .		7,628,000
The Joison	Story (A.E. Green; Skolsky/Griffith; Col; 1946) Miller Story (A. Mann; A. Rosenberg; Univ.;	7,600,000
The Glenn	Miller Story (A. Mailli, A. Rosenberg, Chiv.,	7,600,000
Georgy Gir	1 (S. Narizzano: Goldston/Plaschkes; Col; 1966)	7,600,000
Mother Jus	gs and Speed (P. Yates; T. Mankiewicz; 20th;	
1976) .		. 7,600,000
The Swarm	n (I. Allen; Warners; 1978)	. 7,600,000 . 7,552,000
Family Pla	t (A. Hitchcock; Univ; 1976)	. 7,532,000
No Time F	or Sergeants (M. LeRoy; WB; 1958)	. 7,500,000
Pillow Talk	k (M. Gordon: R. Hunter/Arwin; Univ; 1959)	. 7,500,000
World of Su	izie Wong (R. Quine; R. Stark; Par; 1960)	. 7,500,000 7,500,000
Big Jake (C	G. Sherman; M. Wayne; CCF/NGP/WB; 1971) T. Gries; Chartoff/Winkler; Col; 1975)	7,500,000
The Last I	Remake of Beau Geste (M. Feldman; W. Gil-	
more:	Univ.: 1977)	. 7,458,000
	enturions (R. Fleischer; Chartoff/Winkler; Col;	
1972) .	ys (M. Rydell; WB; 1972)	
Untown Sa	turday Night (S. Poitier; M. Tucker; NGP/WB;	, ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
1974)		. 7,400,000
Candy (C. )	Marquand; R. Haggiag; CRC/AIP; 1968)	. 7,370,000
The Silence	ers (P. Karlson; I. Allen; Col; 1966) arry A Millionaire (J. Negulesco; N. Johnson;	. 7,350,000
20th: 1	953)	, 7,300,000
Gig (V. Mir	nnelli; A. Freed; MGM-UA; 1958)	. 7,300,000
Follow Me	Boys (N. Tokar; W. Hibler; BV; 1966)	. 7,300,000
The Gnome	e-mobile (R. Stevenson; J. Algar; BV; 1967) It's Friday (R. Klane; R. Cohen; Col; 1978)	. 7,300,000 . 7,300,000
The Bad N	lews Bears Go to Japan (J. Berry; M. Ritchie	. ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
Par: 1	978)	. 7,281,000
Trapeze (C	Reed; Hecht/Hill/Lancaster; UA; 1956)	. 7,275,000
The Blue N	fax (J. Guillermin; Ferry-Williams; 20th; 1966) .B. Girdler; Sheldon/Flaxman; Film Ventures	7,275,000
1976)		. 7,272,000
The Greek	Tycoon (J.L. Thompson; Klein/Landau; Univ.	;
1978)		. 7,261,000
Cherry U	Nelson; CRC/Col; 1968)	. 7,260,000 . 7,250,000
The Out-Of	f-Towners (A. Hiller; P. Nathan; Par; 1970)	. 7,250,000
Return Fr	om Witch Mountain (J. Hough; Miller/Court	-
land;	BV; 1978)	. 7,250,000
1962)		7,200,000
Our Man F	"lint (D. Mann; S. David; 20th; 1966)	. 7,200,000
Cool Hand	Luke (S. Rosenberg; Jalem; WB; 1967)	7,200,000
Greend I	ine Boys (H. Ross; R. Stark; MGM/UA; 1975) ightning (M. Schultz; H. Weinstein; WB; 1977)	. 7,200,000 . 7,200,000
The Eiger	Sanction (C. Eastwood; R. Daley; Univ.; 1975)	. 7,155,000
Where Ea	gles Dare (B.G. Hutton; Gershwin/Kastner	;
MGM	-UA; 1969)	7,150,000
Por Whom	The Bell Tolls (S. Wood; Par; 1973)	7,100,000
1955)		7,100,000
Z. (C. Costa	a-Gavras: Reggane/ONCIC; Cinema 5; 1969) .	. 7,100,000
Snowball E	Express (N. Tokar; R. Miller; BV; 1972)	. 7,100,000
Beyond the	e Door (O. Hellman; O.G. Assonitis; Film Ven 1975)	- . 7,088,000
Chitty Chi	tty Bang Bang (K. Hughes; A. Broccoli; UA	, ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
1968)		. 7,075,000
The Choirt	ooys (R. Aldrich; Adelson/Rich; Univ.; 1977)	7,071,000
Hatari (H.	Hawks; Par; 1962)piper (V. Minnelli; M. Ransohoff; MGM/UA	7,000,000
	biper (V. Minnelli; M. Ransonoti; MGM/UA	
The Wild A	Angels (R. Corman; AIP; 1966)	. 7,000,000
Class of '44	I (P. Bogart; WB; 1973)	. 7,000,000
Westworld	(M. Crichton; P. Lazarus; MGM/UA; 1973)	. 7,000,000
keincarna herg	tion of Peter Proud (J.L. Thompson; F. Rosen CRC/AIP; 1975)	- . <b>7,000</b> ,000
Love and I	Death (W. Allen; Kastner/Sherman; UA; 1975)	7,000,000
	(Continued on page 57)	

#### **Open 26 Theatres** For 'Live'; But Nix **Integrated Films**

By ARNOLD HANSON

Capetown.

The Government eased the apartheid laws in South Africa during the year 1978 with the opening of 26 live entertainment theatres for multi-racial audiences.

7,100,000

7,071,000

7,000,000

In Capetown the three Arts Theatre and the University's Baxter Complex have been given open permits for stage and audiences, so, with the Nico Malan theatre and opera house already multi-racial, there are now three houses with mixed audiences.

Kinekor, Ster, and CIC Theatres applied for ''open'' permits for their film exhibition situations but the applications were refused. This will effect the ticket sales at white cinemas as attendance has been poor, due to the economic situation and the popularity of tv.

When television went on the air in 1976 the theatres and cinemas fell into the doldrums, but now the novelty is wearing off, mainly due to poor air fare on the one and only band. Viewers are leaving the home tube and returning to theatrical screens, at least those with the good releases.

#### Southern Calif.

(Continued from page 26) rolled in about 150 separate courses offered either in a film/tv production curriculum emphasis or a history-criticism program).

With all that going for USCinema, it's an incongruity when a campus visitor sees the ghetto of one-story sheds which house limited professional facilities amidst the comparative edificial splendor of surrounding newer buildings. Even the nearby four-level parking structure seems classic.

"Turn-of-the-century" is the description for the physical plant used by Grant Beglarian, Dean of the USC School of Performing Arts (the administrative umbrella formed in 1966 over the pre-existing schools of film, drama, music, etc.). An apt description. Wolper and Lucas would recognize little change even now.

Now that USC has been blind to the need for new recording and editing facilities, sound stages and graphics workshops; a long-range upgrading plan is in existence. Long before death, Jack L. Warner committed a substantial sum in his will to the improvement of film school facilities. Other substantial gifts are pending as well. But it's a race between spiraling construction inflation and the inflow of funds; thus far, inflation is win-

For the time being, however, USCinema continues along where it counts. If the choice must be made between adequate facilities and the software of educational excellence, the latter is chosen. But more people are now wondering, why not both?

Besides the graduates who have become noted in the realm of the theatrical feature film and telefilm, hundreds more have gone on to success in that great outside world of industrial films, educational films, etc. Periodic rhetorical questions, in which postulate that too many filmmakers are being educated, ignore the totality of the spectrum of film careers.

Even if that Sunday-supplement straw hypothesis were substantially valid, it wouldn't affect the best schools. USCinema co-chairmen Russ McGregor and Mort Zarcoff shrug off the question with assurance: "When you're Number One, you survive and flourish.'

8 022 000

8,000,000

# Copenhagen B.O. Gets Lift From Multiplexes

Copenhagen.

There were dire predictions as Copenhagen awaited A/S Nordisk Film's conversion by Sept. 1 of its flagship theatre Palads, into reportedly the world's biggest multiple situation: 1,800 seats divided into 12 individual cinemas seating from 820 to 40 people.

Ole Sevel, chairman of Nordisk Film, assured everybody that the new theatres would be, supplied with Nordisk Film-distributed pictures alone. Art cinema managers, like Delta Bio's Jesper Hoem, worried that all little theatres would see the big distributor's back turned to them and that commercially risky film would never again regain a foothold in Denmark.

Palads general manager Frederik Sundram countered by leasing one of the 12 new cinemas to HTM Film's Tivi Magnusson who only imports art fare. The deal was that Magnusson's film could benefit from general move-over conditions within the Palads cluster.

Countering the Palads were Henrik and Anders Sandberg of the A/S ABCinema group that encompasses two quintuple situations and one double situation in Midtown Copenhagen plus one triple situation in a suburban area. They entered into a co-ownership with Bent Fabricius-Bjerre in the latter's K/S Dana Biograferne, i.e. the city's biggest theatres, 3 Falke, Imperial and Kinopalaet. Together, the two companies now possess favorable move-over possibilities. Fabricius-Bjerre, who now also runs the Warner/Constantin distribution here, will handle administration and accounting for both groups, while booking is handled by the Sandbergs.

Henning Carlsen's quadruple Dagmar Bio and Peter Refn's quintuple Grand Theatre also were worried so, naturally, did several at Midtown Copenhagen's one theatre operations. Now, it turns out, nobody really had to worry.

#### Business Up

While only 15% of the seats in the old Palads were sold during the year before Sept. 1, the daily average in the 12 new rooms combined is now 51%. At the same time, the Sandberg theatres enjoy a 40% hike in their boxoffice gross, while Dagmar and Grand are not suffering losses either. And many of the single theatres have found new ways of surviving and are now sharing preems even with the big and powerful. Thus the giant 3 Falke Bio shared its Christmas preem with the much smaller Noerreport Bio ("Jaws 2").

All in all, theatre business in Copenhagen and other major Danish cities is booming. More attractive theatres millieus have also been created in most situations. Palads, besides the range of programmes presented, also boasts an area for amusement games, a first class restaurant, a bar and a candy supermarket plus numbered seats for all shows. The latter idea has forced the Sandbergs to reintroduce numbered seats for afternoon showings in their theatres, too.

Nordisk Film also operated the triple Tivoli Bio situation just across the street, and here business has been well oiled last year with "Grease," a program generously shared with the Rialto 1 theatre, formerly Preben Philipsen's flagship theatre, but lagging behind until Leif Berndt, formerly of the now defunct Lademann group, took over its management along with Philipsen's son, Kim.

# ALL-TIME FILM RENTAL CHAMPS

(OF U.S.-CANADA MARKET)

	(OF U.	SCAN	1/
)	•••••••••••	(Continued i	
	Title Director-Producer-Distributor	Total Renta	1
S	Sailor Who Fell From Grace With Sea (L.J. Carlino; M. Poll; Avemb; 1976)	7 000 000	
5	The Missouri Breaks (A. Penn; E. Kastner, R. Sherman:		
	UA; 1976)	7,000,000	
1	1971)	6 990 000	
	Survive (R. Cardona; R. Stigwood/A. Carr; Par; 1976) Greatest Story Ever Told (G. Stevens; UA; 1965)	6 930 000	
	Candleshoe (N. Tokar; R. Miller; BV: 1978)	6 925 000	
1	Mahogany (B. Gordy; R. Cohen/J. Ballard; Par; 1975) Final Chapter-Walking Tall (J. Starrett; C. Pratt; AIP;	. ,	
,	1977) The Stewardesses (A. Silliphant; L. Sher; Sherpix; 1970)		
	Guys and Dolls (J. Mankiewicz; S. Goldwyn; MGM/UA;		
	1955) Strongest Man in the World (V. McEveety; B. Anderson;	6,875,000	Ľ
	BV: 1975)	6,875,000	
	Beyond the Valley of the Dolls (R. Meyer; 20th; 1970)	6,800,000 6,800,000	] ]
	A Patch of Blue (G. Green; Pandro Berman; MGM-UA;	,	
ļ	1966)	6,792,000	li
	1972)	6,770,000	1
	Lovers and Other Strangers (C. Howard; D. Susskind; CRC-Col; 1970)	6,750,000	1
	Skyjacked (J. Guillerman; W. Seltzer; MGM-UA: 1972)	6,750,000	1
	Hang 'em High (T. Post; L. Freeman; UA; 1968)	6,710,000 6,681,000	Ž
ĺ	A Shot in the Dark (B. Edwards; Mirisch; UA; 1964)	6,660,000	
l	The Apartment (B. Wilder; Mirisch; UA; 1960)	6,650,000 6,600,000	•
	A Piece of the Action (S. Poitier; M. Tucker; Warners; 1977)		7
ĺ	King of Kings (N. Ray; S. Bronston; MGM/UA: 1961)	6,600,000 6,512,000	7
	Never A Dull Moment (J. Paris; R. Miller; BV; 1968) Going My Way (L. McCarey; Paramount; 1944)	6,510,000	A
	Snows of Kilimanjaro (Henry King; Zanuck; 20th; 1952)	6,500,000 6,500,000	I
	Country Girl (George Seaton; Perlberg-Seaton; Par; 1954) Imitation of Life (Douglas Sirk; Hunter; U; 1959)	6,500,000 6,500,000	-
	Come September (Robert Mulligan: Arthur: U: 1961)	6,500,000	P
	Sword in the Stone (W. Reitherman; W. Disney; BV; 1963) Torn Curtain (A. Hitchcock; Universal; 1966)	6,500,000 6,500,000	1
	The Detective (G. Douglas; A. Rosenberg; 20th; 1968)	6,500,000	1
	A Man Called Horse (E. Silverstein; S. Howard; NGP-WB; 1970)	6,500,000	R
	Frenzy (A. Hitchcock; Universal; 1972)	6,500,000	1
	Mame (G. Saks; R. Fryer/J. Cresson; WB; 1974)	6,500,000	
	1975)	6,500,000	T
	The Island of Dr. Moreau (D. Taylor; J. Temple-Smith, S. Steloff; AIP; 1977)	6,500,000	T
	Other Side of the Mountain: II (L. Peerce; E. Feldman;		
	Univ.; 1978)	6,468,000 6,450,000	H
	The Sterile Cuckoo (A.J. Pakula; Par; 1969)	6,400,000	R
	1951)	6,375,000	T
	Suddenly Last Summer (J. Mankiewicz; S. Spiegel; Col; 1959)	6,375,000	H
	<b>Dr. No</b> (T. Young; Eon; UA; 1962)	6,350,000	ın
	Murderers Row (H. Levin; I. Allen; Columbia; 1966) Blow-Up (M. Antonioni; C. Ponti; MGM-UA; 1967)	6,350,000 6,350,000	B
	Joe Kidd (J. Sturges; S. Beckerman; Univ.; 1972)  Picnic (J. Logan; F. Kohlmar; Col; 1955)	6,330,000 6,300,000	A
	The Vikings (R. Fleischer; Bryna/Bresler; UA; 1958)	6,300,000	0 H
	A Man and A Woman (C. Lelouch; AA; 1966)	6,300,000	S
	ings; MGM-UA: 1954)	6,298,000	L K
	Alice's Restaurant (A. Penn; H. Elkins/J. Manduke; UA; 1969)	6,275,000	F
	Superdad (V. McEveety; R. Anderson; BV; 1974)	6,275,000 6,258,000	-
	War and Peace (K. Vidor; Ponti/DeLaurentiis; Par; 1956)	6,250,000	V F
	Up the Down Staircase (R. Mulligan; A. Pakula; WB; 1967) The Thomas Crown Affair (N. Jewison; UA; 1968)	6,250,000 6,250,000	E
	Corvette Summer (M. Robbins; H. Barwood; MGM/UA;	0,200,000	т
	1978)	6,250,000	S
	Bye Bye Birdie (G. Sidney; Kohlmar/Sidney; Col: 1963)	6,215,000 6,200,000	T D
	Super Fly (G. Parks Jr.; S. Shore; WB; 1972) Not As A Stranger (S. Kramer; UA; 1955)	6,200,000	B
	Charade (S. Donen; Univ; 1963)	6,180,000 6,150,000	M
	A Woman Under The Influence (J. Cassavetes; S. Shaw; Faces; 1974)	, ,	E
	White Lightning (J. Sargent: Gardner/Levy: UA: 1973)	6,100,000	
	The Impossible Years (M. Gordon; L. Weingarten; MGM/UA; 1968)	6,059,000	T
	Across The Great Divide (S. Raffill; A. Dubs; PIE; 1977)	6.053.000	N
	Gable and Lombard (S. Furie; H. Korshak; Unif; 1976) Sergeant York (H. Hawks; Lasky/Wallis; Warners; 1941)	6.046.000	F G
	Welcome Stranger (E. Nugent; Siegel; Par; 1947)	6,100,000	
	High and the Mighty (W. Wellman; Wayne/Fellows; Warners; 1954)	6.100.000	T
	A Star Is Born (G. Cukor: Transcona/Luft; Warners; 1954) What A Way To Go (J.L. Thompson; Jacobs; 20th; 1964)	6,100,000	B
		6,100,000	

	ADA MARKET)	
	Title Director-Producer-Distributor	••••••
•al	Title Director-Producer-Distributor Rachel, Rachel (P. Newman; WB; 1968)	Total Rental
0	Diary of a Mad Housewife (F. Perry; Universal; 1970)  The Good, The Bad and The Ugly (S. Leone; A. Grimaldi;	6,100,000 6,100,000
)	UA; 1967)	6,030,000
1	Anne of the 1000 Days (C. Jarrott; H. Wallis; Univ. 1970) . I'll Cry Tomorrow (D. Mann; L. Weingarten; MGM; 19755)	6,025,000
)	Life With Father (Michael Curtiz: Buchner: WB: 1947)	6,004,000 6,000,000
)	Hans Christian Andersen (Charles Vidor: Goldwyn: RKO	0,000,000
)	— 1953)	6,000,000
	1955)	6,000,000
י ו	Seven Year Itch (Billy Wilder; Feldman; 20th — 1955)	6,000,000 6,000,000
	To Hell and Back (John Hibbs: Rosenberg: U — 1955)	6,000,000
)	Gypsy (M. LeRoy; Warners; 1962)	6,000,000
	1963)	6,000,000
,	20th; 1963)  Father Goose (Ralph Nelson; Arthur; U — 1965)	6,000,000
	Father Goose (Ralph Nelson; Arthur; U — 1965)	6,000,000
'	Sons of Katie Elder (H. Hathaway; H. Wallis; Par; 1965) . Harper (J. Smight; Gershwin-Kastner; WB; 1966)	6,000,000 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 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)  Getting Straight (R. Rush; Col; 1970)	6,000,000 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
	Aloha, Bobby and Rose (F. Mutrux; F. Said: Col: 1975)	6,000,000 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
	1976)	6,000,000
	UA; 1977) The Shootist (D. Siegel; M. Frankovich/W. Self; Par; 1976) Thou Shoot Harmed Park (F. Shoot Harmed)	6,000,000 5,987,000
	They Shoot Horses, Don't They? (S. Pollack; Winkler/Chartoff; CRC/Col; 1969)	5,980,000
	Raintree County (E. Dmytryk: D. Lewis: MGM/UA · 1957)	5,970,000
	The Big Fix (J.P. Kagan; C. Borack; Univ; 1978)	5,934,000
	The Heart Is A Lonely Hunter (R.E. Miller; Ryan/Mersa; WB; 1968)	5,900,000
	The Buddy Holly Story (S. Rash; E. Bauer; Col; 1978)	5,900,000
	The Pink Panther (B. Edwards; Mirisch; UA; 1964) The Seven-Per-Cent Solution (H. Ross; Univ; 1976)	5,875,000
	Race With The Devil (J. Starrett; Bishop/Maslansky; 20th;	5,869,000
	1975)	5,795,000
	High Society (C. Walters; S.C. Siegel; MGM; 1956)	5,782,000 5,757,000
	Rio Bravo (H. Hawks; WB; 1959)	5,750,000
	The Nun's Story (F. Zinnemann; WB; 1959)	5,750,000
	Teahouse of the August Moon (D. Mann; J. Cummings; MGM-UA; 1956)	5,712,000
	<b>How To Murder Your Wife</b> (R. Quine; Murder Inc.; UA;	
	1965)	5,710,000 5,700,000
	Rear Window (A. Hitchcock; Paramount; 1954)	5,700,000
	A Hard Day's Night (R. Lester; W. Shenson; UA; 1964) Ocean's 11 (L. Milestone; Warners; 1960)	5,655,000
	Hombre (M. Ritt; I. Ravetch; 20th; 1967)	5,650,000 5,610,000
1	Sleuth (J. Mankiewicz; M. Gottlieb; 20th; 1972)	5,607,000
	Let's Do It Again (S. Poitier; M. Tucker; Warners; 1975).  King Solomon's Mines (C. Bennett; S. Zimbalist;	5,600,000
	MGM/UA; 1950)	5,586,000
1	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)  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)	5,560,000 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; Col; 1967).  Big Parade (King Vidor; MGM — 1925)	5,520,000 5,500,000
1	Mrs. Miniver (W. Wyler; S. Franklin; MGM: 1942)	5,500,000
1	Leave Her To Heaven (J. Stahl: Bacher: 20th: 1945)	5,500,000
1	Egg And I (Charles Erskine; Finkelhoffe; U — 1947)	5,500,000 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
	1967)	5,500,000
7	The Trip (R. Corman; AIP; 1967)	5,500,000
li	Wild in the Streets (B. Shear; B. Topper; AIP; 1968) Bandalero (A.V. McLaglen; R.L. Jacks; 20th; 1968)	5,500,000 5,500,000
	(Continued on page 58)	5,000,000

# ALL-TIME FILM RENTAL CHAMPS

(OF U.S.-CANADA MARKET)

•		(Continued fr	om pa
Title	Director-Producer-Distributor	Total Rental	Title
	(R. Vadim; D. DeLaurentiis; Paramount;		The L
1968)		5,500,000	The G
Finian's Rair	ibow (F. Coppola; J. Landson; Warners; 1968)	,5,500,000	h
Le Mans (L.	Katzin; N. Reddish; CCF/NGP; 1971)	5,500,000	Califo
	rls (J. Ruben; M. Tenser; Crown; 1976)	5,500,000	Bite 7
Eat My Dust	(C. Griffith; R. Corman; New World; 1976) .	5,500,000	Futur
Gator (B. Re	ynolds; J. Levy/A. Gardner; UA; 1976)	5,500,000	A
	7)	5,500,000	For the
The Blackbo	ard Jungle (R. Brooks; P. Berman; MGM/-		Who
UA; 195	(D. 11	5,459,000	, ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
	es (B. Hutton; Katzka/Beckerman; MGM-		Cold '
On A Clear I	Day You Can See Forever (V. Minnelli; Lern-		A Hol
er/Koch	; Par; 1970)	5,350,000	Good
	Camp; Camp/Vaughn; Mulberry Sq., 1976)		Since
	J. Badham; R. Cohen; Universal; 1976) ter; W. Shenson; UA; 1965)		The S
	Eat The Daisies (C. Walters; J. Pasternak;		Two
MGM:	960)	5,308,000	The I
	chin Story (G. Sidney; J. Wald; Col; 1956)		Spell
	I (O. Preminger; Col; 1963)		The I
	nch (S. Peckinpah; P. Feldman; WB; 1969).		l I
The Cheyeni	ne Social Club (G. Kelly; Kelly/Barrett; NGP;		Yank
1970)		5,250,000	N/-A
	ar Duck (V. McEveety; B. Anderson; BV;		Noto: Stree
Death Race	2000 (P. Bartel; R. Corman; New World; 1975)	5,250,000	Suree
Spys (I. Ker	shner; Chartoff/Winkler; 20th; 1974)	5,205,000	Moby
	St. Louis (Vincente Minnelli; Freed; MGM;	= 000 000	Pepe
	(C. Brown; S. Franklin; MGM; 1946)		Lege
Magnificent	Obsession (Douglas Sirk; Hunter; U; 1954) .	5,200,000	The
Solomon and	Sheba (K. Vidor; T. Richmond; UA; 1959)	5,200,000	1
From The T	errace (M. Robson; 20th; 1960)	5,200,000	Grea
- Keturn of the	e Dragon (B. Lee; R. Chow; Bryanston; 1974) on and the Holy Grail (T. Gilliam, T. Jones; M	3,200,000	
Forstate	er; Cinema 5; 1975)	5,170,000	A Ma
Viva Las V	egas (G. Sidney; J. Cummings; MGM-UA	,	Jour
1964)	28. (C. Fredward, D. Dolar, Univ. 1971)	5,152,000	On th
Play Misty I	For Me (C. Eastwood; R. Daley; Univ; 1971)  r Local Sheriff (B. Kennedy; W. Bowers; UA;	5,143,000	One
1969)		. 5,135,000	j
Cotton Come	es To Harlem (O. Davis; S. Goldwyn Jr.; UA		Salor
1970)	Durf Divide (II Hamber C Closel 00th	5,125,000	Drag
	Prefer Blondes (H. Hawks; S. Siegel; 20th	5,100,000	Davi Spen
The Battle	of the Bulge (K. Annakin; Sperling/Yordan/		Gunf
CRC/W	arners: 1966)	. 5.100.000	
The Happie	st Millionaire (N. Tokar; W. Anderson; BV	E 100 000	Herc
1967) American H	lot Wax (F. Mutrux; A. Linson; Par; 1978)	5,100,000 5,082,000	A Su
	(H. Hughes; RKO; 1950)		Blue The
	d (W. Wellman; D. Schary; MGM-UA; 1949)		Fritz
	rsuasion (W. Wyler; AA; 1956)		Fran
	u Say To A Naked Lady? (A. Funt; UA; 1970) oint (R. Sarafian; N. Spencer; 20th; 1971)		Rabl
_	a Nation (D.W. Griffith; 1915)		VIP'
	M. Cooper, E. Schoedsack; RKO; 1933)		Trea
	adette (H. King; W. Perlberg; 20th; 1943)		<b></b>
	<b>Edge</b> (E. Goulding; D. Zanuck; 20th; 1946) . <b>nber</b> (O. Preminger; Zanuck/Seaton; 20th		The
1947)	-	. 5,000,000	Ice S
Green Dolph	iin Street (Victor Saville; Wilson; MGM; 1947)	5,000,000	Anni
	Michael Powell; Pressburger-Rank; EL; 1948; Again (Henry Levin; Buchman; Col; 1949)		The
The Sands of	Iwo Jima (Allen Dwan; Grainger; Rep.; 1950)	5,000,000	The Goin
	in Fountain (Jean Negulesco; Siegel; 20th;	;	Lips
	Wastern Ville Cham Business Walton I ong		Elm
	Business Like Show Business Walter Lang: Siegel; 20th; 1945)		Now
	oko-Ri (Mark Robson; Perlberg-Seaton; Par;		Boon
			The C
	(Elia Kazan; WB; 1955)		Rebe
	n (R. Walsh; Bacher-Hawks; 20th; 1955)		Babe
Island In Sur	(Robert Rossen; Zanuck; 20th; 1957)	5,000,000	The
	Arms (Charles Vidor; Selznick; 20th; 1958) .		
Flower Dru	ska (Henry Hathaway; 20th; 1960) m Song (Henry Koster; Hunter-Fields; U;		The
		5,000,000	Harr
	(James Nielson; Disney; BV; 1962)		Alai I
	(David Swift; Cohn; Col; 1962)		Vera
	Alfred Hitchcock; U; 1963)eking (Nicholas Ray; Bronston; AA; 1963)		The
Hud (Martin	Ritt; Ravetch; Par; 1963)	5,000,000	McL
Under Yum-	Yum Tree (David Swift; Brisson; Col; 1963)	5,000,000	Rand
Dr. Strangel	ove (S. Kubrick; Col.; 1964)er Glenville; Wallis; Par; 1964)	5,000,000 5,000,000	Thir
In Like Flint	(G. Douglas; S. David; 20th; 1967)	5,000,000	Anch
The April Fo	ols (S. Rosenberg; G. Carroll; NGP-WB; 1969)	5,000,000	Ancr
A New Leaf	(E. May; H. Koch/H. Elkins; Par; 1971) on Tapes (S. Lumet; R. Weitman; Col; 1971) .	5,000,000 5,000,000	Road
	n Tapes (S. Lumet; R. Weitman; Col; 1971).	, 5,000,000 5,000,000	

	ADA MARKET)	
r	om page 57), • • • • • • • • • • • • • • • • • • •	Total Rental
	The Last Detail (H. Ashby; G. Ayres; Columbia; 1973)	5,000,000
	The Golden Voyage of Sinbad (G. Hessler; Schneer/Harry-hausen; Col; 1974)	5,000,000
	California Split (R. Altman; J. Walsh; Col; 1974)	5,000,000
	Bite The Bullet (R. Brooks; Columbia; 1975)	5,000,000 5,000,000
	The Town That Dreaded Sundown (C.B. Pierce; AIP; 1976) Futureworld (R.T. Heffron; P. Lazarus/J. Aubrey Jr;	0,000,000
	AIP: 1976)	5,000,000
	For the Love of Benji (J. Camp; J. Camp/B. Vaughn; Mul.	5,000,000
	Sq.; 1977)	3,000,000
	W. Aldrich; Warners; 1978)	5,000,000
	Cold Turkey (B. Yorkin; N. Lear; UA; 1971)	4,975,000 4,965,000
	A Hole in the Head (F. Capra; Sincap/Capra; UA; 1959) Good Neighbor Sam (D. Swift; Columbia; 1964)	4,950,000
	Since You Went Away (J. Cromwell; D. Selznick; UA;	
ı	1944)	4,925,000 4,900,000
}	Two Mules For Sister Sara (D. Siegel; M. Rackin; Univ;	1,000,000
)	1970)	4,900,000
)	The Duchess and Dirtwater Fox (M. Frank; 20th; 1976)	4,900,000
)	Spellbound (A. Hitchcock; D. Selznick; UA; 1945)	4,890,000
)	MGM-UA: 1953)	4,864,000
	Yankee Doodle Dandy (Michael Curtiz; Wallis-Cagney;	4 500 000
)	WB — 1942) Notorious (Alfred Hitchcock; RKO — 1946)	4,800,000 4,800,000
)	Streetcar Named Desire (E. Kazan; Feldman; Warners;	1,000,000
)	1951)	4,800,000
,	Moby Dick (J. Huston; Moulin-Huston; WB; 1956)	4,800,000 4,800,000
)	Legend of Boggy Creek (C.B. Pierce; Pierce/Ledwell;	4,000,000
) 1	Howco; 1972)	4,800,000
)	The Wind and the Lion (J. Milius; H. Jaffe; MGM-UA;	4.800.000
)	1975) Great Scout and Cathouse Thursday (D. Taylor; J.	-,,
)	Buck/D. Korda; AIP; 1976)	4,800,000
)	A Man Called Peter (H. Koster; S.G. Engel; 20th; 1955)	
	Journey to Center of Earth (H. Levin; C. Brackett; 20th;	4 7577 000
)	1959)	4,777,000 4,775,000
,	One of Our Dinosaurs Is Missing (R. Stevenson; B. Walsh;	2,000,000
)	BV; 1975)	4,775,000
)	Salome (William Dieterle; Adler; Col — 1953)	
,	David and Bathsheba (H. King; D. Zanuck; 20th; 1951)	4,750,000
)	Spencer's Mountain (D. Davis; WB; 1963)	4,720,000
0	Gunfight at OK Corral (J. Sturges; H. Wallis; Par; 1957)	4,700,000 4,700,000
•	Hercules (Pietro Francisci; Teti-Levine; WB — 1959)	
)	A Summer Place (D. Daves; WB; 1959)	4,700,000
)	Blue Hawaii (N. Taurog; H. Wallis; Par, 1961)	
)	The Ambushers (H. Levin; J. Allen; Col; 1968)	
)	Frankenstein (P. Morrissey; C. Ponti; Bryanston; 1974)	4,700,000
)	Rabbit Test (J. Rivers; E. Rosenberg; Avemb; 1978)	
)	Mogambo (J. Ford; S. Zimbalist; MGM; 1953)	
)	Treasure of Matecumbe (V. McEveety; B. Anderson, R.	
)	Miller; BV; 1976)	4,675,000
	MGM; 1965)	4,668,000
0	Ice Station Zebra (J. Sturges; M. Ransohoff; MGM; 1968)	
0	Annie Get Your Gun (G. Sidney; A. Freed; MGM; 1950) The House of Wax (A. deToth; B. Foy; WB/Sherpix; 1953)	. 4,650,000
)	The Sentinel (M. Winner; Winner/Konvitz; Univ; 1977)	4,628,000
)	Goin' South (J. Nicholson; Gittes/Schneider; Par; 1978)	
)	Lipstick (L. Johnson; F. Fields; Par; 1976) Elmer Gantry (R. Brooks; Smith; UA; 1960)	
	Now You See Him, Now You Don't (R. Butler; R. Miller;	
)	BV; 1972)	
)	The Green Years (Victor Saville; Gordon; MGM — 1946)	4,600,000
)	Rebel Without A Cause (N. Ray; Weisbart; Warners; 1955)	4,600,000
)	Babes In Toyland (James Donohue; Disney; RKO-BV -	
)	1961) The Glass Bottom Boat (F. Tashlin; M. Melcher; MGM	4,600,000
)	1966)	4,600,000
,	The Love Machine (J. Haley Jr.; M.J. Frankovich; Col; 1971)	
)	Harry and Walter Go To New York (M. Rydell; Dev-	
)	lin/Gittes; Col; 1976)	4,600,000
)	Vera Cruz (R. Aldrich; HHL/J. Hill; UA; 1954)	
)	UA; 1951)	4,531,000
)	McLintock (A.V. McLaglen; J. Wayne; UA; 1963)	4,525,000
)	Random Harvest (Mervyn LeRoy; Franklin; MGM—1942) Thirty Seconds Over Tokyo (M. LeRoy; S. Zimbalist;	4,500,000
)	MGM; 1944)	4,500,000
)	Anchors Aweigh (George Sidney; Pasternak; MGM —	
)	1945)  Road To Utopia (Melvin Frank; Jones; Par — 1945)	
1	47 1	

# Naples Translates Hollywood Westerns Into 'Bad Guy' Pix

Rome

Cigaret smugglers, the backbone of Naples' sagging economy, are fast becoming the new antiheroes of Neapolitan cinema. A rash of films — often starring the real life "guappi" (tough guys) of the local underground or the camorra (local Mafia) — are boxoffice hits in a city where unemployment, crime and human misery are rameter.

The first to sense a renewed interest in such Neapolitan "westerns" was producer Roberto Amoroso who reissued at the end of 1976 an old 1950 film entitled "Zappatore" (The Ditchdigger). The success of this Neapolitan revival (in two months in the Naples area alone it has brought in more than \$100,000) encouraged local producers to unspool their own Mafia adventures

"Onore e guapparia" (Honor and Gangsters) starring Pino Mauro (said to be an ex-boss of the local Mafia) as a "good-guy" smuggler was released in 1977, with modest success. The real boom came last August with the release of "L'ultimo guappo" (The Last Tough Guy) featuring Mario Merola, an ex-longshoreman. Soon after with machine-gun speed (it was shot in a record 30 days) another film starring Mauro was shot: "I figli non si toccano" (Don't Touch the Kids). Merola also kept pace with the release of "Serenata calibro 9" (The Caliber 9 Serenade).

Not to be outdone by "guappo" kings Mauro and Merola, several film studios specializing in Neapolitan "westerns" have cropped up in the city. Franco Marino, ex-manager of Pino Mauro, for example, has founded October Film which is filming a Neapolitan police story. The formula is always the same borrowing from the classic western. "Instead of the prairie, there is the sea," says Ciro Ippolito, an actor who has been specializing in these kinds of films, "Instead of horses, there are the smugglers' motorboats and instead of the cowboy, there is the 'good guy' smuggler.

Films about the Neapolitan underground are, of course, not new. The first film about Italy shot in Naples by Roberto Troncone in 1905 was entitled "Camorra." Di-

(Continued on page 85)

#### 16m Rentals

(Continued from page 50)

tion picture industry seem to be making some of the errors made in tvs early development.

Where Fox has put its classics into the market with very little concern for the distinction between various titles and is so committed to consumer video it recently purchased Magnetic Video, it has been joined by Avco Embassy and Allied Artists. Of course, MCA will make available its own library on videodisk. So far, MGM, Paramount, United Artists and Warner Bros. have waited for a strategie time to enter the market. All have indicated an interest to be in the market. The movement of such major 16m customers, such as airlines, to video lessens the economic significance of 16m distribution.

The commitment of the Japanese consumer electronic industry to video and the soon to be launched video marketing effort of the giant retailer. Photomat, will make video a success. The decline of non-theatrical will be the first of a ripple effect that will change the industry as we know it.

(Continued on page 60)

# THE BIGGEST MOVIE THEATER COMPLEX IN THE WORLD



# OPERATED BY THE WORLD'S OLDEST ACTIVE FILM COMPANY

The history of film making has its own special chapter about Denmark. Nordisk Films Kompagni was founded in 1906 and it is the only operating film company from that era still in existence. Those were the days when Copenhagen was the "Hollywood" of Europe. From Nordisk Films Kompagni in Denmark, motion pictures were distributed throughout the world and were acknowledged as the artistic leaders.

The Company owns the Palads which opened in 1912 as the biggest movie house in Europe. Griffith's "Birth of a Nation" - at that time considered by some the world's greatest film work - had its first European performance at the Palads.

#### NORDISK FILMS KOMPAGNI

moves with the times. In keeping with the demands for a more comprehensive film experience in smaller environments, the enormous old Palads has

been tastefully divided into twelve 35 mm movie theaters with individual seating capacities ranging from 40 to 822 - Dolby equipped. Altogether 1800 seats. The control center handles 16 variants with only one print (the Interlock System). In addition, Palads has the greatest selection of films of international quality ever collected under one roof. "Death on the Nile" opened November 2nd with a gala première attended by Her Majesty Queen Margrethe II.

#### Sales continue to grow

Since the grand reopening some 4 months ago, the Palads has attracted almost 40 per cent of all films goers in Copenhagen. During the week-long autumn school vacation the Palads recorded the greatest number of ticket sales (57,921) ever reached by any Danish movie theater. Total box office receipts were 1,289,358 Danish kroner (or the equivalent of \$ 240,000).



Nordisk Films Kompagni also owns and manages the successful Tivoli Bio 1-2-3-(Dolby) movie theater complex in the center of Copenhagen, just opposite Palads.

### Copenhagen's biggest entertainment center

Today's Palads is not merely a gigantic picture palace. It's combined with several other amusement facilities for its guests. In the same complex are found Denmark's largest discotheque; a candy supermarket; the longest cinema bar; amusement machines; an exhibition room; and a bistro, "La Petite Cocotte", with delicious French specialities.

# PALADS TEATRET /s

Axeltory 9, Copenhagen, Denmark. Telephone: (01) 14 40 38.

COME AND SEE US!

All figures in this ad are testified by statsautoriseret revisionsfirma W. Kjærulff (certified public accountant) CPA.

# ALL-TIME FILM RENTAL CHAMPS

(OF U.S.-CANADA MARKET)

`	(Continued fr
Title Director-Producer-Distributor	Total Rental
Thrill of a Romance (Richard Thorpe; Pasternak; MGM	4 800 000
— 1945)	4,500,000 4,500,000
1946)	4,500,000
1947)	4,500,000
Road to Rio (Norman Z. McLeod; Dare; Par — 1948)	4,500,000
Easter Parade (Charles Walters; Freed; MGM — 1948) The Paleface (Norman Z. McLeod; Wallis; Par — 1948)	4,500,000
Desiree (Henry Koster: Blaustein; 20th — 1954)	4,500,000
To Catch A Thief (Alfred Hitchcock; Par — 1955)	4,500,000
The Conqueror (Dick Powell; Hughes-Powell; RKO — 1956)	4,500,000
Return To Peyton Place (Jose Ferrer; Wald; 20th — 1961)	4,500,000
Fanny (Joshua Logan: WB — 1961)	4,500,000
Diamond Head (Guy Green; Bresler; Col — 1963) The Incredible Journey (F. Markle; J. Algar; BV; 1963)	4,500,000
Robin And The Seven Hoods (G. Douglas; F. Sinatra; WB;	4 =00 000
1964)	
I. A Woman (M. Ahlberg; Novaris; Audubon; 1966)	4,500,000
Prudence and the Pill (F. Cook; R. Kahn; 20th; 1968)	. 4,500,000
With Six You Get Egg Roll (H. Morris; M. Melcher; CCF-NGP; 1968)	4,500,000
There's A Girl In My Soup (R. Boulting; M. Frankovich/J	.
Boulting; Col; 1970)	. 4,500,000
Conquest of Planet of Apes (J.L. Thompson; A.P. Jacobs; 20th; 1972)	4,500,000
The Seven-Uns (P. D'Antoni; 20th; 1973)	4,500,000
Twilight's Last Gleaming (R. Aldrich; M. Adelson; AA	;
1977) The Eagle Has Landed (J. Sturges; J. Winer, D. Niven Jr.,	. 4,500,000
Col; 1977)	. 4,500,000
The Young Lions (E. Dmytryk; Lichtman; 20th; 1958)	. 4,480,000
Red River (H. Hawks; UA; 1948) Song of Norway (A. Stone; CRC/Col; 1970)	. 4,475,000 4,450,000
Don't Go Near The Water (C. Walters; Weingarten	. 4,400,000
MGM/UA; 1957)	4,446,000
Cheaper By The Dozen (W. Lang; L. Trotti; 20th; 1950) Two Years Before Mast (John Farrow; Miller; Par — 1946)	4,425,000
Written On the Wind (Douglas Sirk; Zugsmith; U — 1956)	4,400,000
Inn of Sixth Happiness (Mark Robson; Adler; 20th — 1959)	4,400,000
Days of Wine and Roses (B. Edwards; M. Manulis Warners: 1962)	; . 4,400,000
Warners; 1962)	;
How To Steal A Million (W. Wyler, Wyler-Kohlmar; 20th	*
1966)  Five Fingers of Death (C.C. Ho; R.R. Shaw; Warners 1973)	. 4,400,000
Some Came Running (V. Minnelli; S. Siegel; MGM; 1958) Weekend at Waldorf (R. Leonard; A Hornblow; MGM 1945)	;
Harvey Girls (George Sidney; Freed; MGM1946)	
Hucksters (Jack Conway; Hornblow; MGM; 1947)	. 4,350,000
Man in Grey Flannel Suit (Nunnally Johnson; Zanuck 20th; 1956)	
Marooned (J. Sturges; M. Frankovich; Col; 1969)	
Tunnelvision (B. Swirmoff; J. Roth; World Wide; 1976)	. 4,350,000
Stage Door Canteen (F. Borzage; S. Lesser; UA; 1943) Night of the Iguana (J. Huston; R. Stark/7 Arts	. 4,340,000
MGM/UA: 1964)	. 4,339,000
Sergeants Three (J. Sturges; E. Small; UA; 1962)	4,325,000
Anastasia (A. Litvak; B. Adler; 20th; 1956) Lost Weekend (Billy Wilder; Brackett; Par; 1946)	. 4,309,106 . 4,300,000
Sailor Beware (H. Walker; Wallis; Par; 1952)	. 4,300,000
G.I. Blues (Norman Taurog; Wallis; Par; 1960) One Eyed Jacks (Marlon Brando; Par; 1961)	
Monkey's Uncle (R. Stevenson; W. Disney; BV; 1965)	. 4,300,000
Boy, Did I Get A Wrong Number? (G. Marshall; E. Small	;
UA; 1966)	. 4,300,000 4,300,000
Myra Breckenridge (M. Sarne; R. Fryer; 20th; 1970)	4,300,000
Harry and Tonto (P. Mazursky; 20th; 1974)	. 4,300,000
Casey's Shadow (M. Ritt; R. Stark; Col; 1978) Long, Long Trailer (V. Minnelli; P. Berman; MGM/UA	
1954)	. 4,291,000
Adventure (V. Fleming; S. Zimbalist; MGM; 1945)	4,250,000
Saratoga Trunk (Sam Wood; Wallis; WB — 1946  Demetrius and Gladiators (Delmer Daves; Ross; 20th –	_
1954 The Egyptian (Michael Curtiz; Zanuck; 20th — 1954)	
Living It Up (Norman Taurog; Jones; Par — 1945)	. 4,250,000
Bus Stop (Joshua Logan; Adler; 20th — 1956)	. 4,250,000
Splendor in the Grass (Elia Kazan; WB; 1961)	
In Harm's Way (O. Preminger; Par — 1965)	. 4,250,000
Dear John (L-M Lindgren: Sandrews: Sigma 3: 1966)	. 4,250,000
Five Card Stud (H. Hathaway; H. Wallis; Paramount 1968)	
Rio Lobo (H. Hawks; CCF-NGP; 1970)	
Telefon (D. Siegel; J.B. Harris; MGM/UA; 1977)	. 4,250,000
Moulin Rouge (J. Huston; Romulus; UA; 1952)	
Flesh Gordon (H. Ziehm; Ziehm/Osco; Mammoth; 1974) Hollywood Canteen (Delmer Daves; Gottlieb; WB — 1944	
1011	, .,_00,000

ed fi	rom page 58)	••••••
tal	Title Director-Producer-Distributor	Total Rental
	Three Musketeers (George Sidney; Berman; MGM —	
000	1948)	4,200,000
000	On The Waterfront (Elia Kazan; Spiegel; Col — 1954) Rose Tattoo (Daniel Mann; Wallis; Par — 1955)	4,200,000 4,200,000
000	Love Me Tender (R. Webb; Weisbart; 20th; 1956)	4,200,000
	Heaven Knows, Mr. Allison (John Huston; Adler-Frenke;	
000	20th — 1957)	4,200,000 4,200,000
000	Parrish (Delmer Daves: WB — 1961)	4,200,000
000	Breakfast at Tiffany's (Blake Edwards; Jurow-Shep-	•
000	pard; Par — 1961)	4,200,000
000	The Trouble With Angels (I. Lupino; Frye; Col; 1966)	
000	Carmen Baby (R. Metzger; Audubon; 1967)	4,200,000
000	John and Mary (P. Yates; B. Kadish; 20th; 1969)	4,200,000 4,200,000
000	Star (R. Wise; S. Chaplin: 20th; 1969)	
000	The Bootlegger (C.B. Pierce; Pierce/Ledwell; Howco;	
	1974)	4,200,000
000	The Cassandra Crossing (G.P. Cosmatos; C. Ponti; Avemb; 1977)	
000	Love Me Or Leave Me (C. Vidor; J. Pasternak; MGM-UA;	
000	1955)	4,153,000
	Father of the Bride (V. Minnelli; P. Berman; MGM-UA;	4,150,000
000	1950)	
000	1951)	4,150,000
	The Boys in Company C (S. Furie; A. Morgan; Col; 1978)	. 4,150,000 4,132,000
000	Pretty Baby (L. Malle; Par; 1978)	. 4,132,000 . 4,115,000
JUU .	Margie (Henry King; Morosco; 20th — 1946)	4,100,000
000	Mother Wore Tights (Walter Lang; Trotti; 20th — 1947)	. 4,100,000
000	Johnny Belinda (Jean Negulesco; Wald; WB; 1948) Joan of Arc (Victor Fleming; Wanger-Fleming; RKO —	4,100,000
000	1949)	
000	Snake Pit (Anatole Litvak; Bassler; 20th; 1948)	. 4,100,000
000	I Was A Male War Bride (Howard Hawks; 20th — 1948) . The Moon Is Blue (O. Preminger; Herbert; UA; 1953)	. 4,100,000 . 4,100,000
000	Hondo (J. Farrow; Wayne/Fellows; WB; 1953)	4,100,000
000	The Man With The Golden Arm (O. Preminger; UA/AA;	;
000	1955)	
000	Bad Seed (Mervyn LeRoy; WB — 1956)	. 4,100,000 4,100,000
000	Yesterday, Today and Tomorrow (V. DeSica; C. Ponti;	;
000	Avemb: 1964)	. 4,100,000
000	Sometimes A Great Notion (P. Newman; J. Foreman; Univ: 1971)	
000	Cahill (A. McLaglen; Batjac; Warners; 1973)	
000	McQ (J. Sturges; Batjac/Levy-Gardner; Warners; 1974)	. 4,100,000
000	The Killer Elite (S. Peckinpah; Baum/Lewis; UA; 1975).  Straight Time (U. Grosbard; Beck/Zinnemann; War-	
000	ners; 1978)	
000	A Guy Named Joe (V. Fleming; R. Riskin; MGM; 1944).	4,070,000
000	White Cliffs of Dover (C. Brown; S. Franklin; MGM; 1944) State Fair (W. Lang; Perlberg; 20th; 1945)	
000	National Velvet (C. Brown; MGM; 1945)	
000	Cass Timberlane (George Sidney; Hornblow; MGM; 1948)	4,050,000
000	Homecoming (M. LeRoy; S. Franklin; MGM; 1948)	
000	Whatever Happened to Baby Jane? (R. Aldrich; Warners 1962)	
000	Hurry Sundown (O. Preminger; Par; 1967)	
	Islands in the Stream (F. Schaffner; Bart/Palevsky; Par	
000	Battle for Planet of the Apes (J.L. Thompson; A.P. Jacobs	. 4,035,000
106	20th; 1973)	
000	Sweet Charity (B. Fosse; R. Arthur; Univ; 1969)	
000 000	Cinderella Liberty (M. Rydell; 20th; 1973)	
000	Singing Fool (Lloyd Bacon; WB; 1928)	. 4,000,000
000	San Francisco (W.S. Van Dyke; Emerson-Hyman; MGM	
000	1936)	
000	Reap the Wild Wind (C.B. DeMille; Par; 1942)	
000	Dolly Sisters (Irving Cummings; Jessel; 20th; 1945)	. 4,000,000
000	Ziegfeld Follies (Vincent Minnelli; Freed; MGM; 1946) Kid From Brooklyn (Norman Z. McLeod; Goldwyn; RKO	
000	1946)	
000	Smoky (Louis King; Bassler; 20th; 1946)	. 4,000,000
000	Holiday In Mexico (George Sidney; Pasternak; MGM 1946)	
000	Night and Day (Michael Curtiz; Schwartz; WB; 1946)	
000	The Postman Always Rings Twice (T. Garnett; Wilson	,
000	MGM; 1946) Emperor Waltz (Billy Wilder; Brackett; Par; 1948)	
000	The Stratton Story (S. Wood; I. Cummings; MGM; 1949)	
000	Jumping Jacks (Norman Taurog; Wallis; Par; 1952)	. 4,000,000
000	Moon Is Blue (Otto Preminger; Herbert; UA; 1953)	
000	Sabrina (Billy Wilder; Par; 1954)	. 4,000,000
200	Love Is Splendored Thing (Henry King; Adler; 20th; 1955)	. 4,000,000
000	Seven Little Foys (Melville Shavelson; Rose; Par; 1955).	. 4,000,000
000	Don't Give Up the Ship (Norman Taurog; Wallis; Par	
000	Mr. Hobbs Takes Vacation (Henry Koster; Wald; 20th	,
000	1962)	
nnn	(Continued on page 62)	

#### Travolta Alone Swayed Swiss In Disco Dizzy 1978

By GEORGE MEZOFI

Zurich.

Yes, Switzerland has caught the fever, too. And not just on Saturday night, but all week, for weeks and months, practically all through 1978. One superstar, John Travolta, and two super-boxoffice hits, "Satur-day Night Fever" and "Grease" (both from Par, released here by Starfilm Zurich) dominated the Swiss film scene this year.

"Saturday Night Fever" was released April 14 in Geneva (two theatres) and Lausanne and April 21 in Zurich, Basle and Berne, immediately followed by 10 sub-key cities. In the five afore-mentioned key cities alone, it ran for a total of 54 weeks. Net receipts in first six-anda-half months of release, per end of October, a mounted to \$1,380,000 terrific for Switzerland.

But along came "Grease." By the time it exploded on 19 Swiss screens in 15 cities day-date on Oct. 6, a long-range, shrewdly conceived advance promotion campaign had built up a want-to-see attitude among the rapidly increasing Travolta fan community to such an extent that it just couldn't miss. Result: net receipts of \$1,290,000 in first four weeks of release. That's smash money here, way up in the alltime record bracket, which it may break as yet, if grosses continue at the present hot pace.

#### **Previously Unknown**

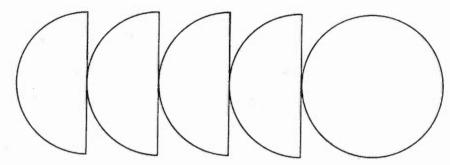
According to Philipp Waldner, managing director of Starfilm Zurich, Swiss indie distributor handling Paramount product as well as indie productions, the success of "Saturday Night" and "Grease" is particularly encouraging since Travolta has been completely unknown here before and musicals and/or music-oriented pictures were generally considered boxof-fice poison. The cinema-going habit, Waldner asserts, has also been re-activated by the success of these two films. The fact that they have become topics of conversation in many fields only loosely related to the film trade, looms as a good omen.

One of the focal points in the advance campaign has been disk promotion, of course. The "Saturday Night" album, a double LP, had already sold 12,000 copies by the time the film opened and has since obtained three golden records (one is awarded for 25,000 albums sold). "Grease" even went beyond these figures, exceptional by Swiss standards, by selling 25,000, more than double than "Saturday Night," until the film's opening. 100,000 albums are expected to be sold in Switzerland by the end of 1978, meaning four golden records. In addition, such John Travolta-Olivia Newton-John singles as "You-re the One That I Want," "Summer Nights," 'Hopelessly Devoted To You' as well as Frankie Valli's "Grease" have been on the hit parade here for weeks.

#### **By-Products**

For "Saturday Night," a preview at a Zurich discotheque for the press, exhibitors, dance schools, opinion-makers etc. was organized, resulting in an overflow crowd and lots of publicity. For "Grease," a party at the Zurich Volkshaus including a screening of the picture plus many promotion and tie-in activities went over-capacity. Press previews in all key cities included contingents of youthful Travolta fans chosen from over 3,000 who had responded to ads including write-in coupons.

(Continued on page 62)



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9200 Sunset Boulevard, Suite 920, Los Angeles, Ca. 90069, (213) 278-1422 Assoc., Gill Champion; Assist. to the Producers, Ann Ford.

# ALL-TIME FILM RENTAL CHAMPS

(OF U.S.-CANADA MARKET)

	• •	(Continued fr	om page 60) 🐽
•		Total Rental	Title
	Summer Magic (James Nielson; Disney; BV; 1963)	4,000,000	The Omega Ma
	Misadventures Merlin Jones (Robert Stevenson; Disney;		Straw Dogs (S.
	BV; 1964)	4,000,000	Cleopatra Jone
	Captain Newman MD (David Miller; Arthur; U; 1964)	4,000,000	Paper Chase
	Nutty Professor (Jerry Lewis; Glucksman; Par; 1964)	4,000,000	1973)
	Agony and the Ecstasy (C. Reed; 20th; 1965)	4,000,000	Dillinger (J. M
	Stagecoach (G. Douglas; Rackin; 20th; 1966)	4,000,000	Coffy (J. Hill; l
	Walk, Don't Run (C. Walters; Siegel; Col; 1966)	4,000,000	Lords of Flatb
	Arabesque (S. Donen; Univ; 1966)	4,000,000	1974)
	Smoky (G. Sherman; A. Rosenberg; 20th; 1966)	4,000,000	Buster and Bill
	Hellfighters (A. McLaglen; R. Arthur; Univ; 1968)	4,000,000	The Bears and
	The Undefeated (A.V. McLaglen; R.L. Jacks; 20th; 1969)	4,000,000	Emmanuelle (
	Fanny Hill (M. Ahlberg; T. Sjoberg; Cinemation; 1969)	4,000,000	The Stepford V
	The Arrangement (E. Kazan; Warners; 1969)	4,000,000	Hard Times (V
	Wild Country (R. Miller; R. Totten; BV; 1971)	4,000,000	Robin and Mar
	Plaza Suite (A. Hiller; H. Koch; Par; 1971)	4,000,000	Obsession (B. 1
	Evel Knievel (M. Chomsky; Solomon/Hamilton; Fan-		Wizards (R. Ba
	fare; 1971)	4,000,000	The Van (S. Gr
	McCabe and Mrs. Miller (R. Altman; D. Foster/M.		High-ballin' (F
	Browers; Warners; 1971)	4,000,000	Interiors (W. A

### Campus Prex Moonlights As Film Extra At \$16 Per Diem \$ \*\*\*\*\*\* By DR. JAMES F. VICKREY JR. \*\*\*\*

<u>\*</u>\*\*\*\*\*\*\*\*\*\*\*\*

(President of Montevallo University)

Montevallo, Alabama.

When the motion picture "Norma Rae" was being filmed at Opelika, Alabama, I became a \$16 a day part of the production. In short, I had the experience of "acting" as an extra, if an extra may be said to "act." The admonition not to rise above anonymity while pretending to be part of a baseball crowd carried the disadvantage that the blue denim overalls supplied me and my five-year old son were obviously and hopelessly new.

I felt like town-come-to-country when we stepped from our car to walk not-so-nonchalantly to the crowd. tree-shaded casting table to check in with the woman who had tempted me to become an extra in the Twentieth Century-Fox film, starring "when does the movie start?"—I on one leg and then another, confused from the initial lack of direction (the essential stars were rehearsed before the positioning of us extras, who appear to be misnamed since a movie with crowds isn't possible without them) .. hurrying here and there to wait .. wondering if one of the many assistant directors might have a special need for un-washed overalls in a scene ... and moving behind cars and other people whenever I could to help swell the crowd.

"Henleyville," fictional location of the movie's dramatic account of efforts to unionize textile workers. So, we sat in the stands, second row center, and rooted for "our side" al least, I did. John almost slept most of his screen debut away.

But, we stood around (sometimes we sat around) and waited two hours before we were finally positioned in the rickety, ancient two sacks were filled with stuff to stands we bounced on for the next three and a half hours — only a few minutes of which involved actively shooting of pieces of the scenes. We sat for one hour before anything required that time. (They also much happened at all. Have you ever tried to keep a five-year-old wood people can be real folks, too. quietly entertained anywhere for an |These two even said grace over

None of the filmed action - our cheering a bases-loaded home run hit by a Henleyville Textiler and being background for a walking conversation by the stars—equalled the playing out of the real scene on the bleacher seat in front of us. There, an ex-lady wrestler, thricemarried, she said, to brothers, told all within ear-shot an incredible story of her life. (Occasionally, she stopped to ask why I was taking the notes I was.) She was so "good," in fact, she managed to become one of the "faces" the directors placed strategically near a star in the

The crowd seemed to dwindle during the course of the nearly sixhour first evening. Near the end, still Polaroid pictures of crowd Sally Fields and Beau Bridges and placements were made and we directed by Martin Ritt of "Hud" were several times asked to return and "Sounder" fame. So, with John for the second night — in costume were several times asked to return -who was alternately hungry and and to the same places we left near thirsty and restless and asking midnight that first night. I was so glad to go, I didn't even "sign out" to just stood around with several get our pay and we passed up our hundred other Alabamians. I stood box lunches (or whatever in the world they're called near mid-

The scenes we were in centered round a nighttime softball game in 'Henleyville," fictional location of pressed than ever before with film actors who can "emote" on cue after seemingly interminable periods of waiting.

#### **Better Prepared**

The second night I came better prepared, psychologically and otherwise. Crackers, grape drink, medicine for John's new cold—our get us through the night. We met two young assistant directors while eating earlier and learned that another four to five hours would be "taught" us by example that Hollytheir dinners at the Ramada Inn U.S. fiction films, "Black Shadows School in San Antonio

7	Title Director-Producer-Distributor	I otal Kemai
1	The Omega Man (B. Sagal; W. Seltzer; Warners; 1971)	4,000,000
L	Straw Dogs (S. Peckinpah; D. Melnick; CRC; 1971)	4,000,000
1:	Cleopatra Jones (J. Starrett; W. Tennant; Warners; 1973)	4,000,000
L,	Paper Chase (J. Bridges; R. Thompson/R. Paul; 20th;	
1 '	1973)	4,000,000
١,	Dillinger (J. Milius; B. Feitshans; AIP; 1973)	4,000,000
Ľ	Coffy (J. Hill; R. Papazian; AIP; 1973)	4,000,000
	Lords of Flatbush (S. Verona/M. Davidson; Verona; Col;	
-	Lords of Flatbush (5. Verbla/M. Davidson, Verbla, 501)	4,000,000
	1974)	
	Buster and Billie (D. Petrie; R. Silverman; Col; 1974)	-,,-
'	The Bears and I (B. McEveety; W. Hibler; BV; 1974)	, .
1	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
	Wizards (R. Bakshi; 20th; 1977)	4,000,000
	The Van (S. Grossman; M. Tenser; Crown; 1977)	
	High-ballin' (P. Carter; J. Slan; AIP; 1978)	
1	High-bailin (F. Carter, J. Sidn, Arr., 1970)	
	Interiors (W. Allen; C.H. Joffe; UA; 1978)	. 4,000,000

where we met them.)

We started where we were to have finished the night before: at the casting table. I got our two previously-earned \$16 checks and filled out two more (they aren't validated until after our hours have been "clocked."). Then, the waiting began again ... under trees or near anything providing shade from the hot setting sun ...the same people materializing in the same clothes of yesterday — as if by magic. And, of course, it was all quite magical, indeed - of the Hollywood variety.

#### 'Action' At Last

Two and a half hours after we returned, the rehearsal of "action" began - always with the cliche we've heard so often in Hollywood films: "Rolling ... Action ... Cut ... Print." Unfortunately, the last word was uttered seldom that second night. The scene we thought was finished the first night was reshot and reshot - and reshot. Perhaps, a dozen times in bits and pieces, so that four hours after our second arrival, it was still being filmed. The best actors in the edited scene may turn out to be us extras whose mock enthusiasm was called forth time after time after time.

Finally, the director and crew reached the point of filming inserts and other special angles. Those shots were done mostly in the home plate area, and constituted the most interesting aspects of Martin Ritt's directorial activities.

Those shots represented the ap-If nothing else, I learned our first parently typical concluding senight "on the set" that surely the quences of filming. The "home run" real reason there is a chair marked had been hit the night before and so "Director" and one each for the the player who "hit" it had to do so principal actors of a film is produc- three more times in close up. Each tion has little to do with the symbol- one turned out to be a long pop four ism of status. Rather, it has mostly | — but it will not be known from the to do with the fact that they — especially the actors—spend much of angles to be used in the final, edited their time on a movie set merely version of the film. I can hardly wait waiting for things to happen. As to see how it's all put together. The John Milton might have observed of |director's final "wrap it up" signal

#### FILMS BY, AND ABOUT, **BLACKS IN AMERICA**

By GORDON HITCHENS

Professor of history at Morgan State University (in Baltimore) and codirector of its Television Project, Thomas Cripps has published ex-Film 1900-1942" from Oxford University Press.

Cripps was also writer-consultdocumentary on image of blacks in

on The Silver Screen," narrated by Ossie Davis.

Total Rental

A new book by Cripps is just published from Indiana University Press, hardcover of 185 pages, at \$12.50, illustrated with 40 photographs, and richly supplemented with filmography of black films, production data and credits, bibliography, and a special section analyzing "Criticism and Scholar-ship" related to black cinema.

Main body of Cripps's new 'Black Film As Genre' is solid eight chapters tracing history of U.S. films by and about blacks, from 1916 through 1977, both fiction and documentary, organized into six representative types based upon theme, topic, purpose, style, plot, characterization, etc.

For purposes of his genre approach, Cripps defines "black film" as a motion picture having a black producer, director, writer or star performers, aimed for black audiences primarily and secondarily to white viewers with sensibility toward racial matters. Also, states Cripps, a "black film" emerges from self conscious intentions, whether artistic or political, to illuminate the Afro-American experience. His definition is expanded to include films and tv programs of recent years that are foreign in origin, e.g., African, when such works are addressed to Afro-American concerns.

"Black Film As Genre" is a major addition to the growing library of scholarly books on American cinema. But more particularly, it has special relevance today, and thus is more than a history tome, because of recent emergence (still partial) of blacks into the mainstream of U.S. films and the media.

Because so much recent film literature is superficial personality-mongering, it is refreshing to greet a serious book with authenticity and original thought based on historical research.

#### Jurors At HemisFilm

San Antonio.

Five persons have been named to the judging panel of HemisFilm '79 less literate than their Anglo couninternational film festival to be held terparts. Morelikely, it's the fact Feb. 5, 6 and 7. Chairman of jury that French-dubbed versions of will be Gordon Hitchens, film pro- most foreign pics are already availfessor and film critic of Hofstra University in N.Y.

Others set are: Sherry Kafka Wagner, film critic, novelist and ket tensively on Black-American scriptwriter; Robert J. Richmond, culture, e.g., last year's "Slow Fade the U. of Texas-Austin, filmmaker, ment. U.S. features dominate to Black — The Negro in American | cinema | journalist | and | historian; | mightily, taking 45% (228 pics last Claude Stanush, former Time-Life | year) of the category, versus only editor and filmmaker as well as 4.5% (or 22 features) generated by scriptwriter; Robert J. Richmond, Canada. Next largest bloc is comant to recent one-hour compilation | free lance journalist and presently | prised of sub-titled foreign features teacher of film at Churchill High (126 of them), accounting for 25% of

#### **Quebec Passing** More Films Sans **Any Restrictions**

Whether it's evidence of a decrease in screen sex and violence in general, or merely the 10-year easing of the Quebec censor board's own standards, the bureau's annual report for the 1977-78 period indicates a significant increase in the proportion of "unrestricted" pic ratings over the past four years.

The report, tallied by the Bureau de Surveillance du Cinema for the eighth year, covers 977 pics granted licenses (though obviously not necessarily released) between April 1, 1977 and March 31, 1978. That enormous number doesn't represent different titles, but includes original, sub-titled and dubbed versions of the same pic in many cases.

In addition to breaking down the year's viewed pics by audience classification, the round-up also provides some insight into what form the bilingual, predominantly French-speaking province, gets to see its pics.

In terms of age-classification, the number of features designated for unrestricted access has grown from 38% of all pics viewed in 1974-75 to fully 50% of the features rated in the past year. Along with that increase, the number of films restricted to viewers 18-years and older plunged from 42% of the annual input in 1975-76 to only 28% of the pics rated through mid-1978.

In 1975, in fact, the "adult" tag took the biggest share of the field, trailed by 35% for the "un-restricted" label and only 23% of the 14-year-and-over group. Latter figure has been constant over the past four years. The report does not include a breakdown of individual pic titles.

On the language spectrum, the biggest chunk of features - 502 or 51.4% of all pics rated - was characterized as "English language," (actually a combination of original English sound-tracks and dubbed or subtitled English versions of foreign pics). "French language" features (again either originally tracked, dubbed or subtitled) came in for 453 entries or 46.3% of the rated pics. A nominal 22 features or 2.3% were strict foreign language entries.

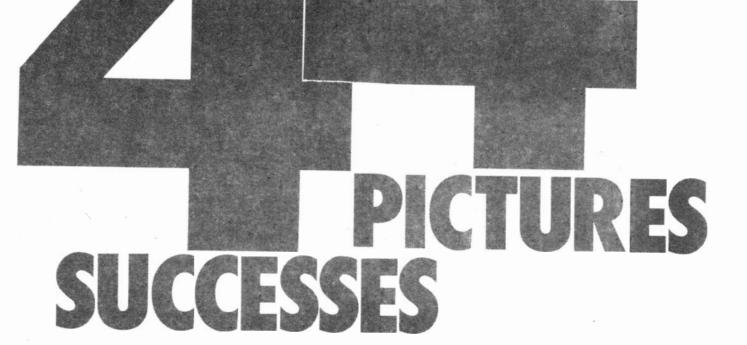
Although for all intents and purposes, the French and English language product is about equal in hard numbers, there are some notable differences in how French pics are prepared for English language viewers and how English language pics are translated for the Francophiles.

Basic difference is that the overwhelming majority of non-French soundtracks tend to be dubbed, (84% versus only 16% which undergo sub-titling into French), while most non-English language features (65%) are translated into on-screen sub-titles. Only 35% of the latter group are dubbed

Reason for this disparity probably has nothing to do with Canadian sociology, nor with any theory that French-speakers are able from Europe, while English dubbing limits distributor print buys to a smaller worldwide mar-

Within the English-language segthe total.





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## 'I Never Had, Nor Expect, A Film At Or Under Budget': De Laurentiis

Hollywood. Meet Dino DeLaurentiis, the ax-

One of the film industry's most cherished assumptions, worldwide, is that the credibility of a producer rests on his ability to bring in a picture on or under budget.

To the doughty Italian expatriate who heads Beverly Hills-based Dino DeLaurentiis Productions that is a prime example of show business bunk, ranking only with, if not nobody ever makes a bad movie on purpose.

It is DeLaurentiis' defiant boast that in all his 25 years as a filmmaker, he never has completed one of his some 600 pictures on or under budget.

Some confessed recent exam-

#### 20, Now 34, Millions

When "Flash Gordon" was put on the drawing boards it figured to cost \$20,000,000. Even before the scheduled start of principal photography in London next April, the projections have ballooned to \$34,000,

"Hurricane" went into production on an \$18,000,000 budget. Before the last winds blew their stormy course, the pricetag swirled to \$22, 000,000.

Budget on "The Brink's Job" originally was \$12,000,000. The caper snowballed to \$15,500,000 before the film was in the can.

"King Kong" was ticketed for an \$18,000,000 climb at the outset. It went ape with a final budget of \$25,-

If De Laurentiis is not rated a questionable risk because of his confessed propensity for going over budget, it must be due, at least in part, to the fact that the difference between projection and actual cost comes out of his own coffers and delays the substantial profit he has with rare exceptions - reaped on his films. That, notwithstanding bad press to the contrary, includes "King Kong," which he proudly testifies grossed more than \$100, 000,000 worldwide.

"In my experience," says citizen De Laurentiis, who now lives in a Beverly Hills villa not far from his imposing two story Beverly Hills headquarters, "I can tell you for sure one thing. You can start with a budget - it can be \$1,000,000 or \$10,000,000 and you can never stay in the budget.

"You can have \$100,000 overage, or \$1,000,000 overage, but you must have some overage. Never happened to me in my long career that I stayed in budget. I did almost 600 movies. Never, never I save one penny from the budget. Always over."

#### Compulsive

De Laurentiis suggi particularly vulnerable to breaking budget restraints because he is compulsive for what he perceives as quality film making. He watches the rushes like an expectant father in a hospital waiting room. But unlike a father-to-be, if he doesn't like the result he throws out the baby with the bath water and starts all Brando, for example, pulled down a over by reshooting the scene.

That has proved to be a costly

He does not understand how it could be otherwise, and his penchant for spiraling costs apparently has not hurt his credibility studios or territorial deal makers

One likely explanation for studio

willingness to tolerate DeLaurentiis' runaway budgets - as stated is the fact that he guarantees completion, and has - according to his own testimony — come up with the extra millions in every instance in which one of his pictures (i.e. all of them) have broken budget bar-

The credibility of this overbudget filmmaker is so gilt edged, in fact, that Hollywood majors keep elbowing one another in the compeexceeding, the old chestnut that tition to make deals with him, and cut him in on 50% of the profits.

#### 50-50 With Studios

Not only does De Laurentiis command 50-50 major studio partneron domestic release ships practically at will. He also pulls off the neat feat of managing 100% creative control by virtue of bankrolling full development before he calls on the studio, camera ready package in hand.

"Usually," he expounds, "if producer in U.S. want to buy book, major buy book, and want to make script. Since major take the risk, major make the script ... With me, no. I take my risks, I buy my own property. I make the package together - script, director, cast. Then I make the deal.

His track record, over budget or not, is so impressive overseas that he still has no trouble making territorial deals trading off 35 to 40% of the foreign take for advances and guarantees that help him put up half the agreed budget on any project taken on by a major studio. Case in point: "Brink's Job" for which Universal put up \$6,000,000 to his \$6,-000,000 to account for the starting \$12,000,000 budget.

When I make my deal worldwide with client," DeLaurentiis explains, "I don't need to present them with scripts. I just say, 'I'm going to do "Flash Gordon." I want your territory,' and we make deal. I don't need to say who's the star, who is in cast, who is director. Just trust me. That's all.''

With 60% minimum of foreign profits, and 50% of U.S. net, DeLaurentiis obviously has evolved a system that works well for him.

#### Interpretation

But his inability to stay within budget is not — at peril of gravely underrating De Laurentiis' business acumen -- to be taken to suggest that he is cavalier about costs and tosses money about like con-

While DeLaurentiis is the first to admit that he makes expensive pictures, he would be the last to submit that he stands thereby convicted of extravagance.

Even though "Flash Gordon" promises, at this point, to cost \$34. 000,000, DeLaurentiis has arranged to film it entirely in London so that it doesn't cost \$2,000,000 to \$3,000,000 more in salaries - which he has calculated would have been the case

Similarly, he brags that he never has paid a big name star \$1,000,000 -- although he once teetered on the brink with a performer he'd rather not name.

#### Marlon Who?

He bridles at the idea that Marlon reported \$3,000,000 --- some say \$4,--000,000 - for his role in "Super-

"When I hear some salary for some star, some actor," he sighs, "just unbelievable. When I hear \$3,-000,000 for Marlon Brando in 'Sueither with major Hollywood perman' - I don't think 'Superman' need a Brando in my personal opinion.

"I plan to go see 'Superman,' but

not because it's Marlon Brando, (but) because it's 'Superman.' If I do 'Superman' I don't spent \$3,000,-000 on Marlon Brando — with all my respect for Marlon Brando."

The super multi-million dollar prices per film drawn by superstars is symptomatic of the problems DeLaurentiis finds plaguing the industry today. He thinks that, along with inflation and generally rising production costs, it accounts for why it keeps costing more — not only for him, but for everyone — to make a picture.

#### Up, Up, Up

"In last five years," he observes, we increase the salary, we increase everything. Also in relation to inflation everything cost more. If I want to do today 'King Kong' - we just did it two-three years ago for \$25,000,000 — it would be \$30,000,000. Twenty per cent more. Big jump.

He says, with no discernible bitterness, that the movie business defies logic - one old chestnut to which he does not take exception.

"Everything is illogic," De-Laurentiis notes with a wry shrug of resignation. "You cannot give logic explanation why the price go down, and you cannot give any logic explanation what you can do to take down the budget - because if you make the policy in your company to try to reduce the budget, then another company change the mind; they go in a different way, go up with the budget.'

However, even in the face of so much cause for despair, DeLaurentiis remains an indefatigable and sanguine accommodater to reality. Almost naively, he obstinately puts his trust in the global marketplace, and gambles on the eagerness of world audiences for entertaining product.

Some years back a surprisingly large crowd of Hollywood elite showed up at funeral services for a cordially disliked studio tycoon. At least one jaded mourner was not surprised.

"Give the people what they want," he quipped, "and they'll always show up.

#### No Coincidence

DeLaurentiis is not a known practitioner of black humor, but he operates, in a more literal fashion, on much the same philosophy.

"If a movie good, do very good in everyplace," he vouchsafes prag-matically." The market is same everywhere in the world. You got good movie, make money; bad movie, a flop.

He refuses even to entertain the illusion that a brand name movie, produced by DeLaurentiis, has anything to do with the success of a theatrical feature, even in his native Italy. The bottom line, he argues, always is the movie itself.

"It's no a DeLaurentiis movie," he scoffs. "If movie good, do very good everyplace. Italian audiences do not care about me or not. Care about the movie. Nobody there care about anybody, just about the

#### **Big Stars Chancy**

"It's same when the movie have a ig star. If its good, the big star help, If the picture is bad, big star never help. Old story.

He concedes, however, that here is one area in which the DeLaurentiis name does make a difference in the deal making preceding the production and release of his films.

"In Italy and Europe," he allows "it's a chance at the beginning you'll have a better opening, a better theatre. Everything is better. But at the end, the last word is in the movie.'

That held true, apparently, even in the case of "King Kong." De-Laurentiis — at least from U.S. critics - has taken a lot of lumps over that costly epic, but apparently (no doubt on the way to the bank) De Laurentiis has enjoyed (Continued on page 83)

California, Here I Went Santa Cruz.

This was the year I did it. For almost 30 years my wife and I had lived in our home in the beautiful but remote Taconic Mountain foothills of northeastern New York State. And for much of that time we'd toyed with the idea of moving to the various paradises we'd vacationed in — Ireland, Portugal, England, the Canaries, Tobago, the Scandinavias, Marrakesh, Australia, New Zealand, Samoa, Switzerland, Prince Edward Island.

But it's never easy pulling up roots. Our home was where we'd dragged up three kids and shipped them off to Princeton, Yale and Harvard. It was where I had a custom-built office and private library that made writing books and magazine articles a joy. I also had marvelous research facilities through an inter-library loan system. I was only 90 miles away from editorial lunches at Danny's and Pen and Pencil. And I was centrally located for a lot of great ski

#### **Paradise Delayed**

So the paradises waited until it was too late. In 1976 my wife died. My kids had all flown the coop and were now west of the Mississippi the paleontologist in Australia, the social psychologist in California, the doctor in Colorado. The house was big and empty, and the silence was deafening. I'd had to hang up my skis after a bad spill injured by shoulders, so that now the thick snows meant nothing except a pain in the ass pushing the snowblower.

At the typewriter I'd just daydream about Tenerife.

It was time to leave. But where to? Would I really be high on a beautiful tropical land where I knew no one and the language was Spanish? One of my sons, a professor at the University of California, urged me to try a winter in his city and see how I liked it. So, with a lovely woman who now shared my life, we tried the California coast last

#### Relentless Sunshine

It was incredible taking my morning run in shirtsleeves while my old friends back home were thawing out frozen fingers and noses. The relentless, mild sunshine was unreal, as though turned on by the Chamber of Commerce. Along the city's rocky coast foaming combers delighted the eye. The winter months were too cold for swimming, but at any other time of the year I can swim alongside seals as pelicans fly overhead. Nobody blinks an eye — but might cast a sidelong glance — at the bathers in their birthday suits.

The test run convinced us, so I sold my home back east and we returned to the Coast in a rented house. (Only Nelson Rockefeller or the Godfather can afford to buy.) We've been living here almost a year now and we love it.

#### Laidback Life Style

mal, leisurely, friendly. It's a happy viewed by film censor Dermot a guitar recital by Carlos Montoya, man. and listened to Jane Fonda throw a pitch for alternate political choices.

music-crazy, with street artists big biz at the Ambassador. Breen playing rock and country music to had passed the film without scisfessors, retirees from Ohio, kids cision.

with back packs and artists sketching the scene. Two large bookstores on the mall invite browsing, and a wharf lets you watch the seals sport or drop a fishline. No smog. No fog.

#### **No Typing Block**

Despite these great distractions, I write as much as ever. Sometimes down at the coast, to the roar of crashing waves. Or in my office, facing brilliant flowers and waving willows as I listen to classical music from San Francisco on my Advent 400. No longer a workaholic, I bolt whenever one of my chess partners phones a challenge. And I even make time to teach would-be professional writers at the University of California Extension. And swing my grandson at the park.

I made the transition, and it's great. You don't have to be religious to be born again. While you still have some years to spend, it makes sense to leap out of a rut to a better way of life. After you've tested the waters, and found them good. Sure inflation is scary. But it's scary everywhere. And nothing is more costly than an inertia that keeps you trapped in Nowheresville after you've hit the crucial 60's.

The name of this wonderful place I've found? Oh, yes, I did neglect to mention that, didn't I? Not entirely by accident, I'll confess. You seek we old settlers have a tacit understanding to badmouth it. Anyone caught praising it publicly faces tar and feathers. After all, we don't want it overrun by a lot of carpetbaggers from New York like me.

#### Irish 'Await' Aid

(Continued from page 32).

and made a feature with a \$1,000,-000 budget, directed by Michael O'Herlihy from a story by Freddie Forsyth, "An Eye For an Eye." funded by NBS. O'Sullivan currently has another project on the stocks. Irish locations were used for Michael Crichton's thriller "The Great Train Robbery' starring Sean Connery, Donald Sutherland and Lesley-Ann Down for Dino de Laurentiis.

Despite its problems the National Studios of Ireland are in a deal with a major British tv company to make several films in partnership, the first a thriller by Richard Tombleson and Kevin Grogan. The Hard Way," starts lensing in Ardmore next month (February). A deal is also being finalized with an American tv network for six onehour films based on Liam O'Flaherty's novel "Famine."

On the exhibition side there was more scissored soft porn on the screen, and a saturation screening of a much-scissored version of "The Stud" in Dublin in November. At one time it was playing in five downtown locations and three nabe The life style is laidback, infor- houses. It was one of the last films combination of town and gown. The Breen, who died suddenly in Ocuniversity provides great cultural tober. He has been succeeded by tv stimulation, with many offerings gabber Frank Hall who was assisopen to the public. The town has tant censor. Breen was also the several filmhouses featuring the long-time director of the Cork Film best of foreign film festivals. We've Fest and is succeeded in that role by seen the Joos Ballet here, as well as Robin O'Sullivan a public relations

An attempt by the Turkish ambassador here to have the screening There's a beautiful tree-lined of "Midnight Express," the film mall with an outdoor cafe and a based on the imprisonment of a band that inspires passersby to young drug smuggler in Turkey, dance on the sidewalk. The town is halted failed and the pic opened to appreciative mall audiences. Street soring and, taking the unusual step people mingle with university pro- of giving an interview on his de-

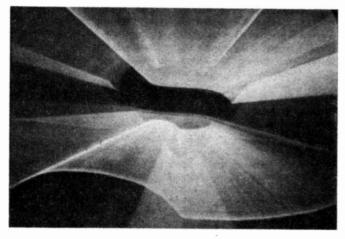
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# 1978: Encore Of Film Biz Boom

year's end, the horrendous news field resigned his post as sales chief stories coming out of Guyana tested of MGM to head up Associated. credulity and undoubtedly will kick coming year.

#### Par Leads Pix

Paramount was the top film domestic tally of \$260,000,000 with 'Grease" and "Saturday Night" Fever" leading the parade and posting daily average grosses of \$600,000 during the summer. Paramount thus surpassed the record set last year by United Artists of \$318,000,000 worldwide since Paramount's overseas tally, not yet defined, will undoubtedly be enough when added to the spectacular domestic total to go past the UA mark.

The Dept. of Commerce predicts a total film industry gross of \$4.5billion by 1982 and while it sounds impossible at this point, when one considers ticket price inflation of 4.2% in '77 on top of 3.9% increases in '76, the predicted total does not sound unobtainable.

#### **UA Echelon Splits**

Probably the major film story of the year was the defection of the United Artists' top management echelon - Arthur Krim, Robert S. Benjamin, Eric Pleskow, Mike Medavoy, William Bernstein following an internal dispute with parent company Transamerica over terms of compensation.

The group left and quickly formed Orion Pictures with a \$90,-000,000 bankroll provided in part by Warner Brothers, which will release Orion's product, and various bank lines of credit. Andy Albeck became the new president of United Artists with a reasonably secure 1978 release schedule in place although '79 and beyond may present some problems for the new management team.

#### Begelman's Ouster

David Begelman was forced to resign as president of both Columbia Pictures and TV following disclosures of fraudulent personal financial dealings. He was replaced by Norman Levy as head of distribution, Pat Williamson as head of foreign operations, and Dan Melnick as head of production. Later in the year, Melnick resigned to follow independent production paths with Columbia and Sy Weintraub took over the production

Female stars regained some of their former luster in '78 with a handful of this group commanding equal salaries to their male counterparts. Included in this line-up were Jane Fonda, Jacqueline Bisset, Faye Dunaway, and Diane Keaton.

Pre-selling of theatrical films to television became even more popular in '78 as a means to raise production coin. American independent distributors who gained considerable strength overseas during the year, were among the pioneers in this method of financing.

Kirk Kerkorian sold some 500, 000 shares of MGM stock in Europe as a secondary offering and late in the year made a surprise bid for 25% of Columbia Pictures Industries' stock via a tender offer. Columbia management said it would not oppose Kerkorian's bid and he indicated he would resign from the MGM board if his Col tender proved successful.

#### Grade, Delfont Form Assoc. Pix

Two Britishers, Lord Lew Grade and his brother Lord Bernard Delfont, respectively heading ITC and EMI in motion picture operations, announced the creation of a new film distributor, Associated Films,

The National Assn. of Theatre off a spate of "cult" films in the Owners (NATO) continued its antiblind bidding campaign against U.S. major distribs and achieved some success in various states, the distributor of '78 posting a record most notable being Ohio which passed the most stringent anti-blind bid

> The continuing slump of the dollar against overseas currencies helped American exports to some extent. It also made it much more expensive for American companies to operate in foreign territories. Canada and Germany became the last two bastions of tax shelter financing for films and managed to lure many productions to their respective shores due to liberal write-

ful citizens in other countries. At company in America. Leo Green- erally stopped entertainment dead American networks fighting over in its tracks, and extensive street every interview tidbit. Later in the rioting ran the death toll into the hundreds by year's end.

Pedro Teitelbaum resigned as head of Cinema International Corp. the overseas distrib for Paramount and Universal and he was replaced by Pano Alafouzo who took over Teitelbaum's post at the London hq.

The Dept. of Commerce predicted television revenues would be up 12% in '78 to \$6.6-billion. The rewrite of the 1934 Communications Act made news all year and some observers foresaw a four year time table before any concrete legislation on the subject emerged.

The Jerusalem peace talks between Egyptian president Anwar Sadat and Israeli premier Menachem Begin caused a media

lyzing Italy and numerous thought- to distribute product from each off policies. Violence in Iran lit- blitz of major proportions with the year the networks were reportedly mulling a return to production to combat the high cost of program creation which they felt had risen to onerous levels.

#### **Media Mergers**

Observers almost needed a scorecard to keep track of media mergers in '78 as corporate owners sought to shift franchises to avoid possible government frowns over concentration. General Electric announced its intention to acquire Cox Broadcasting (with no newspapers included) for a total price of \$440-480,000,000. The Gannett newspaper chain took over Combined Communications in a deal costing \$362,000,000, the Times-Mirror Company, based in Los Angeles, bought five television stations from Newhouse Broadcasting for \$82,380,000, and Ziff-Davis made an offer to take over the Rust Craft stations for around \$79,000,000, but the Berkman family protested the bid as being too low. At the end of the year, Storer Broadcasting said it was selling off all its radio stations in order to concentrate on cable television and Taft Broadcasting disclosed its intention to buy World Vision, a major program syndicator for \$13,000,000.

#### N.Y. Newspaper Strike

New York daily newspapers were shuttered by a three month strike in the late summer and fall with the broadcast media the largest beneficiary. The strike forced a number of traditional newspaper advertisers to use broadcast for the first time and it's unlikely that the newspapers will regain their total dominance in these categories at any time in the near future.

Jane Pfeiffer was named NBC chairman replacing Julian Goodman who became head of the network's executive committee. She was credited in most circles as the one who induced Freddie Silverman to make his deal with NBC. A tragic loss for NBC was the death of Don Harris and Robert Brown, both of whom were killed in Guyana in the Jonestown massacre

It was estimated that U.S. program sales to overseas territories totalled \$200,000,000 in '77 and all indications were that '78 exports would exceed that total. A court decision in the WESH case shook up many broadcasters as it held that comparative data must be included and analyzed in license renewal applications.

The explosive growth of cable television continued throughout '78 and a new phenomenon, the superstation, emerged on the broadcast horizon. Superstations are usually independents which make their broadcast signal available to cable systems in widely divergent parts of the country. It was estimated that | lies. The government's interpretafive such superstations could virperhaps, create via the back door tractors and therefore entitled to the long sought after fourth network. Time will tell how accurate this theory proves to be.

#### **Feverish Soundtracks**

The soundtrack LP from "Saturday Night Fever" set an all time sales record of 15,000,000 copies domestic and 13,000,000 internationally for a total gross of \$156,-000,000. This makes it the top LP to date. The Record Industry Assn. of America reported that sales were up 18% in volume and 28% in dollars, undoubtedly helped by the raising of LP prices to \$8.98 initiated by CBS and followed by others.

Artie Mogull and Jerry Rubenstein bought United Artists Records from the film company for \$30,000,-

000 and Ron Alexenburg left CBS to head up MCA's new label. John Green celebrated his 50th anniversary in the music business by conducting a concert with the Boston Pops.

The Polygram Group topped \$1billion in sales in '78, a \$100,000,000 increase over '77 totals. The Rolling Stones made a successful tour of the U.S. in '78 grossing around \$6,000,-000 and pulling 80,173 into the New Orleans Superdome for a gross of \$1,060,000. Both were records.

Aside from the ongoing hassle with piracy, it would appear that the biggest problem encountered by the record industry in '78 was the lack of plant capacity which squeezed production limits. That's a nice problem to have.

#### **Vegas Loans**

Despite the summertime boom in Atlantic City, Las Vegas continued to sail right along and reported casino grosses in excess of \$1-billion for 1977. And in what some considered to be an anti-Atlantic City move, Vegas signed a number of name performers to long terms contracts thereby tying them up and shutting out bids from A.C. Bally disclosed plans to build an \$83,-000,000 casino and hotel in Atlantic City and Caesars and other Vegas interests expressed similar desires. None will be operable much before the summer of '79.

Metro opened its MGM Grand in Reno during '78, a \$131,000,000 move which created considerable competition among the northern Nevada gambling spots lowering per-casino grosses but increasing the number of tourists.

#### N.Y.C. Room Boom

New York City had a room boom of major dimensions throughout the year, and during convention season, it was almost impossible to get a booking at a major Gotham hotel. Restaurants, the legitimate theatre, and clubs and discos benefited proportionately. The whole night life scene in New York perked up in '78 and crowds could be seen on the streets in the wee hours of the morning, something that hasn't been observable in recent years.

The Catskills also had a good season in '78, despite lowered European air fares, with dollar devaluation thought to be the major cause. Spain continued to be a major European tourist draw, however, and the opening of 18 casinos in that country had to be a big plus. Back in the U.S., Chicago retained its title as the number one U.S. convention city claiming more than \$1-billion in business meeting volume for 1977.

#### Talent Exempt

The Carter Administration's antiinflation guidelines appeared to exempt talent from these restrictions, no doubt influenced by the \$3,-000,000 contract negotiated by Pete Rose with the Philadelphia Philtion appeared to favor the concept of tually blanket the U.S. and thus, talent being independent conwhatever the traffic would bear.

> The Broadway theatre continued to experiment with sophisticated marketing, and it's now claimed that more than 25% of ticket sales are made with credit cards. Prices continued to escalate during the year with \$20 not being unusual for straight plays and up to \$25 for musicals on weekend nights being par for the course. Sunday matinees continued to be popular with more shows adopting this schedule and going dark on Monday even-

Long run shows created something of a booking jam on Broadway in '78 and it was felt that

(Continued on page 68)

## Personalities of '78

Among the names who made news in 1978 were Andres Segovia who at 85 was inducted into the Spanish Royal Academy of Fine Arts ... Abe Lastfogel and the William Morris Agency both celebrated their 80th birthdays in '78 and Nat and Sally Lefkowitz (he's Morris office chairman) were honored by Variety Club Tent 35 at a New York soiree.

Janet Gaynor, 72, was kudoed by the Motion Picture Academy at the Annual Oscar Event and Ruby Keeler, 68 was honored by the Masquers Club in Hollywood ... A breach of contract suit was brought by Spelling-Goldberg Productions against Farrah Fawcett-Majors for skipping out on "Charlie's Angels" when she went on to make her first feature film "Someone Killed Her Husband," which failed to set the boxoffice on fire ... Frank Sinatra picked up the tab for a junket of his chums to Israel with the beneficiary being Hebrew University to the tune of \$2,500 per head. Bette Midler knocked 'em dead at the New York Copacabana and grossed \$250,000 in a two week span. Later in the year she had a very successful Australian tour and grossed \$516,-000 for the effort.

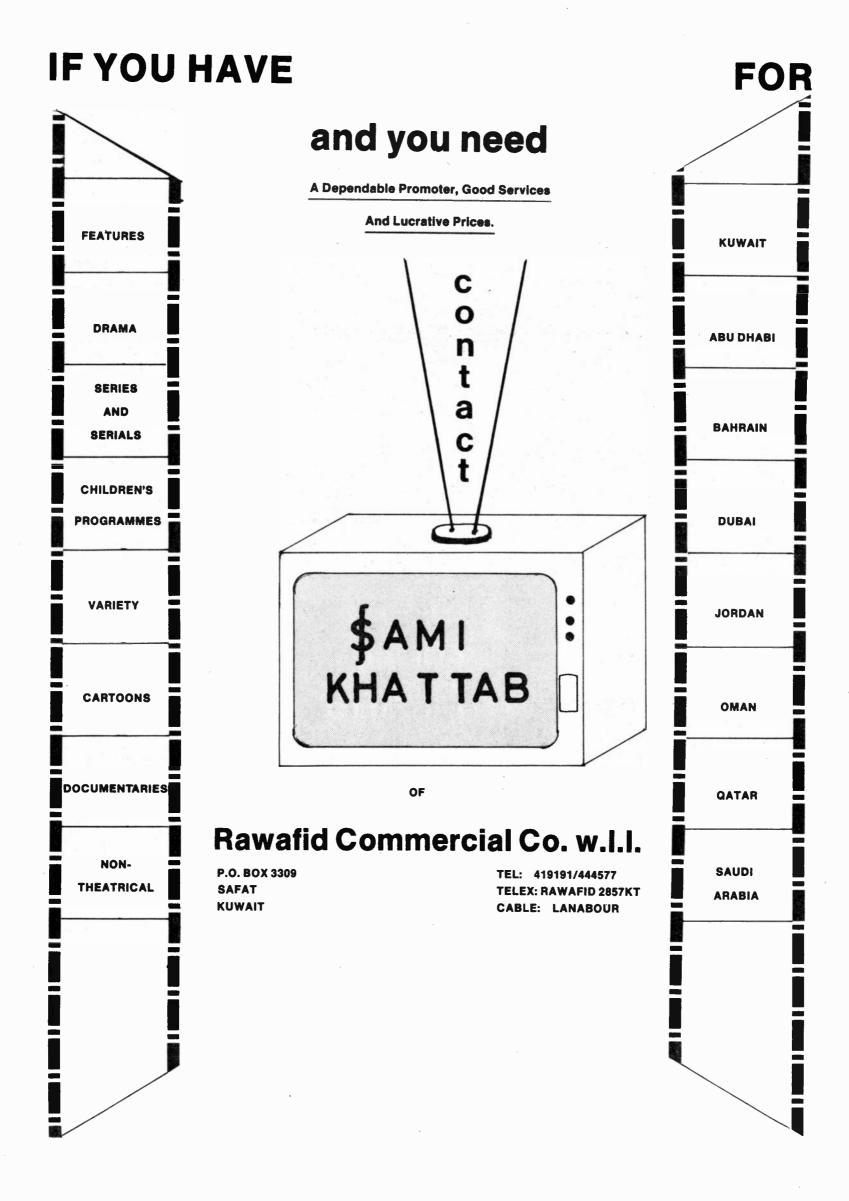
Vanessa Redgrave caused a major stir in the spring at the Oscars with her pro-PLO speech and her documentary on the Palestinians was bombed at several Coast theatres. Eartha Kitt, who was persona non grata in Washington after her embarrassing brush with then President Lyndon B. Johnson, returned to D.C. and the social circuit without incident ... Richard Kiley's deal for the touring version of "Man of La Mancha" made news by his \$20,000 weekly guarantee against a percentage for a 50 week tour, a \$1,000,000 year for him ... Clayton Moore, who played the Lone Ranger for many years, sued the Wrather Corp. for exploitation and mimics of Elvis Presley continued to play many venues with some court tests pending over copyright protection.

On the auction front, Joan Crawford's effects were sold off in New York amid much hoopla and later in the year, Judy Garland's personal property was subjected to the same fate in Los Angeles at the Beverly Wilshire Hotel. Her daughter, Liza Minnelli, filed suit in Los Angeles claiming she was the rightful owner of the property and not Sid Luft, Garland's former husband. In London, a newly discovered manuscript of Jane Austen's was sold for \$31,110 and an Illinois church bought Elvis Presley's personal plane and planned to use it as a fund raising device, touring it around the country and charging admission.

The last of the original Motion Picture Pioneers, Jack L. Warner, died at 86 after several years of ill health, but Irving Berlin sailed past his 90th birthday and could look back at the 19 musicals and 18 films he authored over his long career ... The Metropolitan Museum of Art in New York put the traveling King Tut exhibition on the Ticketron system and (at 60¢ brokerage) disposed of 800,000 ducats (otherwise free) in just a few days ... Marlene Dietrich went back to work in '78, her first date in three years, and Walter Kane, entertainment director for the Howard Hughes Summa Corp., was honored in Las Vegas on his 80th birthday ... Erik Barnouw was named to head the media division of the Library of Congress which has some 252,000 reels of film and 700,011 records among its archives, but took a year off to re-visit India.

The Supreme Court nixed the use of the Nixon tapes for broadcast later in the year there was a howl of protest in Canada at the soft sentence given Keith Richard of the Rolling Stones as a result of a drug arrest ... Jackie Gleason underwent heart surgery in Chicago and made quick recovery, quick enough, to be able to play the Resorts International Casino in Atlantic City in the fall.

Bob Crane was murdered in Scottsdale, Arizona while there on a dinner theatre engagement and at year's end there was still no arrest in the case. A crowd estimated at 150,000 showed up in Memphis on the first anniversary of Elvis Presley's death with such a worship likely to become an annual event ... Legit producer Joe Papp tried his hand as a singer and played an engagement at the Ballroom Restaurant in New York to generally favorable reviews, a performance that surprised many...Penthouse Magazine publisher, Bob Guccione, put down a \$500,000 deposit on the Eden Roc Hotel in Miami, apparently anticipating a favorable vote in the November gambling referendum. When the vote went the other way, Guccione reportedly lost interest in the project, and had to forfeit the 500G deposit ... An ongoing tale at the end of '78 concerns Michael Thevis reputed porno king who escaped from a Federal prison in Indiana and was later recaptured by Connecticut police. A South Carolina cop was charged as an accomplice in the caper and the Thevis story is far from over.



### candals In Hollywood Executive Suites (Continued from page 66)

the theatre jam could only get worse | v.p. since many producers felt that that they were impossible to tour prior to their openings.

The use of television commercials to sell legit shows is becoming more and more popular, the great example of '78 being "Man of La some \$200,000 was spent on television in Boston to advertise the show's 12 week run in a 4,400-seat theatre. The advertising budget was unprecedented, but the show grossed better than \$5,000,000 for the engagement and the pattern would now appear to be set for enlightened producers to follow suit.

#### Par's Year, But -

Although 1978 was Para mount's year to dominate the boxoffice and the company came up with successive hit films, it was developments at United Artists and Columbia which occupied most of the trade's attention throughout the year.

Just as the year was beginning, part of the top echelon of United Artists, Arthur Krim, Robert S. Benjamin, Eric Pleskow and William Bernstein resigned their posts due to a hassle with the senior management of San Francisco's Transamerica, UA's parent company. After a period of discreet silence, the Krim-Benjamin-Pleskow group formed a new company, Orion Pictures, with \$90,000,000 in funding partially provided by Warner Brothers which will distribute Orion's product.

Following the establishment of Orion, a veritable game of musical chairs has ensued involving several former United Artists execs and it's become a case of needing a scorecard to identify the players. In more or less chronological order here is the rundown:

#### **Second Wave**

Shortly after UA top management submitted its resignation, Mike Medavoy tendered his walking papers, departing as UA's Coast production veepee. He wound up at Orion in the same position. Danton Rissner was moved from the east to the west coast to replace Medavoy and Dean Stolber was brought in to replace William Bernstein in the business affairs department. Gabe Sumner was promoted to east coast production veepee and John Dartigue was moved up to Sumner's spot as UA ad pub v.p. Marsha Nasatir left her post as UA story editor on the coast for a similar job at Orion.

The next wave of changes involved the resignation of Sumner Sumner picking up the ad pub dependently in the overseas sales consultant

#### Auerbach, Smith Posted

Norbert Auerbach, a veteran foreign sales exec, was brought in to replace Goldschmidt as UA's offshore sales topper. UA's long time marketing veep, Freddie Goldberg, decided to take an early retirement in '78 and moved to Florida to manage a branch office for the Diener, Hauser, Greenthal ad agency of New York. Robert Friedman was named to the UA marketing post. Shortly thereafter, three more exited the UA ad pub department, John Dartigue, Amy Einbender his assistant, and Howie Deutch, advertising manager. Hy Smith was brought in from his European base operation under Bob Cort who has to become UA's worldwide ad pub | Jack Brodsky and Irv Ivers report- or so. As the year draws to a close, ing a 500 film library available to the

Following a quick recovery from musicals had become so expensive open heart surgery. Rissner left UA its ad-pub set up in New York with to take an indie production post with Fred Hift giving up his London pub-WB. David Fields succeeded Ris-UA. Fred Mound of Dallas who the company based in Gotham. earlier in the year had been named assistant sales manager at UA, Mancha" on its road tour, where ankled that post in the fall to join Associated Films, the new Coastbased distribution company handling ITC and EMI product in the

One result of the staff upheaval at 'A was that De Luxe Labs lost the UA account when the original management departed. Technicolor filled the breach. DeLuxe had extended credit to the Krim-Benjamin team when they took over United Artists in the early days, and had retained the business until the new Andy Albeck administration decided to make the change.

#### **Albeck Signs Lorimar**

Another significant move by the Albeck team at UA was the signing of Lorimar Productions to a 13 picture three year deal to make films for United Artists. Lorimar, in turn, hired industry vet Jerry Pickman as a senior veepee based in New York to liaison with UA on all aspects of the deal.

Orion selected as its first production, "East of Suez" with John Milius, an \$8-\$10,000,000 project: And in May, Francis Coppola showed a rough cut of his long-awaited Vietnam feature "Apocalypse Now" to east and west coast exhibitors. Coppola said he showed the pic because he didn't want exhibs buying the picture blind, a move for which he got high personal marks.

#### L'Affaire Begelman

The David Begelman affair at Columbia was thrashed to death in the public prints and he was eventually indicted by a Los Angeles court for misappropriation of funds. He eventually was forced to resign his position as head of Columbia's feature film and television divisions, was fined \$5,000 by the court, placed on probation and became an independent producer with Colum-

However, the handling, or mishandling, of the Begelman affair caused a major split in the Columbia board and president Alan Hirschfield was also forced to resign. Francis T. Vincent Jr., 40, lawyer with SEC experience replaced Hirschfield as president. In addition, Matthew Rosenhaus was named vice chairman of the board (he's also Columbia's largest individual stockholder) and Dan Lufand Ernst Goldschmidt, foreign kin (Wall Street investment banksales veep. Each established his er) was named head of the comown independent consultancy with pany's executive committee. Sy Weintraub was brought in by Col to chores on one of Orion's early pix. In head up its film entertainment December, Sumner moved over to group and Sherry Lansing moved Orion as full time senior veep on do- over to Columbia from MGM as a mestic sales plus ad-pub chief. senior veepee for product develop-Goldschmidt is still functioning in- ment. Hirshfield joined Warner as

Norman Levy was made the new president of the Columbia Pictures Division and Pat Williamson was named head of foreign operations for Columbia. The company also 'hired Robert Stone, formerly of NBC and RCA, to function as a corporate watchdog and to audit internal procedures. A further embarrassment to Columbia during the year was the disappearance of a woman bookkeeper with its EUE division who took off with some \$300,000 and has still not been found.

Later in the year, Allen Adler, 32, executive assistant to Hirschfield resigned his post, and Columbia continued to modify its ad-pub

year, Columbia further revamped lic relations practice to return to the sner as Coast production veep for U.S. in a senior ad-pub capacity for

#### **Becoming**

Another result of the Begelman scandal was the establishment of a task force within the Los Angeles district attorney's office with vigorous enforcement promised and a number of indictments returned. Paramount figured in a couple of these, most surprising of which was the indictment of Gerald W. Haile charged with taking \$42,000 in showcase boxoffice receipts from the company.

Two others were charged with ripping off Paramount for several hundred thousand dollars via a phony billing scheme for script copying. Warner Brothers also figured in the task force operation with several indictments of former adpub pub staffers in various schemes involving false billing for work that was never performed. The task force is ongoing and will un-doubtedly produce additional indictments in '79.

#### Par's Big B.O.

As previously stated, it was a record year for Paramount which came up with a string of consistent hits which gave the distributor 20% or more of the market for many weeks throughout the year. John Travolta figured in two of the biggest, "Saturday Night Fever" and "Grease." "Fever" took off like a shot and quickly became Paramount's second all time grosser trailing only "The Godfather" but then "Grease" opened and within a couple of months surpassed "Fever" to take the number two spot in the company's records. Not bad for a single year.

The performance of "Grease" was all the more remarkable because the pic and "Jaws 2" from Universal opened day and date during the summer and there was widespread speculation that the two pix would fight each other rather than boost overall attendance. The opening weekend for the two films produced an all time U.S. boxoffice record gross of \$18,000,000,000 split just about equally between the two films. Both went on to do outstanding business

#### Frank Yablans

Indie producer Frank Yablans, a former Paramount president, signed a three year non-exclusive production deal with his alma mater which means he is now tied to both Fox and Par

Twentieth Century-Fox came off 1977 as the powerhouse U.S. distributor via "Star Wars" which continued strong into '78. Fox pulled the picture from distribution during the winter and planned a new flight of bookings during the spring and summer which proved to be an excellent marketing strategy as the picture took off again and posted impressive grosses. When "Star Wars" ended its domestic play-off Nov. 7, the gross was pegged at \$273,000,000 and it had returned \$164,000,000 in rentals to Fox.

#### **Sound Of Chris-Craft**

A less pleasant prospect for 20th was the news in the spring that Chris-Craft via its president Herb Siegel had taken a 5% position in the company's board after For-Fox, strictly for investment purposes according to Siegel. Later in the year Siegel disclosed that Chris-Craft had increased its Fox holdings to around 10% and had filed with the SEC with the intention of further expanding that base to 15%

purposes are strictly an investment.

During the summer Fox was indicted on a block booking charge based on the complaint of Massachusetts exhibitors. The company paid a \$25,000 fine and signed a consent order. The company also brought in Dick Berger as v.p. of domestic production. He was formerly at CBS-TV.

#### Fox Lush With Lucre

Because of its cash rich position Fox was actively on the acquisition trail in '78 and closed deals for the Pebble Beach Resort in California for about \$71,000,000 and later bought the Magnetic Video Company, a video casette duplicating outfit for \$7,200,000. Undoubtedly, Fox will continue to make acquisitions where it can.

Harvey Schein resigned his post as head of the Sony operation in America to take a senior management position with Warner Communications Inc. Terry Semel was upped to executive vice president at Warners with Barry Reardon mov ing into Semel's former sales veepee spot. Sid Ganis left Warner Brothers as ad-pub v.p. to join George Lucas' indie outfit in a marketing post.

#### AIP, Filmways No Deal

AIP and Filmways began merger plans in '78 with the deal valued at between \$25-30,000,000. Later in the year Sam Arkoff called the deal off citing innumerable complications in the way of a final agreement. Leon Blender gave up his post as sales manager for AIP, but remains as exec veepee of the company. Joe Sugar moved in to become AIP's sales chief. In New York, eastern ad-pub chief Ruth Pologe Levinson left the company after a 12 year stint and formed her own independent publicity office. At the end of the year, Charles Glenn, former Par marketing v.p. joined AIP as a senior marketing exec.

In Washington, the Small **Business Administration disclosed** a loan plan to help finance film and television production and 25 companies quickly filed applications. Six were deemed worthy with a ceiling of \$35,000,000 on a matching basis to be advanced by the SBA. The Dept. of the Interior abandoned development plans for Mineral King in California eliminating that project from the Disney develpment schedule.

#### **Avemb Resumes**

Avco Embassy Pictures disclosed plans to return to production after a hiatus of several years and disclosed five projects in the formative stage.

Bill Forman took Cinerama pri-Christmas picture "Superman" Forman filed suit against Alexancompanies and used to produce the picture. The Salkinds denied all of Forman's allegations with a formal reply due after the first of the year. Forman also figured in another legal action, a suit against Cinema V and Donald Rugoff charging illegal actions on the part of Rugoff and man bought into Cinema V on the open market. Federal judge Brient in N.Y. Federal court castigated Rugoff for his actions and fined him \$29,000 in legal fees.

Allied Artists made a move into the videocassette field in '78 mak-

ing to nim. Just before the end of the | Siegel still maintains that the stock | new medium. Individual cassettes are to be priced in the \$49-79 range and AA president Emmanuel Wolf foresees about 25% of Allied's gross revenues coming from cassettes within the next five years. Michael Caine and Sean Connery sued AA charging they had not been paid their fair share of the proceeds from "Man Who Would Be King." Before the end of the year, the suit was settled (sans details) and the complaint withdrawn. Ed Siegenfeld left as Allied's ad-pub v.p. to become advertising manager at United Artists and just before the year ended, AA decided to eliminate its p.r. department and drop Ted Albert and Howard Levine. The company will farm out these chores in the future.

#### New Compass Intl.

On the Coast, indie distributor Irwin Yablans and producer Moustapha Akkad formed a new company, Compass International which will be involved in both production and distribution. In New York, Walter Reade reached agreement with its creditors under Chapter 11 proceedings and Bruce Lee's last film, 'Game of Death," was finally finished with a look-alike completing Lee's unfinished scenes.

Peter Bart was named president of Lorimar Productions leaving his indie status with partner Max Palevsky to accept the new post. Dick Kahn was named worldwide marketing director for MGM and Thom Mount, 30, was tapped as exec v.p. of production at Univer-

#### **Disney Rejoins MPAA**

Disney rejoined the Motion Picture Assn. of America after a 15 year lapse and the export arm of that organization (MPEA) managed to get a 100% hike in fees from Spanish television.

Edward Sarlui, Rome-based distributor specializing in Latin America and Wometco, formed a new company, ADWO which will specialize in film distribution in the Latin American territory.

Edward S. Feldman resigned as Filmways vice president to enter independent production and Joe Schoenfeld, veteran William Morris agent and former editor of Daily Variety joined Ted Mann as a production executive.

Terry Steiner joined United Artists as media chief moving over from Grey advertising. And former MCA officer Daniel L. Ritchie was named the new president of Group W Broadcasting under Don McGannon who remains as chairman and chief executive officer. Robert Sherman left MGM as production veepee to join Orion Pictures in a similar capacity.

The pre-selling of feature films to tv became a more popular practice vate in '78 giving up the company's during 1978 and while the device public status, and just as Warner does provide production financing it Brothers was about to open its big usually means giving up certain ancillary rights which can prove quite valuable later on if the film is sucder and Ilya Salkind charging fraud | cessful theatrically. In addition, and that the production money for there are those who point out that 'Superman' really was diverted pre-selling is fine if a film is not a hit, from one of Forman's German but should it take off at the boxoffice, then the network winds up with a bargain and the producer has in effect sold his film too cheaply to television.

#### **Also Cassette Prone**

Another example of a film company moving into the cassette field as Avco Embassy which signed a five year contract with Magnetic Video Corp. providing some 30% of its 300 film library for cassette use.

In a departure from past policy, Buena Vista, the distribution arm of Disney, said it was now interested in making pick-ups of independent productions and would no longer

(Continued on page 70)

# FROM CHICAGO A MAJOR MOTION PICTURE

# THE PSYCHOTRONIC MAN



# HIS POWER HAS SURFACED

A MOTION PICTURE By JACK M. SELL

Starring PETER SPELSON • CHRISTOPHER CARBIS
ROBIN NEWTON • CURT COLBERT • PAUL MARVEL
and BOB McDONALD as the "Old Man"

Producer PETER SPELSON

Director JACK M. SELL

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# 🕿 (Continued from page 68) 🛎

limit itself solely to Disney produced product.

MCA sold out its 50% in a German theatre chain, General Olympic Cinema, to Heinz Reich. Some 107 cinemas were involved.

#### Pic Firms In Legit

The major film companies began investing in legit shows once again with Twentieth-Fox putting up \$1,165,000 for the Broadway version of "The Wiz" and it was a wellpublicized fact that Columbia put up \$9,500,000 for the rights to "Annie. The thinking is that an upfront investment in a legit show is in many cases the cheapest way to obtain the film rights and avoids the auction market one the show because established on Broadway.

The Naify family in San Francisco was involved in a family feud that developed into legal action with Marshall Naify resigning as president of the theatre circuit after his sister filed suit charging mismanagement. After a thorough airing of the charges in court the suit was eventually settled.

Frank Moreno resigned as sales chief for First Artists Productions on the Coast and Jean Goldwurm 85, marked his 33d anni as a film im-

#### **Exprodico Awaits Pledges**

Max Youngstein took over as head of the exhibitor cooperative, Exprodico, and the City National Bank in Los Angeles took over the financing role after the First Na tional Bank of Boston withdrew from the project. However, at year's end, exhibs had still not fulfilled pledges on the \$3,000,000 advance needed to launch the project.

The problem of piracy continued to plague the film industry in '78 although a landmark copyright decision was handed down establishing the doctrine that possession does not mean rightful ownership. How this will be applied in future piracy cases remains to be seen, but the decision is interpreted as strengthening the hand of legitimate copy right owners. The Supreme Court issued a decision in the case of the Writer's Guild of America West disciplining hyphenates during the last writer's strike. The court ruled the Guild overstepped its bounds and could not prevent hyphenates from working in other capacities.

J. Hunter Todd of the Virgin Island Film Festival moved to Miami in '78. Wayne Clarkson was picked to head up the Toronto International Film Festival and a symposium of state film commissions is set for the Virgin Islands in January.

#### **Andrew Gaty In**

Martin Poll brought in Andrew Gaty from Australia to head up overseas sales for his company, Martin Poll Productions. The Australian Film Commission shifted its U.S. rep, Jim Henry, to Los Angeles from his New York base. Another Australian commission, the New South Wales Film Corp. hired Sam Gelfman as its U.S. representative and he too is based in Los Angeles. Veteran 20th-Fox adpub topper, Jonas Rosenfield, signed on with Mel Simon Productions as the company's vice president of marketing.

A. Alan Friedberg of Sack Theatres in Boston was elected the new president of the National Assn. of Theater Owners. Former president Marvin Goldman moved up to the chairmanship and Jack Fuller of South Carolina was elected NATO vice president, a spot from which he will succeed Friedberg.

NATO disclosed plans for its own man also had a legal beef going with tional \$50,000,000 in financing.

ballots cast in theatres around the country. The exhibs envisioned the ty spec as a rival to the Oscarcast.

Henry Plitt and his Plitt Theatres bought the balance of the ABC theatre circuit in 1978. The deal involved 258 screens and cost in the vicinity of \$50,000,000. ABC is now out of exhibition completely. American Multi Cinema, based in Kansas City, centralized its film buying and booking for its circuit which has now grown to more than 400 cinemas around the country. And in Pittsburgh, Ernest and George Stern bought back their Cinemette chain from Spanish and Norweigan investors.

#### **Music Hall & Politics**

The 6,000-seat Radio City Music Hall was very much in 1978's news beginning with word that the hall would close April 12. Efforts were immediately launched, and various schemes offered to keep the hall open. Shortly before its scheduled closing the hall posted a \$411,895 week with a film titled "Crossed Swords." The emotional build-up almost equaled the \$465,-000 record week posted in 1976 when the "Sunshine Boys" played there. New York State's Urban Development Corp. came in and took over responsibility for continuing the hall and politicians fell all over themselves taking premature bows for "retaining" the landmark. How-ever, at the end of the year, the Music Hall management said the edifice was still operating in the red, and would like to develop the site for other purposes. The future of the Hall is still in doubt.

Walter F. Diehl was elected to his third term as international president of the International Alliance of Theatrical and Stage Employees. At the union's convention, former president Dick Walsh was denied a voice in the org's policy matters, deemed a most unusual situation in view of Walsh's long service to the Alliance. The FBI disclosed a probe of IA, Local 110 in Chicago, a projectionists' local, which reminded industry historians of the infamous Browne-Bioff duo out of Chicago who made a career of labor extortion on the Coast. Local 110 was their original base of operation.

#### **Sound Crew Size**

The issue of two men sound crews was hotly contested on the Coast and vigorously protested by Local 695 which maintains three man crews were essential. The IA also refused to waive physical examination requirements for admittance to the hiring lists. Although not noised about, one of the reasons for keeping the exam was the fear that those with drug addiction problems might further infiltrate the industry's work force.

The labor unions also played a major role in the protest to the government about in-house production of audio-visual materials. The unions were successful in getting the government to establish a use list with the work being given out to a qualified (union) producer. Coordination is through the Department of Defense.

Time-Life television decided to move into the theatrical film market with first efforts probably coming through Talent Associates which is now a T-L subsidiary. American Multi Cinema bought six sites with 27 screens from Trans Continental Theatres bringing AMC up to a total 462 screens nationwide. Indie distributor Billy Baxter filed suit against Don Rugoff for \$2,000,-000 claiming he was cheated by Rugoff on the deal for the Canadian film 'Outrageous." Dustin Hoff-

television awards show based on First Artists Productions over "Straight Time" and "Agatha." Neither of the above suits have been resolved as this edition goes to press

#### National Archives Fire(s)

Late in the fall there was a major fire at the National Archives near Washington and a lot of old newsreel footage perished. Since this was the third major archive fire in the past couple of years, it raised doubts as to the responsibility and qualifications of these institutions.

#### **U.S. Exports Boom**

While business was booming in the U.S., other countries around the globe were experiencing numerous problems. In many cases, the domestic industry suffered as U.S. exports took a larger share of the respective markets.

Tax shelter financing was alive and well and living in Canada where the ability to write off the full cost of the negative so long as the film qualified as a Canadian production proved to be a great lure for invest-

Michael Spencer was ousted as head of the Canadian Film Development Corp. and was replaced by Michael McCabe. McCabe plans a change in emphasis for the CFDC, that is, more funds for selling and marketing of completed films and fewer dollars for production financing. David Novek, long time public relations rep for the National Film Board of Canada, left that spot to enter the independent public relations field and also to serve as a consultant for the CFDC. Canada also signed a coproduction pact with Israel in '78.

#### **British Doings**

British showmen were encouraged by a resurgence in film going and attributed it to the popularity of big pictures. As a market, Britain represents 3% of the world boxoffice, but the play off of "Saturday Night Fever" still required 200 prints to cover the island properly. The success of "Fever" 'Grease'' prompted British producers to schedule six films with a rock music tie-in.

Arthur Abeles and Henri (Ricky) Michaud, former heads of CIC distribution operations in London, formed their own independent consultancy with EMI as the first client. Percy Livingstone exited as head of the 20th-Fox in London to succeed Monty Morton who retired in '78 as head of the British Kinematographers Renters Society.

The British government mulled the wisdom of establishing a third television network and whether it would be independent or government controlled and BBC drew considerable criticism for spending \$10,000,000 for three U.S. feature films, "Sound of Music," "The Sting," and "The Towering Inferno" ferno.

A test of video projection in cinemas was undertaken by the ABC circuit and Columbia-Warner Brothers merged its distribution operation into EMI with the possible loss of 50 jobs as a result. Pinewood Studios took a page from the Universal book and planned to install a tour a la the U operation on the Coast. Charles Berman exited as ad-pub topper for United Artists in the U.K.

#### **Italy's Continuing Crisis**

The ongoing Italian film crisis continued into '78 with production continuing to fall as it has in the past two years. To help ease the situation and stimulate production, the Italian parliament rolled back the tax on tickets to provide an addi-

Terrorism and violence continued to plague the country although the kidnappers of Giovanna Amati, daughter of producer-exhibitor Edmondo Amati, were captured after she was kidnapped in front of her house in Rome. Producer Nicolo DeNora was held for 524 days by kidnappers before being ransomed for approximately \$4,000,000.

In Milan, following another successful Mifed fall meeting, reports were circulating that Dr. M.G. Franci secretary general of the Milan Trade Fair, would be elevated to the fair's presidency in the near future although Franci clearly indicated his desire to keep the Mifed reins in his hands regardless of his new responsibilities.

Titanus topper Goffredo Lombardo irked the Italian government by unilaterally raising ticket prices despite bureaucratic objections. Titanus survived the film crises by making ties with some television stations to supply them with motion pictures and Lombardo scheduled a \$16,000,000 investment in 29 films for his '78-'79 production schedule.

As the horrendous news filtered out of Jonestown, Guyana, Italian producers were quick to get vari-ous "cult" films before the cameras. Overall, there were 24 films completed and 12 scheduled to start as the year drew to a close.

Carlo Ponti was in trouble in his home country as he was indicted, along with 32 others, in a currency law violation case. A long strike at the Technicolor plant in Rome caused considerable unrest and resulted in a complete management upheaval in Italy. The resultant loss in business produced a writeoff of \$1,786,000 on Technicolor's books.

#### French Vote Tax Cut

Like Italy, the French parliament voted to reduce admission taxes and hopefully provide an additional \$30,000,000 for French film production. However, as the year wound down, the government apparently had second thoughts and may cut the reduction in half providing only \$15,000,000 in additional film financing.

Gaumont undertook a considerable expansion in '78 making a tie up with Dan Talbot's New Yorker Films in New York City which included the use of a theatre to showcase Gaumont product in Manhattan. In December, Gaumont also announced the opening of a Rome office to facilitate coproduction and cooperation with various Italian

Less successful was SFT, the production company tied to French television, which ran into a series of strikes limiting its output and eventually its president Charles Edline resigned.

On another front, the French publishing house of Seuil entered feature film production for the first time with an ambitious program of features. Veteran producer Serge Silberman and his wife dropped "Sophie and the Captain" after about two weeks of production for unexplained reasons. A press conference later in the year sponsored by the French Director's Assn. questioned this whole project upon which Silberman still refuses to comment.

#### **Cannes Plans**

The city of Cannes confirmed long pending plans to construct a new film palais on the site of the present Winter Casino. There's con on the proposal and it will uncomplete.

The fourth Deauville film festi-

val went off per schedule in the fall. but the fest organization created a sour taste with a number of American companies for its criticism of Paramount's cooperation. Observers on the scene agreed that it was a bum rap and will certainly not do the festival any good when it comes time to select films for next year's event.

#### **German Attendance Rises**

Germany is another country where tax shelter financing is well established and supported and cinemagoing in the first half of '78 was up 7.9%, a distinct improvement after a fall off in recent years, but largely attributed to the popularity of American films which continue to increase their market share in this

Press magnate Rudolph Augstein invested some \$3,500,000 in the bankfupt Filmverlag distribution outfit with hopes of re-establishing it as a viable entity. Gloria film of Munich, on the other hand, went into bankruptcy in '78.

The Berlin Film Festival shifted its date to early spring (Feb.-March), and created havoc on the world's film festival schedule. The first event with the new timetable drew generally favorable reviews, but Berlin topper, Wolf Donner, announced his departure after the 1979 fest to go to Der Spiegel as a film critic. A successor to Donner has not yet been disclosed.

A showcase of German films was held in Los Angeles late in the year, and there is discussion within the industry about setting up a showcase operation for German films in New York. Undoubtedly, a decision in the matter will be made in '79.

#### **Harry Schein Splits**

The big news from Scandinavia in '78 was the departure of Harry Schein as head of the Swedish Film Institute. A veteran in the post, Schein was rumored to be slated for a diplomatic post, but apparently that is not to happen. Producer Jorn Donner took over the reins of the Film Institute and is on going in that post.

#### **Spanish Protest Law**

Spanish producers protested the new film law, fearing competition from imports, lack of a dubbing tax, and elimination of the 2 to 1 Spanish quota. The new screen freedom allowed in Spain obviously created a market for many formerly banned pix and it will take the Spanish market a certain amount of time to digest this backlogged product. Another factor limiting film boxoffice was the popularity of Bingo which immediately took off and cut into other entertainment areas, as well as films.

#### San Sebastian Woes

The San Sebastian Film Festival apparently suffered a mortal blow with the passing of Miguel Echarri. The successor administration could not prevent the festival from becoming more provincially oriented and the amateurish organization turned off most international reps who attended the '78 event. Rumors persist of a new Spanish film fest in the southern part of the country, but nothing is yet definite.

#### **Latin Rumblings**

A strike at dubbing studios in Brazil tied up that market in the fall. Strikers wanted a 100% increase in pay. It's also likely that the Mexican Film Bank will be liquidated after 37 years of operation and the move is considered by some observers to be favorable as it could been a lot of comment both pro and result in more private coin going into film financing. This coupled doubtedly take several years to with less government control, might very well do something for Mexi-. (Continued on page 72)

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January 3, 1979

Dear Exhibitors:

Warm greetings to all our friends as we start a new year.

I am pleased to announce that "THE MYSTERIOUS HOUSE OF DR. C" will be released in the United States and Canada this year. of you who have seen my films, such as, "El Cid," "55 Days in of you who have seen my films, such as, "El Cid," "55 Days in Peking," "John Paul Jones," "Circus World," "King of Kings," "The Fall of the Roman Empire," "The Life of Jack London," "A Walk in the Sun," "And Then There Were None," among others, know that I produce films that have worldwide appeal.

Since "THE MYSTERIOUS HOUSE OF DR. C" will be supported by an extensive advertising, promotion, and publicity campaign, it will generate maximum awareness and excitement in all markets. Through Variety, we will announce many exciting details in the coming weeks concerning the marketing of this film.

After many years in this industry, my aspirations to present great films continue to soar. successful and rewarding year. Enruel Browstern

SAMUEL BRONSTON Chairman

results in '79.

# TV Pilot Mortality, And Other Grief

was a general trend for Latin govin 22 years.

Advertising agency execs enernments to ease their way out of the film business, while encouragvision a continuing 20-30% in crease in primetime costs through and NBC news in the ratings. ing private firms to move in and pick up the slack. If this trend conthe 1979 season and if this estimate proves correct, it has to alter a tinues it could produce interesting number of media campaigns for this short term.

#### **Affils Switch**

Down Under, Fox and Columbia combined operations within Australia, and Hoyt's Theatres acquired Goddard Industries, a pinball manufacturer for \$2,569,000. The Australian film industry

made a big promotional effort at the Cannes Film Festival, and registered strongly. The Sydney Film Festival, however, was less successful, although well-attended. In a surprise move at year's end, Alan Waldrope returned to the Australian Film Commission after a threemonth's stint with Hoyt's.

Fox. Col Combine Down Under

A major Aussie brouhaha resulted in the disclosure that Joan Sutherland and her husband, Richard Bonynge, received a total of \$875,000, from the Australian Opera in the 1974-1978, period, and there was considerable comment that the singer and her husband were overpaid for their services.

Film attendance in Greece was up 9%, according to the latest statistics, reversing a 10-year decline and also indicating that the novelty of television was wearing off in that

India raised the amount of film rental for export to 15% and allowed the U.S. the right to play off 150 films per year in the country.

#### Fred Silverman Moves

Although the move of Fred Silverman from ABC to the presidency of NBC Inc. dominated the broadcast news of '78, there were a number of other developments which either flowed from his change, or were independently motivated. Some of the highlights follow:

The Dept. of Justice was looking into the practices of various syndication firms to see whether block booking proscriptions were being violated. The Communications Act was under study by Congress for extensive revision and a minimum four-year timetable was envisioned.

The first Superbowl broadcast in primetime pulled a 46.9 rating and a 68 share. Undoubtedly, future Superbowls will all be broadcast in primetime.

Super stations, those indies with access to cable and large coverage areas, loom on the horizon as a potential fourth network or at least substantial competitors to the networks on a regional basis. In '78 the stations only loomed on the horizon, but their future is obviously going to affect broadcasting in the U.S. as it is presently known.

NBC-TV which was in a desperate battle with CBS in '78 to stay out of third place had commitments to bankroll more than 100 for the U.S. and international retired as a CBS-TV publicist. feature length programs and miniseries in order to bolster its schedule. Newtown Minow was named chairman of the Public Broadcasting System, succeeding Ralph Rogers and Anne Jones was nominated to fill the FCC spot of Margita White on the FCC. Jones is expected to assume her post in January.

#### **Prices Soar**

Prices continued to escalate for network tv spots with "Laverne and Shirley" pulling up to \$140,000 for a 30-second placement in '78, CBS-TV paid \$35,000,000 to Metro for 20 runs

The continuing dominance of tv according to TvB. ABC raised hell with affiliation agreements around the country with KSTP in Minneapolis switching from its long term NBC similar switch occurred in Indianapolis with WRTV moving over to ABC while WTHR the former ABC affil, nursing hurt feelings, quietly switched to NBC once the news was made known.

The Dept. of Justice filed suit against CBS' 1977 acquisition of grounds and made a number of Assn., which was formed in '78. media conglomerates very nervous. Additionally, the Supreme Court reversed divestiture and cross-ownership rules in the WESH case creating a further climate for media companies to get out of a and "Laverne and Shirley" pulled market where they had more than record numbers in every market one media outlet. The FCC was and at year's end, KCOP in Los ordered to make a \$163,000,000 refund to various parties, primarily title for a package of 34 MCA-TV citizens' broadcast licensees, although other professional broadcasters were also scheduled for refunds of a small nature.

Ralph Nader was named to head for Broadcasting, undoubtedly to clout and a Federal court prohibited the Federal Trade Comparticipating in the commission's decision on sugared cereal ads since it was alleged he was prejudiced in such cases. In many respects this was a precedental case which could eliminate certain bureaucrats from participating in decisions in contested industry-regulated cases.

ABC projected a potential \$8,-000,000 profit on its coverage of the 1980 Olympic Winter Games at Lake Placid, and about 1,000 of the 8,000 radio stations in the U.S. admitted using outside programmers to set their formats and music rota-

#### Group W's Stance

Group W's, Don McGannon, in another confrontation with the networks, decided to use Public Service spots in those situations where the networks exceeded their allowable limits of six commercial minutes per hour, or seven minutes per hour, on features or longform programs. Paul Klein seemed quite secure in his job as NBC programming veep, even after the arrival of Freddie Silverman at the network. And former ABC programmer Marty Starger allied with Britain's markets. (See separate reference concerning Grade and EMI branching out into film distribution | He originally left Newsweek for in the U.S.).

#### Greene's 'Holocaust'

Gerald Greene, author of "Holocaust," parlayed a former film device into a successful tv project by having a successful novel on the market prior to the debut of the tv series. His book based on original less than advertised. material had 1,150,000 copies in distribution before "Holocaust" went on the air.

ABC revamped the format for its evening news broadcast by deof "Gone With The Wind," over a 20 vising a four-desk layout with year period, and NBC countered Frank Reynolds in Washington es-

sumed the responsibility for news as well as sports at ABC in '78 was obviously trying, but still trailed CBS

Newspapers were just one of the categories increasing their spending on tv, but the papers were credited with a 97% increase over their first-quarter of '77 spending on

#### **Press Junkets In Doubt**

The networks which have long been firm supporters of press junkets to the Coast to promote new agreement to ABC in the fall. A season entries, became somewhat more disenchanted with this practice due to the abrasive nature of the tv critics who were not at all reluctant to ask belligerent and dumb questions at press conferences. The entire project is a big questionmark for '79. Lee Winfrey of the Philadelphia Inquirer is the new Fawcett Publishing on antitrust president of Television Critics

#### **Syndie Records**

Record prices continued to be posted for syndicated series and feature product throughout the Angeles paid a high of \$150,000 per feature films.

McCann Erickson set up its own syndication subsidiary joining a number of other advertising agencies such as Grey, J. Walter Tompthe National Citizen's Committee son, Young & Rubicam, and Dancer, Fitzgerald & Sample. give that group additional media MCA-TV promoted Lou Friedland to chairman and made Don Menchel president of its syndication mission's Michael Pertschuk from distribution company while Ralph Franklin became president of its international operations and Al Rush was made president of its tv program and entertainment divi-

#### Lloyds of the Olympics

NBC insured itself with Lloyds of ondon in case the U.S. pulled out of the 1980 Summer Olympics. It cost NBC \$2,000,000 for the premium, but that's small potatoes compared to what the European Broadcasting Union paid for rights to the '80 Summer Olympics: \$6,000,000.

#### **Personnel Switches**

In some of the more notable personnel changes of the year: Ken arm of Columbia Pictures Television; and Lee Hanna was fired as WMAQ-TV general manager, with Robert Walsh succeeding to his position.

Erwin Ezzes retired as the head was named the new division head with Marty Robinson assuming the post of UA Syndication topper. Ez- from 14% to 12%, a move which obzes later became a consultant to 20th-Fox-TV

Lord Lew Grade to form Marble become head of television opera- almost opposite the timing of Ber-Arch Productions on the Coast, to tions for the Baseball Com- nard Chevry's MIP-TV marketmake both telepix and feature films | missioner's office, and Sid Garfield | place, and this, too, raised some | the industry be inundated with a

Peter Derow left CBS to return to gram exporters. Newsweek Magazine as president. network

concerning a "winner take all" tennis tournament which proved to be

can film production. In fact, there | Music" from 20th-Fox for 20 plays | scheme. Roone Arledge who as- | Arbib was appointed a vice presi- | dome in New Orleans. Most obdent for Columbia's Pictures' Tele- servers considered it a pretty good vision's domestic syndication operation.

#### **Price To Columbia**

Frank Price left his position as head of Universal Television television addiction, and put respon-Production to become a topper of Columbia's television operation. Don Sipes replaced Price at Universal. Larry White was named president of Columbia Pictures Television filling one of David Begelman's titles. Veteran producer, David Gerber, also left Columbia Pictures Television for independent production during '78.

NBC upped John McMahon to senior vice president status on the Coast; and Brandon Tartikoff, 29, succeeded McMahon as production officer.

Lee Currlin, formerly of the CBS o&o division, joined NBC as did Ethel Winant of the Children's Television Workshop, both in programming posts. Max Buck, with NBC since 1953, disclosed his retirement, and Aaron Cohen replaced Buck in his sales position.

#### Leonard Follows Salant

Bill Leonard was picked by CBS as the replacement for Dick Salant when he retires this year. Bill Small will replace Leonard in Washington as CBS lobbyist. Burt Benjamin was named a veepee of CBS News to replace Small.

Bill Sheehan left ABC News for a public relations post at the Ford Motor Co. and quickly became a

Dick Wald a one-time president of NBC News joined ABC News as a senior vice president in a similar capacity. Allan Schwartz left 20th-Fox for Columbia Pictures Television, as an independent producer, and with responsibilities for syndication and program development. Quinn Martin sold out his successful tv programming company to become a feature film pro-

CBS News revamped its morning news program, and made Bob Schieffer the sole anchor. Group W sold its "P.M." talkshow magazine program to nine markets outside its own station purview.

#### **Gray And Grant**

Barry Gray returned to WMCA in New York as a daytime talkshow host, and WOR in the same city; Page took over the international fired Bob Grant, its controversial nighttime talkshow host, for "economic reasons," Henry Morgan was slated to return to radio on the new "Sears Radio Theatre." Scott Moger was named vice president and general manager of Columbia of United Artists-TV. Bart Farber | Pictures pay television subsidiary.

British television reduced its quota for foreign programming viously hurt U.S. program exporters. A major television festival Tom Villante left BBDO to was proposed for Monte Carlo eyebrows among American pro-

Warner Bros. two-way Cable TV system, in Columbus, Ohio, Qube, CBS, and returned to his original boasted some 15,100 subscribers by post after some unhappiness at the the end of '78, and Mutual Broadcasting reported 780 affiliates at the Bob Wussler was ousted from end of the year, and was looking for CBS Sports after a contretemps overseas correspondents following an internal restructuring.

In Europe and Latin America, the big television event of the year was Viacom hired Ave Butensky as the World Cup soccer championthe number two man to corporate ship from Argentina. Telecasts of chairman Ralph Baruch, and in the the games literally produced trafprocess triggered the exit of its fic jams and had people clustered divisional president Hank Gillespie. around tv sets all over the world. Alan Levin was named assistant ABC paid \$5,200,000 for the rights to to the president of CBS-Enter- the Muhammad Ali - Leon Spinks with a \$21,000,000 buy of "Sound of sentially the key anchor in the tainment, Robert A. Daly, and Jack championship fight from the Super-

fight.

In Miami, a juvenile charged with murdering an old lady, claimed he was temporarily insane because of sibility for his actions on the tube. The courts eventually decided otherwise. Sears Roebuck & Co. raised its voice to warn about excessive tv violence and indicated that it would not participate in violent shows. Since Sears spends \$70,000,000 a year in televison sponsorship, its warnings carried some weight.

MTM Enterprises scheduled a series "Going Home Again" for the Public Broadcasting Service reportedly the first-time a successful commercial producer has agreed to provide an on-going series for Public-TV. The N.Y. Times took a plunge into the syndication market with a 13-part series on "Portraits of

Johnny Carson headed up a group which agreed to purchase WVVU in Henderson, Nevada (adjacent to Vegas), for \$5,000,000. And some smaller markets stations either were considering, or had purchased films in the public domain which they used for programming fodder at very low cost. The practice is apparently more common

than many would believe.

Procter & Gamble notified its ad agencies to go slow on buying spots in some of the new sexy shows and it was reasonably certain that the message got through to the networks and production people. After a gap of some three years, Metro Media Producers Corp. returned to production itself.

Producer, George Schlatter, got himself involved in arbitration hearings on the Coast involving Robin Williams, who in the fall went on to star in one of the few new hit shows of the season, "Mork and Mindy." Schlatter admitted at the hearing that he deliberately lied to the press to prevent Williams from going to the new series.

#### '78 Record for Records

All reliable indicators point to 1978 as another record year for the music business. The National Association of Record Merchandisers (NARM) estimated total sales for the year at \$3.5-billion and the Polygram Group reported total sales in excess of \$1-billion CBS Records also indicated that it would reach the \$1-billion plateau by '79. CBS grossed \$768,000,000 in 1977 so the growth rate continues apace.

The other dominant U.S. record company, Warner Comm. Inc., reported its gross at \$532,000,000 in 1977, and that represented a gain of 31% over its 1976 total. However. WCI also reported that the average cost to produce an LP had risen to \$500,000 in 1978 and that the number of releases should be drastically reduced by all record companies lest flood of returns.

Printed music sales hit another new high at \$228,000,000 in '78 while ABC sold off its rack jobbing operations to Lieberman Enterprises Inc. for some \$16,000,000. Interworld bought RCA's publishing companies and Casablanca said it was prepared to release video cassettes for the Christmas trade.

#### **Piracy Continues**

Piracy continued to be a major industry problem although an FBI raid in five eastern states late in the year eliminated a \$25,000,000 pirate operation and continued prosecutions by individual states helped to some degree. However, the dim-

(Continued on page 74)

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the detection and prosecutions difficult. The Library of Congress estimated that there were 268,000 unlicensed juke boxes in the country and initiated steps under the new copyright law to get the operators to post the required \$8 per box fee.

ASCAP reported a record gross of \$102,500,000 in 1977 and now expects to top that. Stanley Adams was reelected president of the licensing organization, and Norm Weiser was named president of SESAC.

Victor Fuentealba was elected president of the American Federation of Musicians for his first term and public tv agreed to pay ASCAP \$1,250,000 a year for licensing rights, but a group of tv stations sued both ASCAP and BMI challenging their licensing procedures and particularly questioning the right to split synchronization and performing rights.

Bob Summer was named president of RCA records and Mike Curb. formerly with MGM and WB Records, ran for the post of Lt. Governor of California and won in the November election. Numerous complaints were made about the tight playlists on top 40 radio stations making it very difficult to break new releases into the rotation. However, that didn't stop Operation PUSH chairman the Reverend Jesse Jackson from blasting the record industry over the Rolling Stones "Some Girls." Jackson claimed the lyrics were demeaning to women and especially black girls due to the blatant sexual references.

Rock music boomed along in '78 although the "Punk Rock" movement ran aground in the U.S. Media hype pushed the Sex Pistols into a brief nine day U.S. tour, but that aborted enterprise ended when one member of the group, Johnny Rotten, quit and another, Sid Vicious, wound up in Jamaica, New York hospital for drug treatment. Later in the year Vicious was arrested and charged with stabbing his girlfriend to death and at year's end is awaiting trial on the charge. Keith Moon of The Who overdosed and died in Britain, but the group plans to stay together and continue to re-

#### **UNICEF Benefit**

On a pleasanter note, a group of pop music stars banded together in a big benefit performance for UNICEF, and David Frost hosted a tv special with substantial residual benefits to UNICEF from future performance rights. Rock concerts returned to Los Angeles proper for the first time since 1975 with venues to include the Sports Arena.

While rock was pulling them in all over the country, it failed as a draw in Las Vegas where the young musicians pulled in kids but not the big spenders which is what it's all about in the green felt desert. The Texas Music Festival drew 100,000 to the Cotton Bowl and the Newbort Jazz Festival in New York and at Saratoga was a hit once again. Probably the biggest music fest of the year was California Jam which spent \$1,000,000 for acts and musicians and grossed some \$2,700,000 in return.

#### San Remo Falters

Overseas, the San Remo Festival in Italy continued to decline even put at \$135,000,000. Over the border in France, Bernard Chevry staged his usually successful Midem Convention in Cannes with some 1,150 music companies represented. Chevry also disclosed plans for a new music market, Discom, which

ensions of the problem are huge and | tional equivalent of the NARM Con- | in convention biz annually. vention in America.

> Springboard Records sued Pickwick International on the grounds of unfair competition and many in the industry felt a lot more would be heard from this issue in the future. Disco jockeys formed their own labor union, but the organizing efforts were inconclusive at best.

#### **Bernstein Suit**

Among the legalistics of '78 was the settlement of the long pending Elmer Bernstein suit against the major motion picture companies companies over the issues of music use and catalog plugging.

Former WBLS-FM program director Frankie Crocker was fined \$5,000 and put on three years probation as a result of an income tax rap, and the retrial of Allen Klein on tax evasion charges was set down for Feb. 5.

The slide of the dollar helped the sale of U.S. musical instruments abroad, and the Los Angeles Symphony got a pile of dollars together at the end of the year to hire Russian defector, Kirill Kondrashin for the upcoming season. His international reputation was established by conducting the Van Cliburn contest winning Tchaikowsky performances in Moscow some years ago.

#### Las Vegas Booms

The year started off with a boom in Las Vegas. New Year's Eve weekend posted a 99% occupancy rate for the town with some 39,000 rooms rented to the merrymakers.

Financing in Las Vegas was no laughing matter in '78 as the U.S. Labor Department continued to restrict loans from the Teamsters' Union Pensions Funds to various enterprises in L.V. The Teamsters, on the other hand, claimed that they had lent \$230,000,000 to various Vegas enterprises over the years, and not one of the loans had ever been in default. Nevertheless, banks and other financial institutions did make Vegas loans with the Del Webb Corp. netting \$135,000,000 from the Morgan Guaranty Trust Co.

#### **Bill Harrah Dies**

Bill Harrah died at 67 following surgery. He was generally credited with bringing gambling to the masses, and his operations in Reno and Lake Tahoe are considered models of the business. Metro opened its Reno Grand with a gala premiere and the new hotel is obviously a major competitor in the northern Ne-

vada market The Summa Corp. sold the Landmark Hotel in Las Vegas to a midwest group for \$125,000,000 and the Desert Inn reopened after a \$54,-000,000 rebuilding and refurbishing. The DI was initially opened in 1950 by the late Wilbur Clarke.

Veteran Las Vegas entrepreneur Mo Dalitz planned a new \$25,-000,000 casino in the downtown area and disclosed plans for an opening head operation such as The Latin in the winter of '79. The new operation is to be called The Sundance.

Ed Torres, retired from the Riviera Hotel operation, and Paul Anka, along with a group of Chicago investors, bowed a new \$3,500,000 disco in Vegas. Redd Foxx backed a revue at the Stardust but it didn't omy was very much on the public's work, although Foxx personally continued to pack them in.

The Nevada State Gaming Commission added the name of Tony Spilotro to the Nevada Black Book though the country's disk gross was meaning he is banned from all gambling places in the state. Vegas continued to be a major convention vate operator to come in to hopetown in '78 with convention busi- fully get the facility on a sound footness up 44% for the first 10 months of ing. Although there were numer-'78 compared to the previous year. ous stories about the planned New Nevertheless, Chicago continues to York City Convention Center, at be the leading convention city in the yea'rs end, the issue is still very

#### **Gambling In New Jersey**

In the east, the big story of the year was the legalized gambling, the debut of the Resorts International Casino-Hotel in Atlantic City and the wild speculation in gambling stocks created following the Memorial Day debut of the RI A.C. complex. Practically any company with a real or potential interest in a casino was subject to speculative pressures and the various stock exchanges clamped margin and other restrictions on these is sues at various times during the year. As the year drew to a close, the Attorney General of New Jersey recommended that RI not be granted a permanent gambling license, and while hearings are scheduled for early January, the effect of this announcement was to depress all gambling issues and cool off the speculative fever.

#### Florida Vote

The state of Florida held a referendum on gambling in November, and the legalized wagering proposal was defeated overwhelmingly by a margin of almost 2-to-1 This despite a very well financed pro-gambling campaign; however, opposition by Governor Ruben Askew and the major Florida media was apparently enough to defeat the measure. In Massachusetts, the defeat of Governor Michael Dukakis was seen as a positive step for gambling interests with referendum on the concept to come up in the next few years.

#### Delaware Nixes Jai-Alai

Delaware nixed jai-alai with parimutuel betting within the state. while the Excor Corp. offered to buy World Jai-Alai for \$83,000,000, but WJA decided to accept a bid from WJA Realty to take over the company. There were a number of gambling scandals in Connecticut where jai-alai is legal, and the State Gaming Commission suspended World Jai-Alai for 10 days of operation for alleged gambling infractions and five players were also included in the suspension.

The FBI is also looking into jaialai operations in Connecticut, although no results have yet been reported. Yet another Connecticut development was the firing of the comptroller at Hartford's Bushnell Auditorium, over a reported shortage of some \$100,000.

#### **Latin Casino Folds**

The impact of gambling on surrounding entertainment operations was vividly demonstrated by the folding of the Latin Casino in Philadelphia. Whie the draw of legalized gambling in Atlantic City was not the only negative factor affecting the Latin Casino, there is no doubt that the Resorts International operation cut into the Philadelphia crowd and a large over-Casino just could not compete.

#### **Prop. 13**

Proposition 13 and the "Taxpay er Revolt" became a popular slogan in '78 with politicians across the country getting the message quickly and restricted budgets and econmind. This had the effect of restricting budgets for municipally owned auditoriums and arenas and made managers around the country even more profit-conscious. The

fact, actively advertised for a pri-

project.
Westchester Premier Scandal

A number of scandals swirled around the Westchester Premiere opened for rock concerts and Theatre in Elmsford, N.Y. during '78. The theatre which had gone into bankruptcy was retained by the Lincoln Savings Bank, for \$25,000,-000. Shortly thereafter a number of theatre executives were charged with fraud, racketeering and obstruction of justice. Those named included Elliot Weisman, Gregory DePalma and Richard Fusco. Mob influence and skimming were two facets of the operation brought out at the trial. Additionally, Leonard Horwitz, an employee of Warner Communications Inc., was indicted on charges of stock fraud pertaining to the original issuance of theatre stock to the public. The trial is continuing as the year draws to a

#### **AGVA Election**

The U.S. Dept. of Labor assumed control of the election of the American Guild of Variety Artists. a debate which went on throughout the year. The Labor Dept. eventually ordered a complete re-run of the election for all posts and Alon Cory defeated Penny Singleton for the executive president's position. A number of unions tried to organize workers at the Resorts International Hotel in Atlantic City and some were successful with hotel employees, but casino dealers rejected union representation at the first election.

Karl Wallenda, 73, the patriarch of the famous circus family, was killed in a fall while attempting to walk a wire between two hotels in San Juan, Puerto Rico. The walk was being filmed by a local tv station, and footge of the accident was all over U.S. tv news shows that same night. Lou Puro who controls the Hotel El San Juan, bought the troubled Americana Hotel in the same city. The Americana has gone through a number of different management in recent years

The Fontainebleau Hotel in Miami Beach went into Chapter 11 and a group headed by Stanley Muss bought the hotel from the bankruptcy court for somewhere between \$26-\$28,000,000 with Hilton taking over the operating contract later in the year. Ashton-Kochman ankled the Americana in Miami of "Ballroom" granting them a cut Beach as show directors and were replaced by Reich-Miller.

#### **Eastern Snows**

The heavy snows of the late winter were blamed for the collapse of the roof on the Hartford Civic Center with charges of faulty construction leveled at the building contractors. Sea World disclosed plans for a \$100,000,000 expansion of its Florida Park over the next 10 years, and New York State debuted its \$48,-000,000 Empire State Plaza Performing Arts Center in the Albany state government building com-

In Korea a new Cultural Center opened in Seoul with a music festival covering a three-month's time

A major new nitery. Scandal's. opened in Hollywood, the first new major nightclub in that town in 35 years. The venerable Hollywood Palladium was sold to a Canadian group which included Lou Chesler who was one of the original finan-Nassau Coliseum on Long Island in ciers in the Warner Bros.-7 Arts merger.

#### Midler's Hot Year

Bette Midler was one of the hottest nitery performers of the year posting an SRO engagement at the New York Copacabana and later grossing \$500,000 in an Australian he envisoned as sort of an interna- country, with more than \$1,000,000 much in doubt due to the cost of the tour. The summer of '78 was also a

very big season for musical acts on the state fair circuit.

Giant Stadium in New Jersey proved equal to the occasion, both in terms of a location and good crowd control.

George Hamid Jr. sold 135 acres of land in southern Jersey to the State Fair Commission, and Madison Square Garden bought MCI Inc., a producer of industrial shows.

#### **Agency Moves**

Dave Baumgarten became chairman of the Agency for the Performing Arts (APA) at the end of the year, and Marty Klein was named the new president of the agency. In Canada, two well known. agencies, the Music Shoppe, and The Agency merged to become one of the larger talent organizations north of the border.

The so-called Combat Zone in Boston continued to decline due to ongoing governmental pursuit and a large porno ring was broken up in that city in the fall, which further restricted Combat Zone denizens as many were involved with the porno operation.

A new \$300,000,000 park near Tokyo was finally approved at year's end with Disney to build and operate the amusement area which is envisioned as another Disneyland.

#### **Monte Carlo Circus**

Ringling Bros. Barnum & Bailey Circus topper, Irvin Feld, concluded a deal to import the Monte Carlo Circus, and to tour it around the U.S. Opening date is in Providence, R.I.

Marvin Josephson Associates bought 8.6% of Harcourt Brace Jovanovich stock making the agency the largest stockholder in the publishing company. Harcourt did not take kindly to the move, questioned Josephson's motives and financing. Rogers & Cowan formed a personal management subsidiary, the Bedford Co., with Glen Rose heading up the new operation.

#### **Legit Developments**

Although the boom in legit ticket sales was big news of 1978, there were numerous other developments in the live theatre both at home and abroad.

Director-choreographer Michael Bennett broke new ground with an Equity pact with the cast members of one half of 1% the gross of the show. Phillip Langer succeeded Alexander H. Cohen as the booker for the Morris Mechanic Theatre in Baltimore and Marquis Enterprises took over booking chores for the Sunrise Theatre in Florida after Ben Segal ran into problems with the city fathers.

'Oh, Calcutta" made a national tour in '78 grossing approximately \$3,000,000 for 500 performances in some 27 cities. The tour also produced nine censorship suits in 11 days with the production winning six of the battles.

Blaine-Thompson, the veteran advertising agency specializing in legit accounts, folded in '78 with many of the principals, including Freddie Golden, moving over to Ash-Ledonne which inherited many of B-T's accounts. Madison Avenue's largest biller, J. Walter Thompson, established a subsidiary (The Entertainment Group) to specialize in theatrical productions.

As production costs continue to escalate, it's obvious to those in the business that professional marketing techniques become increasingly important. As an example, 'Dracula'' used \$121,000 in two weeks in tv plugs and this would ap-

(Continued on page 76)

# Simone Signoret



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### \*\*\*\*\* \*\*\*\*\*\* (Continued from page 74)

New York's daily newspapers publish or not.

Glover Hangs Up Gloves

On the critical front, Bill Glover, first string legit critic for the Associated Press, retired after 39 years on the aisle, and Walter Kerr, 65, said he would not yet retire from his spot as a columnist for the N.Y. Sunday Times. He said he wants to continue to age 70. Caught in the middle of the premature fold of the New York Trib, was former Cue legit critic Marilyn Stasio who was hired away from Cue by the Trib only to have the fledgling daily close up before it or she really had a chance to get started. The N.Y. Post hired her later in the year to be its off-Broadway critic.

#### **Portman Hotel Rumors**

There was a lot of scuttlebutt around Times Square about the long awaited start of construction on the Portman Hotel between 45th and 46th Streets on Broadway. Reportedly, construction financing is in place and the project will finally begin construction next spring.

Not too far away, the Billy Rose

Organization for a price of about \$500,000.

In other Times Square developments, Craig Anderson (Hudson Theatre) took over the operation of Town Hall from New York University and plans to use it as a performing arts center. Nearby the city of New York designated the Lyceum Theatre a landmark meaning its exterior cannot be altered without approval and the Shubert Organization, which owns the Lyceum, installed a \$3,000,000 computerized ticket system to facilitate sales in coordination within its circuit of 17 New York theatres.

#### Geo. Abbott, 90, Active

At age 90, George Abbott still managed to have two shows running on Broadway and the team of Guber & Gross took over the operations of the theatre at Jones Beach. Productions there had been under the aegis of Guy Lombardo who died last year.

Jack Lemmon returned to Broadway in a personalized vehicle "Tribute" and the play paid off its \$270,000 cost by opening night. Other Theatre was sold to the London shows have paid off shortly after

cover its nut so quickly. However, it didn't necessarily help in the long run as no successor to Lemmon in the title role could be found once Lemmon's commitment to the show was completed. Undoubtedly, it will prove a stable touring vehicle, but memory of Lemmon's standout performance will have to fade before other actors attempt the

#### American Ballet's Wow B.O.

The American Ballet Theatre set boxoffice records during its eight week run at the Metropolitan Opera House where the company grossed \$2,950,867.

Down in Charleston, South Carolina, the "Spoleto USA" festival under Giancarlo Menotti posted a \$775,000 gross for 155 performances. The festival's budget was \$1,500,000 with contributions hopefully making up the deficit. Perhaps Spoleto could take advantage of some of the \$30,000,000 in challenge grants set up by the National Endowment for the Arts for the coming year.

The theft of \$55,000 worth of tickets for "Dancin" was reported

necessarily restricting the use of ment. apprentices in the legit field and managers which the theatre badly needs. A new press rep at the Metropolitan Opera was appointed as David Reuben succeeded Wendy Hanson from Britain in that post. Joanne Fiedler became Reuben's associate Columbia Artists Management and the Nederlanders have combined to book a fifth U.S. tour for the Bolshoi Ballet, beginning next Aug. 1 at the N.Y. State Theatre in Lincoln Center.

Up in Canada, Robin Phillips resigned as head of the Stratford Ontario Shakespeare Festival and Ed Mirvish expressed interest in taking over the O'Keefe Center in Toronto. Mirvish is a veteran of Canadian live talent show biz and wants to control Toronto's largest | facility

In Britain, the veteran theatre operators Howard & Wyndham unteam of Cooney and Marsh in their openings, but it's believed that by the boxoffice of the Broadhurst loaded the last of their live per-

pear to be an ongoing trend whether combination with the Nederlander ("Tribute" was the first show to Theatre with an investigation con- formance houses citing unprofittinuing at year's end. The League of | ability. At one time, the chain op-N.Y. Theatres took ATPAM before erated 10 legit houses around the the National Labor Relations Board country. The London company of claiming that the theatrical press "Annie" recouped its \$735,000 cost in representative's union was un- a 32 week run, a notable achieve-

> An Australian play, "The Club." therefore cutting off the supply of posted a record for an Aussie show new blood in the form of young of \$1,000,000 in grosses. It played in several editions around the country. The venerable Old Tote Theatre Company faced bankruptcy under the Australian version of Chapter 11, with strong indications that the government wanted substantial changes in its operations and financing. Impresario Michael Edgley laid plans for a summertime ballet tour of Australia that was slated to cost at least \$1,000,-

> > There were some 29 different legit shows running in Madrid during '78 and that city, too, was faced with the problems of soaring costs complicated by Communist dominated unions, which fouled up production schedules throughout the year. In a little-heralded overseas development, apartheid was eliminated in South African legitimate theatre in '78, a development that received scant attention in the Western press.

# **Atlantic City Casinos**

(Continued on page 6)

sibility that many will have to move | up in a year or two, but the poor canelsewhere before employment and other benefits promised them materialize.

Even those who benefit financially are finding the plusses to be dubious. For example, in one situation a group of homeowners in one area near Atlantic City's Convention Hall have been offered \$100,000 for homes that only a few years ago sold for \$12,000. The only condition is that all 72 owners sell out so that there will be an unencumbered realty parcel. Eight are still holding out, and extreme pressure is being exerted for them to take advantage of the bonanza.

However, these eight owners say that they will have to pay almost as much for similar quarters in Atlantic City and some say they may have to leave the resort. The holdouts like being in the position of being able to walk the Boardwalk, bathe in the ocean and enjoy the other benefits of resort living. To them there is no adequate compensation despite the huge price offered. Several of them planned on using these residences as retirement homes. If the project fails to go through, an atmosphere of hostility will have developed around them.

Even New Jersey's Gov. Brendan Byrne has complained that the policy of refurbishing ancient hotels has been instrumental in keeping down the total of new construction

#### The Job Situation

when all casinos open, the total of new jobs will not be that much more than it is at present. Currently about 4,000 jobs, nearly 25% of the city's unemployed, have found work. Resorts International Hotel and Casino, the only gaming centre east of Nevada, employs around 3,000 with 1,000 of them in the casino. Many are relatively lowpaying jobs.

It's reported that many of the unemployed there are unemployable and at best can only be used in have lost housing needed by developers. It's estimated that about 1,-500 Hispanics have already left the

not wait, and while social dislocation is rampant, conditions are bound to become worse before the promises of the benefits of gambling become evident.

All this hasn't been lost on Florida, now along with California, the largest haven for the elderly living largely on social security. The senior citizens are only now discovering their political clout in the community. They, for the greater part, voted to keep out the casinos. Resorts such as Walt Disney World, church elements and others under leadership of Gov. Ruben Askew also voted to keep out casino gamb-

The agitation of pro-casino forces has died down since the defeat of the gambling referendum in Florida, but it's expected to revive in New York, Pennsylvania and Massachusetts, and possibly elsewhere in areas where there are resorts. In order for these states to have successful gambling referendums, Atlantic City will have to do better than it has been doing. Poor voters in other states will want to know that boomtown conditions will not dislocate them and force them to give up their current way of life.

As of now, New Jersey has taken in about \$10,000,000 on the 8% gambling tax levied upon casinos. So far, it isn't going too far to alleviate the plight of the elderly for whom the tax is supposed to apply.

#### Casino Money Creates **New Atlantic City** By JOE W. WALKER

Atlantic City.

Casino money, is creating a new Atlantic City.

Four miles of Boardwalk property will present a new scene in the next few years as hotels of yesterday, with blocks of old stores, have been razed, or rebuilt, to give way to a new beachfront.

Most of the beachfront property menial work. Many employables has been purchased, and half dozen new casinos have been started, with three or maybe four scheduled to open early this year, before the summer season gets underway. There may be a lot of jobs opening | Legal tangles, plus necessary con- | geous Chalfonte-Haddon Hall on the

several, but these will be ironed out.

International, which converted the old Chalfonte-Haddon Hall into the first gambling spot, has been so spectacular that it has brought in others with casinos in Nevada and ternational, and it became the first elsewhere. When they found the they bought spots on highways leading into the resort.. This resort's economy will zoom from the current \$300,000,000 a year to more than \$2 billion within two or three years, predicts Albert A. Marks Jr., director of the Miss America Pageant, chairman of the Atlantic County Improvement Authority, and a stockbroker-counselor.

Marks says that he expects that there will be 15 or 18 casinos in Atlantic City. He adds that a dollar spent here "rolls over" 15 times, and that means that there will be an annual flow of \$30 billion in the next few years. The number of conventions now projected by the mid-'80s will help give the area a prosperity which it has never known before.

(Annual flow is the value of all goods, services, expenditures and income generated in the county and 'roll over" means the number of times a dollar changes hands, he cites.)

Casinos in the resort will be grossing \$1 billion annually in five or six years, believes state Senator Steven Perskie, who had much to do with getting the casino legislation through the Legislature.

This means, he continues, that they will be pumping \$80,000,000 each year into the state for the while today 3,000 work at the hotel state's senior citizens and the handi- with 4,000 to hold jobs come the capped. It is estimated that there summer months. will be 1,100,000 persons over 60 in the state and approximately 600,-000 disabled persons.

Mark Geller, vice president of New Jersey Caesars world, declares one of the problems facing the resort is where and how to treat the incoming traffic. He said that the casinos could not provide parking for the huge influx of autos expected and that satellite parking is the only answer. That means having visitors park on the outskirts or outside the resort, and using buses or other transport to bring them in.

A year ago, Resorts International had bought the old but presti-

temporary license. The name of the next year. hotel was changed to Resorts Into get into business ... The business choice beachfront properties taken, they have done since that time has astonished even those who thought they knew the casino business. In fact, it even astonished the owners.

> The company has reported a win in excess of \$100,000,000 in slightly less more than five months of operation, and the expectation is that some \$15,000,000 will be collected in taxes during the 1978 year.

> Despite the 21% decline in casino revenues with the end of the summer season, the company still has an average daily win of \$597,662, or nearly triple the Las Vegas Strip norm.

> RI v.p. H. Steven Norton said the firm's phase three plan would be completed in 1979 and would bring the gambling area up to 80,000 square feet, the limit set by the casino act. New restaurants, an Italian, a Japanese, and a coffee shop are in the works.

The cabaret theatre now being built over the existing casino will be in operation and will have a much larger stage to enable the production of more lavish shows. He denied the present theatre would shutter, saying that it would remain in operation six nights a week with top entertainers booked.

The old hotel employed some 600 during the slack season last year

#### Baily Corp.

Bally, the big slot machine company with headquarters in Chicago, visioned the resort as a top spot, and early lured William S. (Billy) Weinberger from his Las Vegas base to head Bally of New Jersey. One of the first deals was to secure possesion of the old Marborough-Blenheim, followed by the Dennis. Bally's plan was to open sometime in 1979.

Bally originally planned to raze the three hostels to make room for the elaborate \$85,000,000 plant then | forming arts center and a museum. on the drawing boards. These plans It would stretch for two blocks exwere changed several times when tending from the present big Conthere were objections to doing away | vention Hall.

struction permits, are holding up | uptown boardwalk. They re- | with the old Blenheim's rotunda, novated it so that it had a casino and called a historical mark. Bally has The financial success of Resorts | the necessary rooms mandated by | met most objections and is now gothe Legislature, the new Casino ing through with plans which will Control Commission granted it a give it a casino sometime this or

#### **Real Estate Prices**

There has been a big hike in all real estate, not only in the resort but in the adjacent communities. In some sections row houses, which could not be sold for \$10,000 or \$15,000, can bring a \$100,000 price.

Many old buildings have been razed to make room for parking lots. The resort's major department store, doing less and less business in the past few years, has been sold and is being converted into bank space and business offices.

Operators of three or four projected casinos in 1979 have acquired the older hotels near or on the beachfront, and are pulling them apart to make the rooms conform with the regulations of the gaming act, and at the same time adding rooms which will become casinos or theatres, restaurants, or fine shops,

Gov. Brendon Byrne, says the idea of the legislature's casino act was to have old hotels razed, and replaced with new casino-hotels which, would provide high class hotel rooms and so lure back the top conventions which were lost because the city lacked topflight rooms and service.

#### **Best Ever Decade**

This, and the decade, should be remembered as the best ever in the resort's more than 100 year history.

More than \$1 billion dollars will be xpended on new buildings, r novations of old, and other real estate transactions alone this year, according to present indications.

Now the fear is that too many people will be attracted.

Belief here is that this can be done. Already the New Jersey Assembly has given the Atlantic County Improvement Authority leave to raise the funds and build a fourblock long complex proposed in the city's master plan. This would include an addition to the present Convention Hall containing 300,000 square feet of exhibit space, a per-



South Australian Film Corporation and Robert Bruning announce the commencement of shooting of their latest production, February 1979. The story of Harry "Breaker" Morant.

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# **WILL VIDEO PLAYERS** DO TO THE MOVIES WHAT AUTOMOBILES **DID TO THE RAILROADS?**

Will today's program suppliers be able to tap the new home video market? To find out, subscribe to a comprehensive multi-client study on the home video programming market, 1979-1983. The study will use a national telephone survey of VCR owners and focus groupsto assess consumer program buying preferences and to forecast prerecorded video cassette and disc markets. Pricing, segmentation, and distribution options will be covered, including recommendations for corporate strategy. For more information write Kalba Bowen Associates, Inc., 12 Arrow St., Cambridge, MA 02138, or call (617) 661-2624.

## Show Biz In Alaska's Wilds

(Continued from page 6) -

serves in the nation. The average professional company and adage per citizen is 31. There's a pervasive pioneering ethos and rather independent of the rest of the U.S. though more than 90% of the land of Alaska is Federally owned.

Alaska also has the highest alcoholism rate of any state and, contrastingly, the largest per capita consumption of ice cream.

Vast majority of its entertainment and arts entrepreneurs are migrants from the lower 48. Anchorage is of course the commercial and cultural hub. A boom town on the threshold of cosmopolitanism, it is architecturally undistinguished, served by more domestic and foreign airlines than any American city of comparable size, and the most expensive city in the U.S.

In the Alaskan backlash of California's Proposition 13 a bonding authorization bill for a much needed convention hall and all purpose arena was defeated in the recent election but there's little doubt that such facilities will be underway in a year or two.

Authorization for a new state capital at Willow near Anchorage to replace tiny Juneau as the seat of government, has also been temporarily blocked at the polls. But it's likely that Anchorage's dominant influence will prevail and within four or five years a northern Brasilia will arise.

Certainly the trend is toward the "new" and Anchorage has been largely rebuilt since the devastating 1964 earthquake. Throughout the state the population is 87% white, 6% native (Indian, Aleut and Eskimo), 5% black and 2% others, virtually all of whom are reached and nourished by broadcast media. (See separate text.)

#### As To Film Theatres

Hugh E. McCauley, v.p. and g.m., Wometco-Lathrop Theatres, by far the state's largest exhibitor, with 15 screens and four more to be added within the year, reports that grosses are the best yet with 82% of audiences in the 12 to 28 youth oriented market. There are 13 film houses in Anchorage, 10 including one drive-in under the W-L banner. Firstrun product runs two to four weeks behind the lower 48 at a \$4 top, \$3 for youngsters 12-17 and \$1.50 for moppets. There's no state or municipal censorship and Anchorage has one independent softcore pornography house plus its share of adult bookstores and slot machine

In performing arts the Alaska Repertory Theatre, a professional resident company is Alaska's pride. In its third season ART presents five plays per season with runs of two to three weeks each at Anchorage's 646 seat Sydney Laurence Auditorium and tours other communities with smaller troupes.

Standards are high and ART's artistic director Robert Farley recruits his equity company via an- banks also occasionally presents active advocate for the arts. nual auditions in New York, Los commercial and cultural perform-Angeles & Seattle. ART also constructs its own sets and costumes under the supervision of designer Jamie Greenleaf. There are presently 4,600 subscription holders and producing director Paul V. Brown has set a goal of 6,500 by year's end. The annual budget is \$1,257,000 supported by \$136,000 from the Alaska Arts Council, \$95,000 from the Anchorage Arts Commission, \$40,000 from the National Endowment for the Arts & \$100,000 from corporations and foundations with the petroleum industry in the vanguard.

The \$886,000 balance is earned from subscriptions and individual ticket sales and ART is modestly in penses via \$60,000 in subscriptions

vanced students play sites ranging from the University of Alaska's 480 capacity theatre, Fairbanks to remote villages with populations as small as 500 bringing many Alaskans their first live theatre experience and these traveling units which also play elementary and high schools are funded by additional NEA grants.

The Performing Arts Center, a \$10,000,000 plant at the Univ. of Alaska, Anchorage, is by far the state's most important non-pro civic and educational theatre. This fine facility has a maximum capacity of 1,000 but frequent use of a flexible thrust stage generally reduces seating to a more practical 750. Under faculty supervision and in its third season director Everett A. Kent annually offers seven plays including an occasional musical. His casts are drama students, community amateurs and artists in residence as leads.

#### **Art Grants**

Performing Arts annual budget is \$480,000 offset by \$280,000 in subscription and boxoffice revenue, \$55,000 from the State Arts Council, an \$8,500 NEA grant for the artists in residence program plus operational support from the University. PAC is also the fountainhead of the state's budding interest in professional dance with a modern dance company, 5 by 2 plus 3, a New York group in frequent residence and on tour throughout Alaska supported by a \$29,000 NEA grant plus \$10,000 from the State Arts Council.

Kent, an ambitious impresario and intensive Alaska booster is currently developing an extensive concert series including country and western music, variety and pop attractions, new young comedians, art films, celebrity speakers and childrens matinees. He also expects to have an Equity dinner theatre in operation with-in the next few months and in light of voters rejection of public bonds for new facilities Kent is spearheading private sector investment in a proposed 11,-000 seat arena and a 3,500 capacity concert hall.

Other Anchorage theatre groups include the Theatre Guild presenting four classic and contemporary plays per season at the Sydney Laurence & Alaska Methodist University, and a newly formed childrens theatre, the Majic cosponsored by Anchorage Community College and housed at Performing Arts.

The Anchorage Concert Assn. now in its 29th year as a non-profit organization supported by subscriptions, foundation and corporate grants, offers seven stellar musical and dance attractions per season presented as one night stands at West High Auditorium. Two local bookers, Robert Lucureli & Steve London import pop personalities via Northwest Releasing, Seattle, and Alaska U., Fair-

#### Symphony, 32 Yrs. Old

The 32 year-old Anchorage Symphony, 76 community musicians for the last decade under the baton of Maurice Dubonnet, gives 18 concerts per year with four major programs repeated twice each. The Symphony also housed at Arts Center occasionally brings in guest conductors and soloists, offers weekend concerts for children and tours the state under the Arts Council's "Alaska Shows to Go" program. For the first time it has hired a professional manager, Gerald E. Jacobson who reports the orchestra amortizes its \$100,000 annual ex-

Anchorage Arts Commission and motion of performing arts, the 20% \$20,000 in corporate and individual balance allocated to fine and folk gifts. And Fairbanks has its own arts. As to painting and sculpture, chamber orchestra.

Anchorage Civic Opera, artistic director Elvera Voth, in its fourth genous Eskimo & Indian arts and year presents three productions annually with guest soloists, conductors and directors, a volunteer chorus, orchestra and crew. The Sydney Laurence serves as an clude the Anchorage Daily News opera house and a recent five date performance of "Traviata" played to a \$12.50 top. According to ACO's administrative director Jan Gibson the yearly budget is \$153,000 with \$35,000 in individual and corporate largess, \$22,000 from the Anchorage Arts Commission, \$14,000 from the State Arts Council and \$2,-000 from NEA plus \$80,000 in ticket sales thus the not-for profit opera pays its way and should do even better when Gibson launches a first time subscription campaign. The state also encourages native folk music and dance.

#### **Kodiak Dancers**

Kodiak Island Dance Group, a troupe of close to 100 preserves Alaska's colorful Russian heritage. The company under choreographer Susan Gaffney, was founded in '71 and has toured the U.S. and Scandinavia. Sitka, the former capital of Russian Alaska, presents an historic spectacle, "Call of the Wild Ram" and music festival for two weeks each August drawing 7,-200 each year since its '67 premiere.

The Alaska State Council on the Arts founded just a year after the National Endowment for the Arts, is an ideal model of what such agencies can be. With \$685,000 in state appropriations, \$617,200 from NEA the Council's expert acting director Molly Jones verifies that close to 50% of grant funds go to performing arts, approximately 38% to fine and visual arts, 10% to native folk arts and the balance for literary

Its programming arm, Arts Alaska Inc., founded in '75 administrates and coordinates tours by state endowed performing companies, individual artists and art exhibits. Arts Alaska with Ira Perman as exec. director and Rick Goodfellow, performing arts coordinator, has the added virtue of being able to solicit funds, an effort prohibited to the State Arts Council. Its current budget is \$632,000, \$225,000 from the state, \$175,000 from NEA, \$200,000 from communities and schools sponsoring AA cultural programs and \$32,000 in private and corporate contributions with the latter source expected to increase substantially in the immediate future. Perman & Goodfellow have brought in the Winston-Salem, North Carolina Dance Theatre, are presently negotiating an Alaska visit by the San Francisco Ballet, and contemplate a major effort to persuade leading artists enroute to Japan and the Orient to stop over for Alaska playing dates. There is further nourishment from the Anchorage Arts Council, not a grant agency but an

#### Promotionals

newsletters, a monthly calendar of events, stimulates media coverage and arranges reduced advertising rates for all categories of arts activities. Established in '69 AAC's current yearly budget is \$325,000, 65% funded by the State Arts Council, the Anchorage Arts Commission & NEA, 35% in approximate equal thirds from corporations, individuals and income from AAC fund raising benefits and special events. Carol Derfner, AAC's skilled enthusiastic exec director emphasized her organization's role in making cut-rate tickets available to students and the eld-

She also confirmed that 80% of

Anchorage has 10-12 quality galleries the best of which feature indicrafts. The state's most important newspaper, the Anchorage Times, has an afternoon and Sunday circulation of 48,000. Other papers in-(circulation 18,000), the New Miner and Southeast Alaska Empire. Fairbanks; the Sitka Sentinel: Ketchikan Daily News & Kodiak Daily Mirror, and beginning this month there's a new monthly magazine, Alaska Today, a sort of state-wide Cue. The press is supportive of the arts but the motivation comes more from civic pride than expert appreciation. There are virtually no qualified critics as witness the fact that the Anchorage Civic Opera imported the Oregon Journal's music editor Martin Clark to review their recent "Traviata."

The arts agencies and community concur that a handful of expert writers could do much to further elevate quality and support and the subsidy of some critics in residence, perhaps shared by the press, would constitute a major leap forward.

In summation there's a bright future for the arts and entertainment in "The Great Land State" and despite Northwest Orient losing my luggage on both ends of my roundtrip this writer has seen the northern lights. To paraphrase Horace Greeley, "Go north young man!"

## Visions Co. Making **Good As Subscriber** Station In Alaska

Anchorage.

Visions Ltd., a home tv, multipoint distribution system (not cable), is a success in Anchorage. Founded just over a year ago by two transplanted New Yorkers, Robert Uchitel, chairman, and Robert Gould, president, with a capital investment of \$2,500,000, Visions transmits 24 hours of programming daily to 10,000 subscribers, is gaining an additional 900 viewers each month with an average audience of 31/2 persons per household, close to 20% of the city's popula-

Employing two satellites, RCA's Satcom I & Western Union's Westar II, Visions recieves via its own \$150,000, earth station. A non-union operation with a staff of 70 (all Alaska broadcasting is nonunion), Visions by special contracts selects its programs from three prime sources, Home Box Office films, Fanfare, Houston (owned by 20th Century-Fox & United Artists), with Ted Turner's WTCG Atlanta providing a combo of major movies, frequent live sports, news and special events, augmented by Visions' increasing local production of news, children's, game and community service shows.

#### **Hope To Expand**

Visions technology, an extension of closed circuit microwave transmission, is expected to spread could host the extravaganza if throughout the 49th state and be- enough planning and backing were yond. Currently the firm is studying obtained. San Francisco and Omaha potentials. They are also one of five organizations which have filed applications for conventional cable tv systems in Alaska, a subject to be determined within a year to 18 months.

#### 25 Years As State

Uchitel, a showman type, also contemplates production of a sixepisode series on Alaska's colorful heritage and history. He and Gould are also investigating the feasibility of a major international expo for Anchorage in 1984 to commemthe black. State-wide tours by the and boxoffice sales, \$20,000 from the her funds are devoted to the pro- orate the 25th anniversary of Alas- Ohio Penitentiary.

kan statehood.

As for network tv, A.G. Hiebert, president, Northern Television (CBS) and founder of the Alaska Broadcasters Assn., reports that the three major networks with seven stations throughout the state (three in Anchorage, two in Fairbanks and one each in Juneau and Sitka) reach 75% of the population. His Channel 11, in Anchorage, celebrating its 25th anniversary, is the state's oldest. With the exception of network news, some sports and special events immediately transmitted via the now-free Alaska Satellite Demonstration Program, all program tapes are flown in and aired two to three weeks later than in the lower 48.

To this visitor, at least, Alaska timeslots appear a bit irregular and affiliates add about half again as many commercials per hour bevond the other continental U.S. states. And on occasion, credit crawls are clipped to pack in more pitches. This is generally denied, though some defend the extra revenue practice as in the near future it's expected stations will be charged for the state's satellite service — an expense faced by no other U.S. tv broadcasters except in Hawaii

#### Some Mediocre Programming

Hiebert, the dean of Alaska's network execs, commended the media's unique cooperative operation of 26 mini-tv stations (three remain) throughout the peak construction period of the 789-mile pipeline. But he frankly deplored the mediocre quality of much of his own and other networks' recent programming. PBS-NET is doing high-level work via four stations (Anchorage, Juneau, Fairbanks and Bethel) plus 12 state electronic outlets reaching 80% of the population. They also operate an FM station at the U. of Alaska at College, near Fairbanks.

KAKM in Anchorage is the PBS flagship with an annual \$1,000,000 budget and according to Paul Hartman, its director of development and public information, the highest per capita subscription in the U.S. During its recent record-breaking membership drive, KAKM raised \$250,000 in subscriptions from 6,000 new members plus \$60,000 in corporate and foundation funds.

About 8% of broadcast time is devoted to local public affairs. KAKM has received the National PBS Award and Hartman reports that the three other NET stations are all benefiting from unprecedented public and private sector support.

For all Alaska broadcasters, viewer patterns are radically different from the rest of the U.S. During the winter months, with as much as 221/2 hours of darkness per day, 85% of sets are on in primetime, but in mid-summer, with the state's big yen for outdoor living and only 51/2 hours of darkness, peak time viewing plummets to 15% of the winter audience.

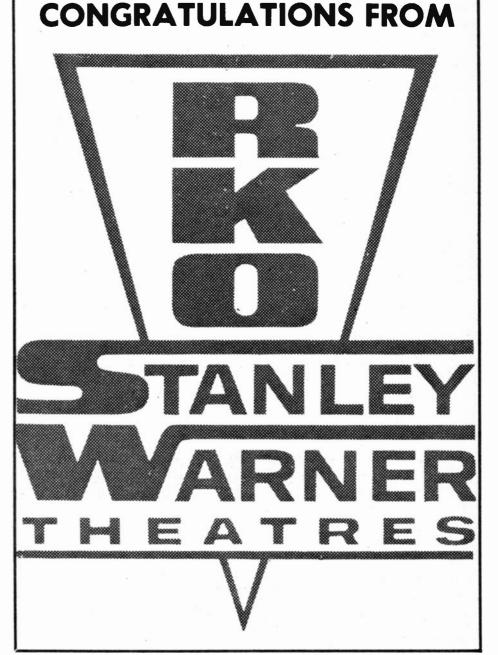
### Columbus, O. Fair

(Continued from page 1) -

tember, stating that Columbus

The Development committee said the study will be conducted with private financial support, and will investigate the experience of other cities that have hosted such events, as well as necessary capital improvements, tax consequences, fiscal effects, relocations and benefits that would result.

The area envisioned for the event would be on the West side of the Scioto River, encompassing land occupied by Central High School, the Veterans Memorial, and the old CARL REINER



# Fuqua Of Atlanta Lights Way For Younger Execs To Step Up

possible successors to chairman J.B. Fuqua and president Carl L. Patrick Sr. of Fuqua Industries Inc., the board elected K.W. Slayden, 44, as president and chief operating officer, and named James T. Hite, 40, executive vice president. Fuqua's possessions include a theatre chain.

Slayden replaces Patrick, president of Atlanta based Fuqua Industries for the last nine years, who was moved up to vice chairman of the board. Hite will fill the slot

#### **New bargains** on old movies.

Chuckle at Chaplin in "Easy Street", laugh at Laurel and Hardy in "Big Business" or tour a Zeppelin (and see its destruction) in "The Hindenburg". Any or all three for half-price during our current sale. Terrific films and bargains at no risk: If after receiving any item you are not satisfied, return it to us within 10 days. We'll allow you give you a full refund. \$1.00 brings details plus film catalog or video

Write: Blackhawk Films. Dept.4714, Davenport, Iowa 52808.

vacated by Slayden, who served as In a move to make way for the executive v.p. for the last three years. Fuqua said the changes are simply a matter of "moving two younger fellows up" in an effort to anticipate growth and also to help

> "If you don't have upward mobility possibilities, you're going to lose morale and some times you lose good people," he explained.

Fuqua, who also is 60, said he has not decided himself how long he will remain as head of the conglomerate. The company has no mandatory retirement policy, he said, adding that he expects to remain as chairman for at least "several years.

Slayden joined Fuqua in 1971. In 1973 he was named president of Mc-Donough Power Equipment, the Fugua division that manufactures Snapper lawn mowers.

Hite has worked for Fuqua since 1964 and has bene president for three divisions, Interstate Motor Freight, Fuqua Homes and Harbrough Manufacturing.

Slayden is a native of Lyons, Ga., and joined Fuqua from Teledyne

\*\*\*\*\*\*\*\* TO

> All Our VARIETY Friends HAPPY ANNIVERSARY!! PACIFIC THEATRES

Corp. as v.p. of operations. He spent | Fuqua subsidiaries. two years as president of the Mcexec v.p. of the holding company.

and became president of several for \$12,000,000 cash to a group of in- tion.

Meanwhile, in another unrelated

vestors.

Fuqua, which acquired Cott Donough Power Equipment sub- Fuqua Industries development, through its purchase earlier this sidiary. In 1975 he was promoted to Cott Corp., the small Connecticut- year of National Industries, Inc., based soft drink subsidiary of Fu- owns 85% of Cott. Cott also said its Hite is a native of Leesville, South | qua, has shareholders approval to | shareholders approved a plan of Carolina and joined Fuqua in 1969 sell substantially all of Cott's assets dissolution and complete liquida-



## Hollywood Night Life

(Continued from page 1)

outset when its debut headliner, | long-necked bottles as diskeries Peggy Lee, who hasn't appeared at a local club in many years, had to cancel due to illness.

Just as importantly, however, Scandals is but the latest victim of a city which finds it difficult to create or sustain a vital nightlife, despite being the home town for many of this country's top entertainers.

There are countless theories about the reasons for this situation. the city's far-flung environs and the resultant lack of a real center of nighttime activity being the most popular.

If there has been a hub for nightlife in this city, it's been along the unincorporated stretch of Sunset Boulevard known as the Sunset Strip

But where the Mocambos and Tropicanas of years gone by once stood, bringing out the well-heeled, sophisticated club-going adult, the Sunset Strip of today, and of the past decade or so for that matter, has been turned over to the youthful rock music aficionado, via such spots as the Whisky a Go Go and the Roxy

Neither of those clubs, however, would still be open for business if it were not for record company underwriting, through mass ticket buys which at times amount to total papering of events.

#### **Need Diskery Support**

Club owner Doug Weston learned that fact in short order a couple of years ago, when, after railing against lack of record company support, excessive musicians union demands and other perceived ills, he suddenly found himself without any diskery support for his veteran enterprise, The Troubadour.

The Roxy, which opened in 1973 with the avowed intent of putting ples. Weston out of business has, while falling shy of that goal, severely cut into the Troubadour's business, to the point where Weston was recently offering free admission in hopes of bringing crowds back en masse. Record companies have turned their allegiance to the Roxy, and it has flourished.

The Whisky, which earlier this year experimented with booking type situation. primarily punk rock acts, most of them, has shifted back, under a new booker, to more traditional rock attractions with good results, finan-

Record company papering policies, while exposing media and radio reps to the currently hot attractions, may actually have a detrimental effect on nightlife, by discouraging paying customers from making the effort to go out.

In July, for example, young people who sat out over night for tickets to see Bruce Springsteen at the Roxy, found most of the tickets snapped up before the boxoffice opened the next morning. While Springsteen and his record label both claimed a giant misundercruised in front of the club the night of the Springsteen show, shouting another blow for good marketing. obscenities at the nitery and Springsteen.

#### The Palomino

The Palomino, which Grant also announced he would not compete with, has been a North Hollywood fixture for close to 30 years, and as a result, has a loyal band of regulars who can fill the club, name headliner or not. But even this venerable country music institution, which has traditionally viewed record company support as gravy rather than meat and potatoes, has begun altering its entertainment policy in favor of younger, more country-rock oriented groups. Perrier now flows as freely as beer in "discover" the spot.

On the other hand, comedy clubs are currently enjoying boom times thanks to the new love of the form. doubtless inspired by the likes of Steve Martin. The Sunset Strip's Comedy Store is thriving, with packed houses for name comics nightly, as is the Coast version of The Improvisation, south of the Strip on Melrose Avenue.

But as training grounds for up and coming young mirth makers, remuneration often comes after the club date in the form of tv and Vegas bookings. Free entertainment, despite a cover charge, is needless to say a profitable situation.

Among the latest to switch to a comedy policy is Pasadena's Ice House, which recently underwent an ownership change. Again, it's a youth-oriented spot, serving beer and wine only, and the emphasis is on youth-appeal; performers.

#### **Jazz Scene**

The local jazz scene, which presumably attracts an older audience, is limping along locally, with word that the Hong Kong Bar, which has been booking straight jazz acts for a couple of years, is about to fold due to lack of patronage. Lainie's Room, another Century City nitery, run under an agreement with the Playboy Club of L.A., as it is in Gotham, by thrush Lainie Kazan, is also an adultoriented supper club. It, too, is reportedly set for a change in policy early next eyar.

As for disco, the fad that won't go away, clubs catering to the form are for the most part designed for a gay clientele, with private clubs, which come and go like the setting sun, taking up the slack for mixed cou-

Here again, however, club loyalties and ephemeral. There are persistan reports, denied by the current management, that Studio One, which has both a disco and cozy cabaret-type showroom, is due for a change soon, with Studio 54's Steve Rubell to mastermind a transformation of the club, once home to the private Factory club, into a 54-

While there's clearly a scarcity of whom had no record label behind nightlife glamor in this city at present, it's doubtful whether Rubell's crowd selection techniques will set well with Angelenos who need little excuse to stay home; the prospect of being rudely rejected for admission is ample enough excuse, it would seem.

## **Selling Of Pix**

(Continued from page 6) taining being produced.

The Yankee Clipper himself, Joe Di Maggio, is seen all over the New York area tv screens urging viewers to save at the Bowery. Stage and screen actress Jane Powell can be seen enticing customers to visit Dry standing, cars full of young people Dock Country. Indeed, show business and showmanship strike

> And now here come the lawyers. Following several significant Supreme Court rulings, so called "legal clinics" are springing up all over the landscape with the people in charge spending print and tv dollars in ever increasing numbers.

Comes tax season and you can bet whatever after tax dollars you have left that H & R Block will be on the tube giving us any number of reasons for bringing our perplexing IRS forms to them. You can be sure the doctors and others in the medical service field are not more than a few legal decisions behind and are no doubt already being briefed about CPM, reach and fre-

quency by their advertising consultants.

Health spas, summer and winter vacation resorts, hotels, booksellers, retirement villages are just a few of the fast-growing group of 'new" advertisers, particularly to ty and radio sales staffs.

Personalities from Pele to Yogi; John Wayne, James Stewart, Henry Fonda, Orson Welles, to name just a very few are out there pitching for various products and services, and why not? Audiences at home get to spend 30 seconds or more with one of their favorite stars and a quality sponsor gets a Class A spokesperson (image) for his particular product.

#### **Star Endorsements**

The use of star endorsements is not new to advertising it goes without saying. Cigarets (before the tv-radio ban and the Surgeon General's warning), soaps, toiletries of many descriptions, breakfast cereals and others have for decades leaned on the popular names of the day for extra selling strength.

However, today the number and quality of stars and personalities lending their names and faces for promotion is astonishing. And there is every indication that the trend is still on the up curve.

What effect will all of this new advertising have on the selling of entertainment per se? The answer to this question is as complicated as it is important. With new sponsors angling for prime tv avails on either a local or network basis, the need for experienced and aggressive media planning will be more important than ever.

Also, what will prices look like in the near and long term future with more and more commercials looking for exposure? This will be a matter of hard negotiating between the stations and the agencies and will also relate to the quality of future broadcast programming and the always unpredictable marketing climate. Movie ads, tv and radio spots for a specific film are fighting an increasingly competitive "recognition" war against those national, spot and local advertisers (new or old) who are on the job 13 or 26 or even 52 weeks a year plugging a single product.

#### **Difficult To Solve**

Another solution to the problem outlined is quite obvious but devilishly difficult to solve. That is to raise the quality and creativity we put into movie and other entertainment commercials. As noted, some of our biggest screen and stage stars are appearing regularly in nonmovie spots whose production costs can run into six figures. What a challenge then for those of us engaged to produce commercials and campaigns for features whose negative costs often run into eight

Even a casual glance at the outstanding boxoffice results over the last three or four years indicates that film makers and their marketing men have been doing something very right. But advertising space and time competition is increasing rapidly and rates continue to climb.

#### \$3.5-Bil Disk Biz

(Continued from page 1) -

what they cost.

In 1978, RSO showed strength bevond the ordinary not only with its potent soundtracks from "Fever" and "Grease," and with singles from those films, but from its other artists as well.

The year also showed a number of performers breaking through to become major record sellers; it come to the fore of U.S. popular Vision" on Atlantic.

music; it showed that given the interest, singles can sell very well and that albums, the base of the industry, are ever more popular.

RSO Records, with a small roster and staff compared to many of its competitors, distributed by Poly gram Distribution, sold upwards of 15,000,000 double sets of "Fever" in the U.S. and is going for 30,000,000 worldwide. "Grease" trails with 12,-000,000 or so domestically, with a worldwide projection which could top "Fever" if the film breaks big.

The label had eight number one singles on Variety's chart, five of which hit 2,000,000 in sales. During the year the top spot was owned for varying lengths of time by "Stayin" "How Deep Is Your Love?, "Night Fever" and "Too Much Heaven," by the Bee Gees; "Shadow Dancing" and "Love Is Thicker Than Water," by Andy Gibb; You're The One That I Want," by John Travolta & Olivia Newton-John; and "Grease," by Frankie Valli.

In addition, the Bee Gees, Barry Maurice and Robin Gibb, were heard on Samantha Sang's "Emotion," a major success on Private Stock

Andy Gibb joined his older brothers in the unqualified super record seller class, joined during 1978 by Columbia's Billy Joel, with a pair of number one albums, "The Stranger" and "52d St.," as well as a number one single, "Just the Way You Are.

Donna Summer confirmed her status as an industry monster with a number one album, "Live and More," and a pair of number one singles, "Last Dance" and "Mac-Arthur Park," for Casablanca, while Warner Bros. discovered it had a big record seller in comedian Steve Martin, who broke through

#### **Duet Hits**

For those who like their music in duet form, hits were scored by Johnny Mathis & Deniece Williams, "Too Much, Too Little, Too Late," Columbia; Travolta & Newton-John with both "You're The One That I Want" and "Summer Nights," RSO; Barbra Streisand & Neil Diamond, "You Don't Bring Me Flowers," Columbia; Roberta Flack & Donny Hathaway, "The Closer I Get To You," Atlantic; Kenny Loggins & Stevie Nicks, "Whenever I Call You Friend," Columbia; Walter Egan & Nicks, 'Magnet & Steel," Columbia; and Sang and the Bee Gees, "Emoon Private Stock.

In disco, the Bee Gees, of course, paced the way with "Stayin' Alive" and "Night Fever," joined by Tavares, "Disco Inferno," Capitol: Yvonne Elliman, "If I Can't Have You," RSO; A Taste of Honey, 'Boogie Oogie' Capitol; Summer, "MacArthur Park" and 'Last Dance," Casablanca: Chic, 'Dance, Dance, Dance" and "Le Freak," Atlantic: The Village People, "Y.M.C.A." and "Macho Man." Casablanca; Evelyn (Champagne) King, "Shame," RCA: "Copacabana, Barry Manilow, Arista; Alicia Bridges, "I Love the Nightlife," Polydor: and Foxy, "Get Off," Dash.

In 1977, four singles hit 2,000,000; in 1978 the figure was up to 10: 'Stayin' Alive," "Shadow Danc-"Night Fever," "Boogie Oogie ing.' "You're the One That I Oogie," Want," "Grease," "Emotion" and 'Le Freak," as well as Queen's "We Will Rock You/We Are the Champions," Elektra, and "Three Times a Lady," the Commodores, Mo-

And seven albums topped 4,000,-000: "Saturday Night Fever" and "Grease," of course, as well as "The Stranger" and "52d St.," for Joel; "Some Girls" by the Rolling Stones showed that two performers, prop- on their own Atlantic-distributed ican Fever" - have been released erly matched, can sell a great many label; Boston's "Don't Look Back" records; it showed that disco has on Epic; and Foreigner's "Double sic by Cannonball, Spotlight, D.D.

#### 'Travoltismo'

(Continued from page 5)

on the peninsula, "Grease" now leads the boxoffice race with an attendance of 1,300,000 trailed by an Italian film ("Il Vizietto") starring Ugo Tognazzi, with an audience of only 496,478.

Meanwhile the Bee Gees have cleaned up on the record market, dance studios are filled to capacity (in Rome the dance schools tripled their students) and the discos here are reporting a booming business.

While this dance craze lasts, local promoters are hoping to cash in on such toe-tapping success. In Rome, for example, a non-stop rock 'n' roll marathon was held Dec. 8-17 at the Teatro Strisce featuring concerts. dance contests, an exhibition of cars from the 1950s; a bazaar of 1950s records, clothes and memorabilia, and films starring Elvis Presley, Marilyn Monroe and James Dean.

Sponsored by Rolando D'Angeli and Adolfo Lippi with the support of several record companies, the marathon also featured Italian deejays and rock bands as well as the country's two rock champions. Rodolfo Banchelli and Sara Bac-

Banchelli and Baccica, professional dancers from Florence (the rock capital of Italy), are the stars of a new film just released on the peninsula entitled, appropriately, 'Rock 'n' Roll.'

Produced by Galliano Juso and directed by Vittorio de Sisti, "Rock 'n' Roll" is not the only disco film Italian style to emerge after the Travolta success, but with its \$1,-000,000 budget, it is certainly the most ambitious to date. Shooting on location at several dance halls in central Italy where rock contests are regularly held, the film follows an Italian couple from local competitions to international championship.

#### **Acrobatic Art**

Banchelli and Baccica, who run their own dance school in Florence, perform in a far cry from the days of American bandstand. The dance has become an acrobatic art and the competitions are spectacular shows of rhythmic gymnastics.

Although admitting that the dance craze won't hurt boxoffice sales, Juso insists that the impetus for his film came long before the arrival of "disco fever.

The Italians have been the international champions of rock 'n' roll dancing for the past five years. Banchelli, who is the reigning Italian champ, came in third in the individual international contest held last year in Geneva.

Another dance-oriented production ready for release by Titanus – 'Ready, Steady, Go" (subtitled 'American Fever'') - readily admits to riding on the "Saturday Night" success wave. Directed by Claude Miller and produced by Giovanni Di Clemente for Cleminterrnazionale Cinematografica, the film is actually a direct followup to "Saturday Night Fever.'

The protagonist — whose name is Tony, of course — is an Italian stricken with Amerian fever after having seen Travolta dip and sway.

All the ingredients are there: dance scenes, a handsome couple played by newcomers Mircha Carven and Zora Keer and music.

With the simultaneous release of the films' soundtracks, these disco pics should have an extra bonus in record sales if the Bee Gees' sweep is any example. The Darts have written several new tunes for "Rock 'n' Roll'' and eight original titles including the theme song, "Amerwith "Ready, Steady, Go" with mu-Sound and La Bionda.

# **'Year Of The Child' In Germany Spurs Kiddie-Angled Show Biz**

By HAZEL GUILD

Frankfurt.

A large segment of would-be filmgoers — German children under the age of six — are not permitted in the cinemas in this country. The West German film industry is working toward new legislation so that German parents can decide whether they would like to bring four year olds and five year olds into the cinemas to view children's films.

These parents, it's cited, make the same decision when they allow their youngsters under the age of six to watch children's programming, cartoons and comics (and sometimes even let them watch the criminal and adventure and sex films that were meant for adult audiences) on the German tv screens.

Not only are the children under the age of six banned from the German cinemas, but they are banned from attending any public performances, of children's plays, or the circus, or children's music concerts.

It's expected, since 1979 has been named the "Year of the Child," that upcoming legislation will drop the

age at which children can attend the drive-in cinemas and theatres with their parents.

In effect, there's hardly ever a city inspector asking for some identification which would prevent the parents from taking their children below the age of six along. But many parents, wary of breaking the law, keep their children away from public performances.

Last year, 20th Century-Fox broke all records with "Bernard and Bianca, The Mouse Police" as "The Rescuers" was termed in German, and they wisely opened "Pete's Dragon" in time for the Christmas trade in December, 1978.

But there were all too few children's films available, since most of the American entries, the biggest money-makers on German screens, are geared for the 16-yearold or 18-year-old and over aud-

#### Young Filmmakers

A group of young German filmmakers, including Hark Boehm, Bernt Engelmann, Alexander Kluge and Wolfgang Staudte, are among the founders of an associa-

tion called Fondes Deutscher Kinderfilm (DKF) which was formed last fall in Frankfurt, during the International Book Fair which sponsored an International Children's Film Festival as part of the world's biggest book showcasing.

The films presented during the International Children's Film Week were from East Germany, Yugoslavia, Great Britain, Poland, Finland, Russia and West Germany — without a single entry from the U.S.

Aim of the DKF is to collect 20,-000,000 German marks (about \$11,-000,000) to finance children's films during the next three years — with a goal of 20 children's films, which will be subsidized from the federal government and the German states and from private sources.

West German film distributors have been in trouble in recent years, with several of the major distributors having closed down or gone into bankruptcy.

#### German Distrib

One of the few successful German distributors still in existence is Jugendfilm Verleih (Youth Film Distributors), which is presenting an extensive program of fairy tales and children's adventure stories on its 1979 calendar. "Cinderella" a coproduction of East Germany's DEFA and Film Prague of Czechoslovakia, and the French-made "Aladdin and the Magic Lamp" plus such German classics as "The Bremen City Musicians" and "Hansel and Gretel" and "Max and Moritz" and "Little Red Riding Hood' are on its release schedule, and with the accent on films for children this year, seem slated for certain suc-

An organization called the Children's and Youth Film Center in Remscheid, West Germany, is urging further participation in the International Year of the Child. They are offering to 30 German cities a Children's Film Week, with their organization underwriting the costs of the rentals and transportation of children's films.

They provide several arrangements, either one week with five or six films, or a two-day event, or a film weekly for five or six weeks. And they have organized a seminar titled "Children's Film Week" in February, to explain how to organize the event

ganize the event.

Not only are the German cinemas on the outlook for children's films, especially this year, but the German stages are always anxious to present dramas aimed at the youngsters. Every major German stage presents a Christmas drama such as "Hansel and Gretel" or "The Snow Queen" and can be sure of capacity audiences as the parents are on the outlook for entertainment suitable for the young ones at the holiday season.

#### German Theatre Assn.

The German Theatre Assn. reported that last year musicals were the favorite with theatregoers, with the seats filled 87.5% of the time — and ranking a close second were the children's and youth's theatre performances, where 86.6% of the seats were sold.

Children's tv will also be a major feature during 1979, with the Assn. of German Radio & TV Stations having brought out a special brochure about upcoming children's programming.

Since as many as 31% of the German children under the age of eight watch tv between 7 and 8 p.m., more children's programming is slated.

First German TV is offering its "Window on the World" from 6:30 until 8 p.m. with correspondents providing children with the chance to find out about the lives led by their contemporaries in 12 countries. Children's games in history and today, violence and the child, playgrounds and children's rooms are among the themes.

# Film Industry Faces Problem Of International Double Taxation

By PROF. MASSIMO FERRARA-SANTAMARIA

(International copyright authority)

Rome. | anot

In recent years, UNESCO has organized several international meetings of the experts, designed by governments and international federations of authors, artists, broadcasters, film producers, and distributors, for the purpose of preparing a preliminary draft of a double taxation convention on copyright royalties. Now, perhaps for the first time, film businessmen have to face this problem, which has important fiscal consequences for their foreign revenues.

As a matter of fact, in the past, the assimilation of motion pictures with books and all aspects of intellectual property has been considered a goal to achieve in the interest of the motion picture producers and distributors.

For example, with regard to the payment of customs duties, the assimilation of motion picture regulations with those governing duty payments of other literary and artistic works, has been of utmost importance, when dealing with shipment from one country to

another. Now, however, we have to consider another aspect of the problem — that of determining the differences between cinematographic works and other artistic works.

In a cinematographic work there is, of course, a part which pertains to copyright royalties, but this is limited to the payment of the film rights for the underlying literary material, the payment of the screenplay, and the payment of the director and his assistant and collaborators. The rest represents an investment of capital for the realization of an industrial product which is to be marketed like other industrial and commercial product, even if it includes intellectual, creative work to be subject to copyright royalties. In a certain sense, it is possible to say that, as in many other products, there is a part which represents the payment of patents which also represents remuneration of an intellectual, creative

This point is very important because in the discussion of the pre-

(Continued on page 85)



the first newsletter providing marketing and showmanship opportunities well in advance of opening dates. Now managers can gain the valuable lead time necessary to presell our very exploitable but fleeting product.



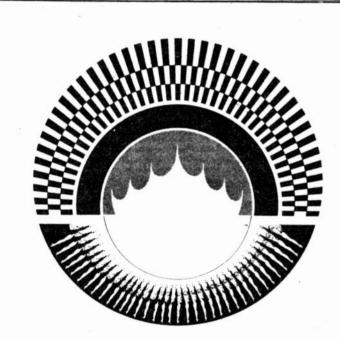
a clear, concise, comprehensive and regular assembly of advance information to precede the usual flow of press books, trade stories, promotional manuals, advertising materials and accessories.



- Outlines of Cast and Subject Matter
- Promotional Opportunities
- National Tie-Ins for Local Exploitation
- Related Licensed Products
- Advance Advertising Materials, Where and When
- National Advertising, Promotion and Publicity Support
- Tie-In Possibilities with Media, Schools, Colleges, Merchants
- Feedback from Exhibitors to Distributors.



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1.	Full refund within 30 days if not satisfied. The first issue is yours to keep in any case and does not count against your subscription year.
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N/	GET YOUR FIRST ISSUE NOW COVERING EARLY 1979 FILMS
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C	DMPANY/THEATRE
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# RADIO CITY MUSIC HALL

SHOWPLACE OF THE NATION
IN THE HEART OF ROCKEFELLER CENTER

An institution known throughout the world for its presentation of outstanding motion pictures, stage shows notable for their fine quality, breathtaking beauty and perfection of execution, special concerts and exciting exhibitions.

## **Legit As Show Biz Seed Bed**

(Continued from page 6)

"Best Plays" and "Theatre World" volumes. Most fertile hunting grounds are the cast-and-credit breakdowns of each legit season's productions. A fast glance through the 1953-54 "Best Plays" lists, selected as a 25-years-ago signpost, discloses some fascinating beginnings of many current big show biz achievers.

Harry Guardino, now very active in tv and features, played a small role in "End As A Man," the Calder Willingham drama of military school nastiness that also pushed Ben Gazzara into the spotlight.

Roger Moore latterly "The Saint' on tv and James Bond in features. played a leading role in "A Pin to See the Peepshow," a one-performance flop dramatization of a popular British murder novel.

Robert Ludlum, subsequently producer of the Playhouse on the Mall, New Jersey stock site, and more recently the prolific author of best selling spy novels, was a bit player in "The Strong Are Lonely," a seven-performance casualty set in 18th century Argentina.

Samuel ("Biff") Liff, head of the legit department at William Morris Agency, was the stage manager of "The Little Hut," a comedy by Andre Roussin, which lasted but 29 performances. Later in the season Liff was production stage manager of "By the Beautiful Sea," the Arthur Schwartz-Herbert & Dorothy Fields musical in which SHirley Booth starred.

Robert Radnitz, a producer of kiddie-oriented film features, e.g. "Sounder," was an associate producer and stage manager of "The Frogs of Spring," a 15-performance comedy by Nathaniel Benchley.

Tom Tryon, vastly popular nov-elist ("The Other," "Crowned Heads") and previously a film performer of some note ("The Cardinal") played "Another Lackey" in Jose Ferrer's revival of "Cyrano De Bergerac" at the City Center. Tryon also had a bit part in City Center's next production, "Richard III." in which Ferrer played the crippled dastard.

Harry Belafonte made his legit debut as one of the principals in 'John Murray Anderson's Almanac," revue. In the chorus were Lee Becker, who as Lee Becker Theodore founded and produces the American Dance Machine; Monique Van Vooren, actress; and Larry Kert, now a mainstay of the legit musical stage.

Joe Masteroff, playwright ("A Warm Peninsula") and librettist ("Cabaret"), had a walk-on in "The Prescott Proposals," Howard Lindsay-Russel Crouse comedy set in the then-new United Nations.

Jean Stapleton, Archie Bunker's Edith, had a small role in "In the Summer House," Jane Bowles drama which lasted only 55 performances but continues to enjoy cult favor (partially dispelled by a recent revival at the Manhattan Theatre Club) .

Elliot Martin, producer of "The Kingfisher." the Rex Harrison-Claudette Colbert comedy currently on Broadway, as well as numerous previous legit shows, was the stage manager of "In the Summer House." After the latter folded, Martin stage managed "The Girl on the Via Flaminia" by Alfred Hayes.

Toting spears in the Phoenix Theatre's revival of "Coriolanus" were the following: Jerry Stiller, the actor-comedian; Jack Klugman tall!" "Too fat!" "Too thin!" currently titleroler of NBC's "Quincy" and Gene Saks, legit director.

In "The Caine Mutiny Court Martial," Herman Wouk's hit adap-

"members of the court," i.e. jury, was played by a Jim Bumgarner. Latter soon dropped his surname's opening syllable and, as James Garner, has had a bright acting career, currently as the star of 'Rockford Files' on NBC.

Bruce Savan, prominent legit talent agent, was a stage manager for "The Girl in Pink Tights," musical about post Civil War show

Reid Shelton, now Daddy Warbucks in Broadway's "Annie," was in the chorus of "By the Beautiful Among the chorines in that Sea." show was Cathryn Damon, now playing a running role on ABC's 'Soap.

The best comes last. Shirley MacLaine was a chorus dancer and understudy in "The Pajama Game." On the night she went on for the ailing femme lead, Carol Haney, Hal Wallis was in the house and a film contract for MacLaine soon followed.

#### **Strange Fate**

(Continued from page 6)-

of the scandal.

It all happend one very dark. moonless night on board Charles Vernon Monson's fabulous yacht "Nanoonanoo," during one of his excessively expensive parties. Every one who was any one in Hollywood was on board the yacht that night, and we were on our way to Catalina Island for Part II of the

Little did I know that that night would be the beginning of the end for me — I made a mistake. A fatal mistake. I made a pass at Charles Vernon Monson's girl-friend, the famous super movie star of that day, Mary Miles Muckenfuss.

I don't know how Charles Vernon Monson learned of it, but I suddenly found myself in the dark murky waters of the Catalina channel bound hand and foot and floating for

I had always carried an emergency kit of two dozen hunting, fishing, and tennis knives in my sneakers and they really came in handy that fateful night. I cut my bonds and swam back to Malibu. It took me three months, but I made it.

Another week later I was found on the beach by a kindly Sally Kellerman. She had been searching for wounded seals, but when she found me she figured, "What the hell?

I swore Sally to secrecy, and she nursed me back to health in her own private sauna. I sweated a lot but I

I was severely dehydrated, which Sally recognized from her early training in "Mash," so she fed me her very own brand of martinis. Sally's very own brand of martin was a very exciting drink — it was a very large martini with a live chipmunk in it. If you wanted the olive first you had to eatch the chipmunk (a feat, I was too weak, at the time, ami) began with a small grant in the same should notify his supervito accomplish.)

Needless to say. I could never show my face in Hollywood again, because Charles Vernon Monson son, which opened Dec. 5, already be held up until such time as the controlled it — and everything in it | has \$80,000 in the bank. Housed in a lattorney can be present to examine only considered dead (drowned at sea) — I was blacklisted.

Even though I was a tremendous | the near future. star in that tinseled Bagdad by Santa Monica Bay, I couldn't get a part. Producer after producer turned me down. "Too short!" "Too Too short, tall, fat, and thin' Plus - "Too exotic!" and "Too plain!"

Godfather" — Brando got it. | Inc., operated by his wife, Vilma. 'Jaws" — the big fish got it. "What Ever Happened To Baby-Jane?" -Bette Davis.

Finally, one day, I took stock. I told myself that I was through. There was nothing left — so I threw myself off the Golden Gate Bridge. This brought me a bit of luck. A casting director called — he told me he had a part for me — if I would be willing to do it.

'Do what?" I asked.

"I hate to ask you," he said. "Ask me," I said (I was desperate), "What do you want me to do? Ask me! Ask me!

"Well," he hesitated, "We want you to throw yourself off the Golden Gate Bridge — you know — if it's a nice day - for filming.'

"I did that yesterday!" I screamed.

"For who - Paramount? MGM? — Universal? — Billy Jack?," he screamed back.

I hung up the phone and made myself a Sally Kellerman special martini. I didn't have a live chipmunk so I used an arthritic gerbil. I knew if I wanted the olive I could catch him.

So then — this is what I never told anyone before — the story of the end of my motion picture career.

I'm still here today and I bear no malice. I'm just sorry that it was Mary Miles Muckenfuss that I had to fool around with ... she was a real dog. And I still can't figure out what a tycoon — a big movie mogul like Charles Vernon Monson ever saw in her. He could have any girl in Hollywood, Or Santa Monica. Maybe he just liked dogs.

Anyway — like I say — I'm still around. Got myself a job. A nice easy touch out at the Motion Picture Home. I run errands for Abbott & Costello — Laurel & Hardy — Buster Keaton — Fatty Arbuckle — I know — they've all passed on to that big sound stage in the sky, but that's what I like about the job — a nice easy touch.

#### South Florida Legit

(Continued from page 1) =

ing, 1976 is still regarded as the area's theatrical benchmark.

The Miami Beach theatre and Fort Lauderdale's Parker Playhouse, both operated by Zev Bufman, closed out seasons totalling in excess of \$4,000,000 last spring. John Lane's Poinciana Playhouse in Palm Beach added another \$850,-000 for a 10-play, 10-week season.

Two regional troupes, both of which arrived last winter, represented another \$400,000. Miami's Players State Theatre earned \$300,-000 of that during its first frame under a new tie-in with Asolo, the original state-sponsored theatre in Sarasota.

Largely because of a \$928,000 mortgage on the Coconut Grove Players fell \$41,000 short of breakeven for its five-play slate

The smaller Caldwell Play-| gested courses of action: house, sponsored by the College of son earned back its entire \$65,000 should be called. expense budget. The current seawith an iron hand, and I was not | 140-seat former lecture-theatre at the search warrant to determine its | present, there's active discussion of validity an on campus 400-seat theatre for

#### Repertory Climate

Bufman is not overlooking the regional/repertory climate. He's been courting John Houseman's The rant describes the place to be Acting Company for over a year in I searched or the item to be seized. hopes of developing an autumn residency at the Parker. A week-long and "Too white!" That's the way it test in October wrought impressive went for 20 long SAG paying years! results — largely via cooperation "Gone With The Wind" came with local schools and effective use tation of his own novel, one of the along - Gable got it. Then "The of grants through Story Theatre

In the secondary are three yearround dinner-theatres in the Fort Lauderdale area, plus a fourth winter showçase in Miami Beach's Deauville Hotel. A fifth, the Burt Reynolds Dinner Theatre (400 seats) in Jupiter, north of Palm Beach, is a sellout for its entire debut season. It won't open until Jan

There have been setbacks in the legit campaign. Bufman's Parker Playhouse lineup last winter looked good on paper, but New York favorites were not greeted warmly in Fort Lauderdale. Mass desertions among older subscribers saw weekly grosses drop from January's \$100,000 highs to \$70,000 by May.

That had some effect on the producer's attempt to convince Fort Lauderdale to erect a new, 2,700seat theatre in the heart of town. What looked certain in January was snagged by taxpayer backlash. It's now mired in discussion by a 30member blue-ribbon citizens' committee.

Another casualty was the \$1,000, 000 Showtime Dinner-Theatre, evacuated in March and left dormant until midsummer, when Frank Matthews elected to operate the 600seat house as a southern sister to his Hayloft DT in Manassas, Va. Now The Cypress Creek DT, the Fort Lauderdale operation has undergone rough sledding the past five

Also burned was Robert Turoff, who last winter attempted to duplicate his Sarasota dinner theatre operation with The Golden Apple at the Deauville on Miami Beach. His star policy was caught in the Beach's most devastating season. The operation reopened last week with new producers Stanley and Lillian Reynolds.

#### **Expect Rebound**

The Reynolds' are confident a rebound can take place. From evidence elsewhere, they may be right. The Players in the Grove are show ing a steady improvement, and Bufman's new Parker season has reclaimed many of last spring's desertions. Reasons? In every case, schedules with more traditional appeal

Bufman in particular has come off last spring's double whammy with impressive gains. Not only are the Parker and Miami Beach operations sailing, he's also found a gold mine at the renovated Bob Carr Muny Auditorium in Orlando. That, plus agreements to build seasons in Jacksonville and St. Petersburg, will result in a five-city circuit by next year. The producer envisions potential \$1,000,000 per week grosses among them during key weeks.

#### When Cops Call

(Continued from page 1)

Playhouse and a late start, the secures it in a place known only to that person.

He also listed the following sug-

Boca Raton (50 miles north of Mi- is presented, the person receiving 1975. Last season the five-play seas sor immediately and the lawyer

2. You should ask that the search

3. The search warrant should be checked to determine whether it names the person who submitted affidavits in support of its issuance.

4. Check to see whether the war-

5. Ascertain whether the warrant is signed by a Federal magistrate, or a judge of your state or local courts having authority to sign the same.

6. You should ask your attorney to and two area drive-in theatres

move immediately to quash the search warrant in the court issuing the same, and ask the searching officer to delay his search until a hearing can be held in court.

7. In the event that all else fails and the search continues, the person searching should give a receipt for all items taken.

8. Some person in charge of news operations should be present at all times while the search is being made (Many broadcasters are planning to record the search and comments made during that time on both audiotape and videotape).

#### Hispanic Titles

(Continued from page 52) shocked by voice changes. Still, they have never been exceptional fans of the musical genre. Perhaps this fact has given title translators a little more leeway in their task. Another factor has to be that many musical titles in English hardly reflect the essence of the film in question.

For example, could you identify the following Arthur Freed unit-MGM musicals from their titles? 'Long Live Love,'' "Lyrical Intermezzo,' "The Magic of Your Dances," "Symphony in Paris, "Magnolia," and "Annie The Queen of The Circus." In order they are: "Good News," "Easter Parade," "The Barkleys of Broadway," 'An American in Paris," "Showboat," and "Annie Get Your Gun."

Examples

There is probably no such thing as "Bandwagon" in Spanish, so in Latin America they called the classic Fred Astaire-Vincente Minnelli film "A Toast to Love." In Spain however, MGM decided to follow an older tradition and the picture was released as "The Melody of Broadway of 1953." Also in Spain, "West Side Story" was just that, as was "Darling Lili." In Latin America, however, they came across as Love Without Barriers" and "My Adorable Spy" respectively. Here are other examples of musical titles, some silly, some sincere "The Seller of Dreams," ("The Music Man"): "Carnival in The Forest," ("Babes in Toyland");-Country of Happiness,' ("Lil Abner"); "The Man Who Sold His Soul," ("Damn Yankees"); "His Two Sweeties," ("Pal Joey"); "Immortal Melody," ("The Eddy "The Ambas-Duchin Story"); ("Call Me Madam"); sadress. From The Sky Fell A Star, ("Blue Skies"). Finally, "The Unforgettable Man" was "The Jolson Story," However, the unforgettable man did not sing again in Spanish.The sequel was entitled, he Heart Sings.

The most financially successful of all Hollywood musicals has an English title that is not as descriptive of its contents as its Spanish alternative: "The Rebellious Novice." Could the Catholic nature of Spanish-speaking lands have influenced the translator's decision? If so, it was a good choice for despite its musical nature, the film was a smash hit in most countries. Along these cultural lines the Samuel Goldwyn comedy. Γh⊬. Wife," might have given scandal and a title change was probably deemed a necessity. As it turns out,

"The Envoy from Heaven" is an adequate description of Cary Grant's role.

#### First In 50 Years

Middletown, Ohio.

Newest hardtop film situation in this area in nearly 50 years, the twin-auditorium Towne East Cinema bowed in on Dec. 22, with Warners' (1) "Superman" and (2) Clint Eastwood's "Every Which Way But

Theatre is owned by Earl Cox, who also owns the Studio Theatre

## DeLaurentiis On 'Budgets'

(Continued from page 64) -

the last laugh over "Kong." His Wish

He sardonically deposes that, with its \$100,000,000 plus global gross, he wishes all his pictures were such flops. Moreover, he speaks of the picture with special fondness

'Generally 'King Kong' good satisfaction. He doesn't pretend to understand why people still talk about the feature as if it bombed. "How explain that? When we sell the picture for \$19,500,000 for four runs on NBC television, and picture cost \$25,000,000, how can it be flop?"

Despite high salaried costars and ever spiraling production costs, it would be difficult to find anyone more bullish on the movie business than Dino DeLaurentiis.

"When it's depression, repression I don't know right word in English - recession," he points out, "in every place in the world three industry make money. Movie, cosmetics and tourism.

How so?

"Because people, number one, no trust anymore their money and try to spend to enjoy themself; number save some money. Instead go away for the weekend to spend for the car, the oil, the restaurant, stay home and go to the movie for \$3, \$4.

"Number three, we go back to what we say at the beginning. Today, tomorrow, it is very strong for movie. Nothing in between. You cannot do any more pictures you can see on television. You have big world. competition in television. You

MEMO TO:

musta give the audience something the audience cannot see in television. That's all.

Love For 'Kong'

For the rest, Dino DeLaurentiis appears caught between an unrequited love affair with "King Kong" and a realization - brought home in part by one of his own films — that everywhere in world," he says with parochialism is not a salable commodity across the oceans.

DeLaurentiis would dearly love to do a sequel of "King Kong," but he had only one-time rights.

"I would do it again tomorrow, he avows. "I would do the sequel if I can. But is impossible because they're so many problem on rights. It's very complicated. But I'm ready to do it right away. I'm ready to spend \$10-\$12,000,000 to do the sequel right away.

DeLaurentiis also has learned or relented — that movies must have a universal appeal to do universally well. Specifically he counsels - himself as well as other American filmmakers — not to fall into the trap of gunning for an overseas market with narrow or introverted domestic themes.

He not only cites Robert Alttwo, with movie, good if want to man's "Nashville" as a case in point. He unhesitatingly includes his own foreign flop, "Buffalo Bill and the Indians.

"'Nashville' was very good success movie here," he notes. "In Europe too much American. My 'Buffalo Bill and the Indians' flopgood movie: it is very bad for bad ped overseas. In America, too. A disaster ... But generally 'King Kong' good everywhere in the

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Ah, "King Kong."

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# The Evolution Of Bulgarian Films

**New Character Types Emerge On Screen** 

By PETER KARAGANOV (Writer, Deputy Director General of the Bulgarian Cinematography)

Sofia. The experience acquired by the relations and contacts between peo-Bulgarian cinema, both in art and in production, rates a detailed analysis. On the basis of the "trends" now

becoming apparent, such an analysis would also help us to make certain forecasts about future development.

It should be noted, above all, that in a relatively short time a number of outstanding films with a historical and political content were produced, such as "Anvil or Ham-"Ivan Kondarev," "Dawn Over the Drava," "The Last Bat-"On the Tracks of the Missing," "The Apostles" and "Julia Vrevska.

Our cinematography is preparing to realize in connection with the anniversary of the founding of the Bulgarian State, to be celebrated in 1981.

Bulgarian anti-fascist films have added to their achievements a purposeful study of the people's psychology, and of all the deeply-rooted qualities of the Bulgarians. What is more, the national character, embodying as it does all that is bright and valuable in traditions, is not considered as an unchanging cate-

However, films on contemporary problems have a predominant place in the general agenda, totalling 21 feature films every year. It is these films which offer us the fullest possibilities of measuring the exact stature of the Bulgarian cinema today

A new type of character appeared on our screens in the early 1970s. Regardless of whether this was the schoolmaster Boyev in "Farewell. Friends," Rann in "The Boy Turns Man" and "Don't Go Away," Chiko in "Strong Water," the title character in "The Investigating Magistrate and the Forest," or Doctor Panov in "Surgeons," this character has great firmness. Here is the man of today, whose acts are neither exceptional, nor fascinating with their external beauty. There is neither superfluous nor external pathos in him. He captivates us with his profound sense of responsibility in work, with his crystal-clear ethics, with his readiness to take risks and to defend to the end his high civic consciousness, his social committedness, and his participation in the living texture of

present-day life. Films of the so-called emigration cycle make an important contribution to adopting the social and socio-psychological changes in our society. One of their essential features is that they show an intensified attention to the change in the mentality of the Bulgarians, as a result of the scientific and technical

revolution and the new structure of ple. We can here mention the films 'A Tree Without Roots," "The Last Summer," "Eternal Times," "Peasant on a Bicycle," "A Cricket in the Ear" and "Matriarchate," films in

which the problem of ethical values, the need to preserve the nation's virtues and to find their new projection in the dynamics of the time and their link with the new type of collective and inter-personal relations come to the fore.

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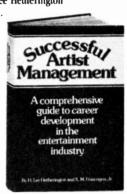
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By JOE POLLACK

St. Louis. The building of new film theatres and the remodeling of old ones con-

tinued to be a major project here

during 1978. Local exhibitors,

generally pleased with 1978, are optimistic about 1979.

The collapse of the St. Louis Amusement Co.-Arthur Enterprises group, once the premiere motion picture organization in the area, offered new houses to other local groups, and many were snapped up through the final months of 1977 and all of 1978.

#### **Wehrenberg Grows**

America Theatres grew and prospered as the dominant groups in the St. Louis area and its Missouri suburban communities, while Bloomer Amusement Company is a strong in the nearby Illinois area. General Cinema, with multi-screen houses in St. Louis shopping centers, also expanded.

As 1978 came to an end, Wehrenberg had 15 indoor houses with 35 screens, and Mid-America was operating the same number of theatres with 25 screens, though the latter group also operates theatres in outstate Missouri and Illinois. General Cinema has seven theatres with 17 screens, and Bloomer has six houses. Mann Theatres ophandful of independents.

Louis Jablonow, president of Mid-America, said he estimated a 10% increase in 1978 over 1977, and called '78 "a very good year."

"There was good product all summer and fall," he added, point-ing to "Grease," "The Goodbye Girl," "Heaven Can Wait," "The Revenge of the Pink Panther,' 'National Lampoon's Animal House" and "Watership Down" as examples.

"There's a good effort of people trying to make 'big' pictures,'' Jablonow added, "and the more Wehrenberg Theatres and Mid- good ones they make, the more capital there is to make more.

#### **Larger Theatres**

He also noted a trend toward larger theatres, with improved sound systems, as an effort to make a trip to the cinema an event, rather than just duplicating what can be seen on a television screen at home.

Ronald Krueger, president of the Wehrenberg circuit, was equally optimistic for 1979, but noted that the fall of 1978 had not been quite up to expectations, although the summer had been good.

The Wehrenberg group, which has been a single-family operation since Krueger's grandparents opened a nickelodeon in 1906, making it the oldest chain in the area, erates two houses and there are a also had the greatest expansion dur-

ing the year.

Besides building two new sixscreen houses, the Halls Ferry Cinema and Ronnie's Cinema, Wehrenberg took over seven former Arthur houses and one drive-in, and broke two of them, the Cross Keys and the Ellisville, into twins. The other hardtops are the Shady Oak, St. Ann, two Stadium Cinemas (a block apart and in separate buildings) and the St. Andrew's, along with the St. Ann Four-Screen drive-in.

Mid-America opened its Wood Mill twin and the fourth screen of its | Esquire complex in an adjacent building, and absorbed the existing Lewis & Clark, along with the Washington Theatre in nearby Granite City, Ill.

Bloomer Amusement took over the Granada, a small southside house that had been one of the Arthur properties and reopened the Avalon and the Hi-Pointe. The Fox, once the jewel of the Arthur group, is dark.

General Cinema opened a new four-screen, the Chesterfield, in a suburban shopping center, and expanded the Sunset from two screens

Another former Arthur theatre, the Tivoli, was acquired some success as a repertory cinema, with short runs of both American and foreign films.

Columbia Pictures and Aubrey-Lyon Productions will coproduce the screen version of the Derek Humphrey-Ann Wickett novel "Jean's Way."

# **National Endowment Of Arts** Goal: Revival Of Short Films

operation, the Short Film Show-National Endowment for the Arts and designed to get short subjects back on U.S. theatre screens, will circulate an additional 10 shorts during its 1979 cycle. Jury process of selecting those pics from 35 pre-finalists begins next month, via a panel of multi-sector industryites.

The showcase program circulated five shorts in the past year -200 prints in all - and generated 1,-545 weeks of playing time in 367 feature engagement, per project coordinator or Alan Mitosky. To date, the owners and/or operators of 2,-914 screens have committed themselves to running shorts with their feature bookings, he added.

With the National Endowment having kicked in \$140,000 last June beyond its \$67,000 six-month pilot funding, the ten shorts for 1979 will be spread out over 500 prints, first bookings expected to begin in March. Cash goes toward administering the program (through the Foundation for Independent Video), blow-up from 16m to 35m, lab and printing costs, and shipping expenses to and from theatres.

Jury charged with whittling down the 35 finalists to 10 winning shorts Youngstein, directors Michael Schultz and Joan Micklin Silver, under seven minutes running time.

Coming out of its first year's producer Sam Spiegel, indie filmmaker Frank Mouris, critic Molly case, a pilot project initiated by the Haskell, indie exhibitor Karen Cooper of the N.Y. Film Forum, and St. Louis exhib Scott Jablonow.

Warner Bros. is providing screening facilities on both coasts, the company having previously committed itself to "support" for the venture, although precise form of that aid hasn't yet been decided. United Artists also backs the project and put copies of the first crop of shorts in 30 of its exchanges last year, servicing them to exhibs with or without the distrib's own fea-

The 10 winning filmmakers each receive a \$2,500 honorarium, in addition to having the Showcase pay for all blow-up and lab costs, per Catherine Wyler, assistant director of the Endowment's Media Arts Program. Prime value to filmmakers, however, remains the public showing of their works, a task the National Assn. of Theatre Owners has reiterated to its membership at the past two annual NATO con-

Preselection of the 35 shorts was made earlier this year by filmmakers Eli Noyes Jr., Hilary Harris, Maxi Cohen and producer Jan Saunders ("Girl Friends"). Compeconsists of Exprodico topper Max | tition was open to any U.S. citizen or resident with a completed 16m pic

### Says Prof. Ferrara-Santamaria

(Continued from page 81)

withholding tax on all the transfer of taxes on the profits. currency from their countries Therefore taxation in the counabroad. The amount of this tax is try, which is the source of revenue high — from 20% to 25% of the for the exploitation of a foreign film, royalties sent abroad. Now, the dif- represents an injustice. The withference between cinematographic holding tax on the copyright royalwork and the other literary artistic ties can not be applicable to the enworks is represented in the enor-tire amount of the revenues from unpatriotic barflies had a handy gas mous difference in investment in- foreign motion pictures. corporated in the cinematographic work. As we have already men-completely different compared to tioned, only a small part of this in-copyright royalties of foreign books. vestment is dedicated to paying A part of the revenue of a foreign copyright royalties. The rest is to motion picture is copyright roypay for the cinematographic pro- alty, as we have said, but only the duction

and right to consider all the cine-graphic work. The rest is in the first matographic foreign revenues as place reimbursement of the investcopyright royalties. On the con- ment of the residual production cost trary, they have to be considered in- and only afterwards a commercial dustrial and commercial revenues. and industrial profit, if any To this purpose it should be stressed that it is not adequate to speak of tures do not reach the break-even industrial and commercial profits point with the production cost and it and benefits, which is the usual is not possible to accept a withholdterminology in the international ing tax on the foreign revenues of double taxation conventions for the exploitation of a motion picture, many goods. For cinematographic because often this would mean taxworks, the correct terminology is ation on loss by an industry, which the expression "industrial and com- should be especially encouraged mercial revenues" because this and supported by UNESCO as one money, which is the result of the of the most important cultural and marketing of the motion picture, is educational mass media of present designated first of all to reimburse and future times. the investment, which represents the production cost of a motion picture.

#### Three Terms

We have seen in the preliminary draft definitions such as "beneficial owner of copyright royalties, "resident of a contracting state," and "last recipient." From these three terms it is clear that in a cinematographic work there are many persons or films involved that are entitled to receive the revenues of a motion picture from exploitation in a foreign country.

There is the international distribution firm which is entitled to receive a part of these revenues in compensation for its services of distribution and to remit the residual his collaborators (costume designers, architect, etc.).

This means that there are many tracting states of the double tax-long-lost wartime movie. ation convention. As a matter of fact, the international distributor of Europeans who felt homesick made the motion picture can be resident of their headquarters at the Gotham a state, the production company of Deli a little ways down the Bouleanother state, and the authors and vard. You couldn't get a drink at the the director of still other states. Only Gotham so some familiar names the last named, the authors, will be and their ladies would repair to the the ultimate recipients of copyright | Fog Cutter, like Julie Dassin and

liminary draft of the double tax- sheet in the state where the producation convention on copyright royal- tion company has its headquarters ties, we have seen that many coun- and pays taxes can the internal tries, not only the developing coun- revenue office ascertain whether tries but also many developed and the motion picture has repaid the industrialized ones, do impose a cost and can be liable for paying

It is clear that the situation is part which is due to the intellectual In consequence, it is not proper creative authors of the cinemato-

We know that many motion pic-

#### Fog Cutter

(Continued from page 12)

folks who frequented the Fog Cutter in the '40s. Ladies were not allowed in the Masquers Club up the street so when John Barrymore was at the Club and wanted to meet a date he met her at the Fog Cutter. In the event the lady was married he would bring along with him Henry Armetta, the little Italian who sneezed and whose left shoulder was higher than his right.

Howard Hughes often sat in his old car waiting for some girl to leave Rudy Vallee's house on Harold Way at around five in the morning. He part to the film production com- would pick her up and take her pany. The latter has to reimburse where? To the Fog Cutter. Others the financers and investors, and to who came to the Fog Cutter were pay the copyright royalties to the the fun-loving couple Dan Topping, authors of the underlying literary the millionaire sportsman, and his material of the screenplay, to the model-friend Kay Sutton. The composer of the music, and to the serious couple Teresa Wright and director, his creative assistants and her author-boyfriend Niven Busch. The unlikely couple Don "Red" Barry and Joan Crawford. And the more likely couple Shelley Winters possible transfers from different and Burt Lancaster meeting, of contracting and even non-con- course, to run a few lines for some

Transplanted New Yorkers and Julie Garfield, later known as John, Besides, one must also consider Clifford Odets, Harold Clurman, that only on the company's balance Lionel Stander and Lee J. Cobb,

Kurt Weill, Leon Feuchtwanger, Franz Werfel, and even the great Max Reinhard himself who had recently come to terms with Jack Warner to star Jimmy Cagney, et al., in "Midsummer Night's Dream." From the draft board which was in the old Masonic Temple on the Boulevard came those who had been turned down. Each would celebrate for his own reasons at the Fog Cutter. Alan Ladd, Jack Carson, Bob Preston, were among those refugees from Selecive Service.

The Fog Cutter had many advantages for its patrons. When wartime gas rationing went into effect station nearby where they could purchase not only gas but gas rationing coupons. Prices were right at the Fog Cutter. You could get a Martini for 20¢, a Scotch & Soda for 30¢ and beer for a dime.

#### Naples Westerns

(Continued from page 58) = rector Pasquale Squitieri (who has recently made a film about the Sicilian Mafia entitled "Corleone") also made a film called "Camorra" in

Not all films concerning the Neapolitan Mafia have been successes either. Even the presence of heavyweight Mario Merola does not guarantee boxoffice results. Just after the release of Squitieri's "Camorra," for example, Titanus with much fanfare launched a film star-ring Merola entitled "Sgarro alla camorra" (The Mafia Slip Up). It was a boxoffice failure. The same fate awaited Squitieri's next try, "I guappi" (The Tough Guys), proving perhaps that the film business is almost as precarious an industry as smuggling.

King Nelson, recently director of consulting services with Gottfried Consultants, has joined Warner Bros. as assistant director of data

Steve Conti, Richard Venture, Brad English and William Coleman portray police officers in "The Onion Field.

# Florida Now Has Film Fest, **Covets More Location Work**

Big 'Loose' Change Hollywood.

Adding to the already impressive boxoffice figures for "Superman," Warner Bros. is reporting a \$10,272,294 firstweek domestic b.o. gross for its new Clint Eastwood picture, 'Every Which Way But Loose.'

WB exec v.p. and chief operating officer Terry Semel says that's the biggest sevenday tally ever run up by an Eastwood-starrer, out-distancing the 1976 Christmas release of "The Enforcer," which racked up \$8,851,288, also for Warner's.

Going out in a particularly wide multiple break of 1,275 U.S. and Canadian houses, "Every Which Way" pulled but \$8,050 per screen, in comparison to "Superman's" \$24,050 screen average.

#### FILM SALES INDIES **ABOUND IN BRITAIN** role in the industry.

For a nation which produces something less than 50 feature films a year, the United Kingdom supports a surprising number of film sales companies operating outside the major suppliers such as Lord Lew Grade, EMI and Rank.

Among these small-overhead operations, which operate on skeleton staffs, are J&M Film Sales (Julia Palau and Mike Ryan); Safir | may be a surge rather than a trend. Films (Sidney and Lawrence Safir), Osprey Film Distribution (Terry Glinwood and Keith Turner) and Playpont Films (Don Getz).

None of the companies figure to operate on British pic input alone, of | ternational Releasing, based in Micourse, and most have developed ami, is at work with the Haitian overseas connections as a source of govt. on a \$5,000,000 biopic on Henri

the U.S. the Titanus production of "The Greatest Battle."

An interesting question arose for the South Florida film industry this year. Which is more desirable, a festival or more production?

An acceptable if not superb performance by the Greater Miami International Film Festival in November seems to have insured its future, and many figure the area can have both, using one to lure the

But some, notably Philip Hamersmith, Miami Metro's film production consultant, feel the monies raised to develop the fest would be used better for direct film production lures

South Florida has made some gains in the production field the past year, indicating the potential for coexistence.

Ben Harris, the state's film production coordinator in Tallahassee, did use the November fest to chat with independent producers he says could not have been reached otherwise. On the whole, Harris sees a bright picture for the state's

South Florida in particular picked up several projects in 1978, among them portions of "The Champ" last May, an Italian production, 'Evens & Odd,'' through the summer, and is presently the site of The Pilot.'

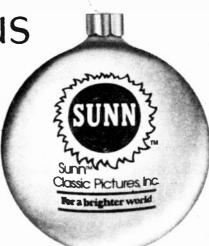
Local production has been erratic, as usual. In general, both announcements and activity are up but insiders remain cautious. This

Bill Grefe opened '78 with formation of Film Artists Corp. and plans to produce five pictures over the next three years with budgets rangin gup to \$2,000,000. Hallmark In-Christophe.

Elsewhere is a mix of motion pic-**Dimension Pictures** acquired for ture and tv production. The latter is geared toward local and some national commercials.

# Our best wishes for a happy Holiday season and a prosperous

1979



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MANN THEATRES **CORPORATION OF CALIFORNIA** 

# Hawaii Rides High Wave Of Film-TV Locations 578,500,000.

The biggest entertainment news increasing development of the filmmaking industry.

Back in mid-1976, Gov. George R. Ariyoshi's administration began a campaign to lure filmmakers to Hawaii. A tabloid was published, pointing out what Hawaii has to offer and making it clear that the state would go out of its way to slash red

tape for film companies.

Dr. Henry L. Wong, an economist with the state Department of

Honolulu. | producers to use Hawaii locations.

The tabloid lists information in Hawaii the past year has been the about the state's geography, transportation, communications, medical services, hotels, restaurants, weather, public safety, entertainment, recreation, culture, educational facilities, unions, companies and government agencies that would be of interest to production companies and filmmakers.

Wong is planning to release an updated version of the informa- projects here. tional publication this year.

This pitch helped attract \$15,-Planning & Economic Develop- 000,000 that was spent here on film ment, was handed the ball and has production in 1977. In 1978, Wong longest-running show on tv today

points out that the Federal Reserve says filmmaking dollars multiply 3.57 times in a community so the 1978 total effect for the state was

#### Over 2,000 Jobs

Wong said the filming industry accounted for \$3,300,000 in state and county taxes in 1978 and was responsible for providing 2,011 jobs directly connected to the industry and 958 related jobs.

Film industry backers in the state were particularly pleased with the high ratings received by "Pearl," the ABC \$6,000,000 miniseries that was lensed in Hawaii. It is hoped the high ratings will bring more such

The CBS crime series, "Hawaii NBC's "20/20." Five-O," starring Jack Lord, is now in its 11th season, making it the been scoring good gains in the drive to convince motion picture and tv the islands on film production. He in tv history. Only "Gunsmoke" and

"Bonanza" surpass "Five-O's" longevity mark.

CBS says the cost of each of 'Five-O's' 24 annual episodes now exceeds \$480,000.

The show has pumped millions of dollars into the state's economy over the years, has provided many jobs and has attracted countless numbers of tourists to the isles.

It's no wonder that Gov. Ariyoshi took an active part in helping CBS acquire land for its Diamond Head

Other tv programs that used Hawaii locations in 1978 were: "Sticking Together," "Fantasy Island,"
"The Islander," a Captain and Tennille special, "Sword of Justice," 'From Here to Eternity" and

Features included, Donny and Marie Osmond's "Goin' Coco-nuts," "Maui," "Seven," "Secret Life of Plants" and "Invitation From the Beach," a Japanese production.

#### The World of Sports

In the world of sports, the Hula

of revenue, with a number of U.S. surer Dee Phillips. Mainland and foreign firms using Hawaii's scenic beauty to help member representative.

spread the word about their pro-

Actors such as Brian Keith, Richard Anderson, Ed McMahon, James MacArthur, Glenn Ford, Gary Burghoff, Rory Calhoun, Peter Lawford and Richard Denning are seen on island tv screens, pushing local firms and products.

Farmhouse Films has shifted its main base of operations from North Hollywood to Honolulu and Hawaii Films Inc., a spinoff company of Orsatti Prod. in Los Angeles, was formed here recently.

In 1979 Irwin Allen's \$15,000,000 disaster epic, "The Day the World Ended," starring Paul Newman, and Roger L. Corman's "Volcano," with Rock Hudson and budgeted at \$10,000,000, are scheduled to be lensed here.

#### WOMEN'S PRESS

Hollywood.

Magazine writer Helen Itria has been elected new president of the Hollywood Women's Press Club.

She heads a fresh slate of officers Bowl, Hawaiian Open, Rainbow including program v.p. Maxine Basketball Classic and portions of Thomas, membership v.p. Nan ABC's Wide World of Sports are Schwab, recording secretary beamed from the islands each year. Brenda Marshall, corresponding Commercials are another source secretary Delores Finlay, and trea-

Cynthia Kirk was chosen new

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**ROMANS 6: V23** 

IF WE CONFESS OUR SINS, HE IS FAITHFUL AND RIGHTEOUS TO FORGIVE US OUR SINS AND TO CLEANSE US FROM ALL UNRIGHTEOUSNESS.

1 JOHN 1: V9

FOR GOD SO LOVED THE WORLD, THAT HE GAVE HIS ONLY BEGOTTEN SON, THAT WHOSOEVER BELIEVES IN HIM SHOULD NOT PERISH BUT HAVE ETERNAL LIFE.

**JOHN 3: V16** 

HE WHO BELIEVES IN HIM IS NOT JUDGED; HE WHO DOES NOT BELIEVE HAS BEEN JUDGED ALREADY; BECAUSE HE HAS NOT BELIEVED IN THE NAME OF THE ONLY BEGOTTEN SON OF GOD. JOHN 3: V18

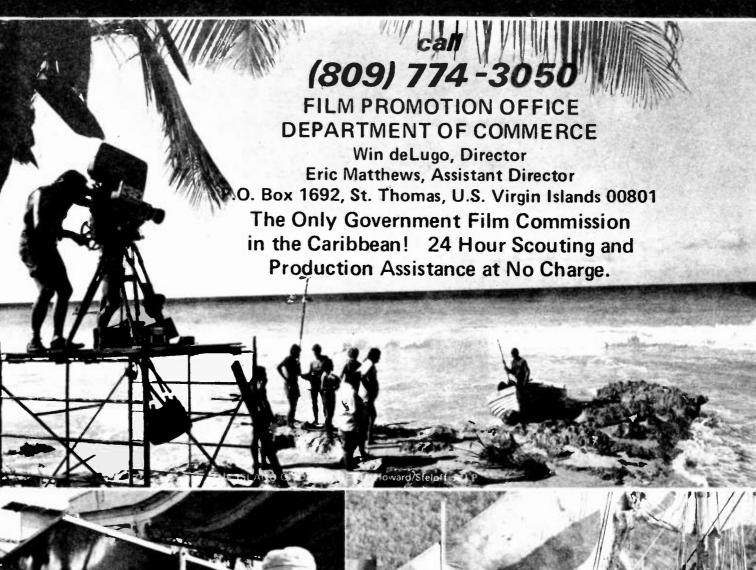
THAT IF YOU CONFESS WITH YOUR MOUTH JESUS AS LORD, AND BELIEVE IN YOUR HEART THAT GOD RAISED HIM FROM THE DEAD, YOU SHALL BE SAVED.

**ROMANS 10: V9** 

FOR BY GRACE YOU HAVE BEEN SAVED THROUGH FAITH: AND THAT NOT OF YOURSELVES, IT IS THE GIFT OF GOD.

**EPHESIANS 2: V8** 







ST. THOMAS · ST. JOHN · ST. CROIX

# Young Woman Gets Her Chance To Direct A Feature In Aussie ly, she directed some shorts, and a 60-minuter called "The Singer and the Dengar" which was picked up

Canberra. "It's the first Australian film to be directed and produced by women in 44 years," says producer Margaret Fink of her film version of "My Brilliant Career," being shot about

is a sprawling homestead built in the 1830s, Micalago, representing the Caddagat house of the 1901 autobiographical novel by Miles Franklin on which the film is based.

The director is 27-year old Gil

School scheme, who is helming her first full-length feature. Previousthe Dancer" which was picked up by Columbia here for distribution.

Fink provided her director with one of the most experienced and more sage Australian cinematographers in Don McAlpine. A veteran by Aussie standards with seven features to his credit, Mc-

cameramen.

The script was written by Eleanor Witcombe (who had adapted "The Getting of Wisdom," which McAlpine also shot). And it was on the basis of this script that Fink interested the New South Wales Film Corp. and the Greater Union Organization in putting up the bulk of the budget.

Says the producer, "The one thing about making a period picture is

duates of the Australian Film this country's best lighting feel right." Production designer is Luciana Arrighi. Arrighi's meticulousness pervades the entire production. A small item, but a telling one is in the length of the grass at Micalago: they didn't have lawn mowers at the turn of the century and so she insisted that it be cut at scythe's height. Before "Career," the designer had worked on another NSWFC production, "The Night The Prowler," which was her first picture in Australia after an absence of 14 years in Europe and America. She worked with Ken Russell on a number of his television biographies when she was with the BBC, and also worked on his theatrical features such as "Women In Love." She was also production designer on Schlesinger's "Sunday, Bloody Sunday."

# India Film Prod. Is Up But Quality Remains Dubious

New Delhi.

The simultaneous release of 12 Tamil films in Madras City in one day and the launching of as many as 22 films on a single day in the first week of October signify the upward surge in film production in India, which now has about 71 studios in operation. The total for 1978 might very well touch 600 against the 557 of 1977, despite the jump in production costs by 100%. More than 400 of these would have been produced in the south, with Malayalam films taking the top position in numbers.

The buoyancy in Malayalam film production is due to the torrential flow of money into Kerala from the Gulf area. It is probably at the instance of the Gulf financiers that more explicit sex scenes got into a crop of new Malayalam films, resulting in the cancellation of the certificates of at least three of them.

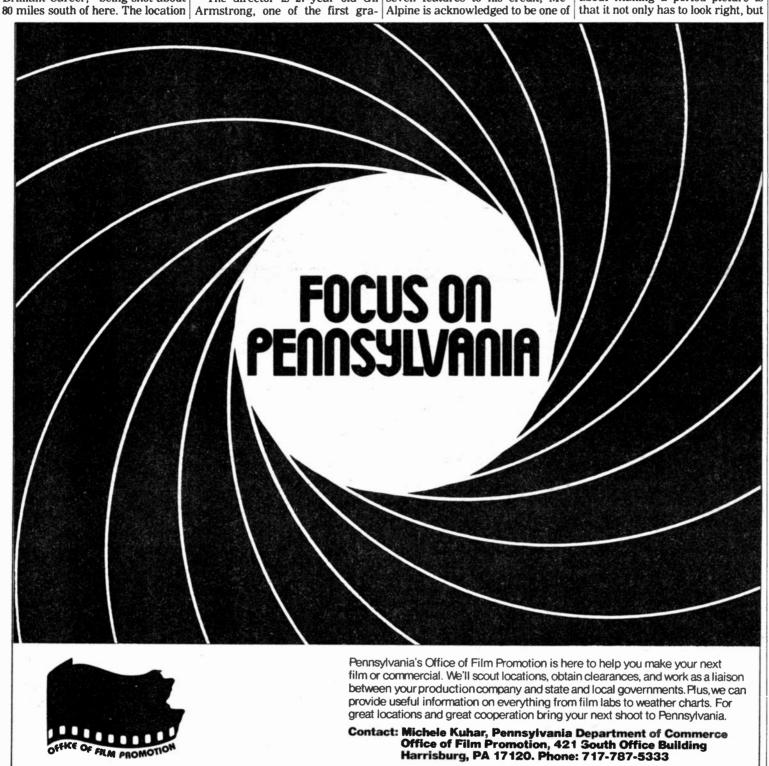
The spurt in Tamil film production is attributed to the greater flow of money into the coffers of both the producers and the exhibitors. D. Ramanujam, secretary of the South Indian Film Chamber of Commerce, has estimated that the industry in Tamilnadu has benefitted by nearly \$3,750,000 since the new system of compounded taxation was introduced by the Tamilnadu Government.

The increased inflow has restored the old system of exhibitors financing the production of films. doing away with the usurious interest the producers otherwise had to pay to private financiers. Production of Telugu and Kannada language films is also keeping pace with the upward developments in Kerala and Tamilnadu.

In Bengal, talks of Government assistance have injected new energy into the Bengali film industry. More films are now turned out in color in Calcutta, where studios are once again active. With only about 330 theatres in the State, the market for Bengali films is already limited. Hindi film production activity also has picked up. Almost all the films in the principal languages were ground out strictly in accordance with the accepted formula of something for everyone. The percentage of films which broke even and made good at the boxoffice jumped up to 15 to 18% during 1978.

Use of commercial feature films on Indian is also putting cash into the needy hands of the producers.

While UNESCO has estimated that a country of the size of India should have a minimum of 37,000 theatres, the present number is only just about 25% of it at 9,700, both hardtop and mobile. The enthusiasm of the co-operatives, the State Film Development Corp. and the film Finance Corp. to build chains of mini theatres all over the country has largely remained on paper.



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# Montreal, Toronto, Calgary Have Studios, Would Like Producers

If one judges from the building past, present and future — of studios in Canada, it looks like an upsurge of feature production ahead. Soon Canada will have major studio fa-cilities in Montreal, Toronto and Studios Ltd. plans to locate on 40

ciers; they mean to go after the American market and entice foreign producers here.

In scope, the largest complex is acres just west of the city. The 90,-The fact that investment is going 000 sq. ft. studio complex will come into new facilities is not simply complete with sound recording, because of the high-budget features | television and motion picture probeing produced this year. It is duction facilities, and a tourist a removable divider to allow for two indicative of a change of mood centre nearby would offer luxury smaller studios. Estimates are that

taurants, shopping malls and the

The officers of Tri-Media have already made purchases and acquisitions on behalf of the company which are valued at \$4,500,-000. These include 311.98 acres of land and the purchase of Western CineVision Ltd. Alan D. Waldie, who owned Western CineVision, is now president of Tri-Media.

#### **Osmond Model**

The Studio itself will be pat-terned on the Osmond studio in Salt Lake City. The sound stage will measure 28,000 sq. ft. and will have

million. The doors should open in July 1979.

Meanwhile, in Toronto, the doors of the Magder Studios have been open for two months. Centered around an atrium with a cafeteria and haning jardin, the three sound stages are equipped to handle video and film production. There are two mobile loading bays built into the studio complex where mobile units can 1) get out from the weather and 2) be locked away at night if need

be.
Two stages measure 12,600 sq. ft. and one of them is equipped with a permanent hard-wall cyc. A similar cyc is contained in a smaller studio (48,000 sq. ft.).

Panavision (Canada) rents space in the building and is on hand to supply equipment needs. There is additional permanent office space to rent, and ample dressing room and production office space to be leased along with the studios.

#### **Lure of Clients**

Zale Magder, president, counts on drawing clients from the south. Working in conjunction with Doug MacDonald, president of Film House and with Mel Hoppenheim, president of Panavision (Canada), he offers 'the Toronto Connection' for complete production services. For the moment, straight rental of the studios may come a bit higher than Canadian producers are used to, but savings are to be had in convenience, unpaid travel time for crews and general greater efficiency, says Magder. So far, the sound stages have been busy, mostly with commercials.

Last year, Montreal welcomed the opening of an important studio complex when Telemetropole finlargest private television network in stages, recording studios, screening two sound stages there.

hotel accommodations, good res- the construction will cost around \$5 and editing rooms, and facilities for video recording, dubbing and lan-guage adaptations. Sonolab has just opened a film processing lab which it says is the only lab in Canada built to meet Kodak specifications and given the seal of approval by Kodak engineers.

Sonolab has been active this year in post-production and the studio has hosted the shoot of "It Rained All Night the Day I Left" with a twostory set of a five room house. The studio is air conditioned and the technical installations are im-

#### **Older Studios**

What seems surprising, given the above, is the number of older studios competing for work. The Toronto International Studios, run by IFD, boasts a 140 acre back lot and a studio with two sound stages in Kleinberg, north of Toronto. Although the studio has been doing a lot of work recently, it has long been in the red. This may be the first year it makes ends meet. Currently, "The Shape of Things to Come" is on location there.

Closer to Toronto's downtown are the three sound stages of Studio Centre, known as the Lakeshore studios. With two large studios and one smaller one, dressing rooms, offices and a carpentry shop, the Lakeshore housed the production of "Running" earlier this year and is currently occupied by "Old Fish Hawk." Nevertheless, it too has yet to turn a profit; for the mornent, the bread and butter is in the making of commercials. An old building, it could probably not stand up to the competition which Magder will provide for the American clients.

And yet, the saddest studio is probably Panorama, built in the ished its new installation. The hills outside of Vancouver in the early sixties. Some men from Quebec is associated with Sonolab | England thought they could create a and, together, they provide shooting  $\big|\, \mbox{Hollywood}$  of the north by building

# Why

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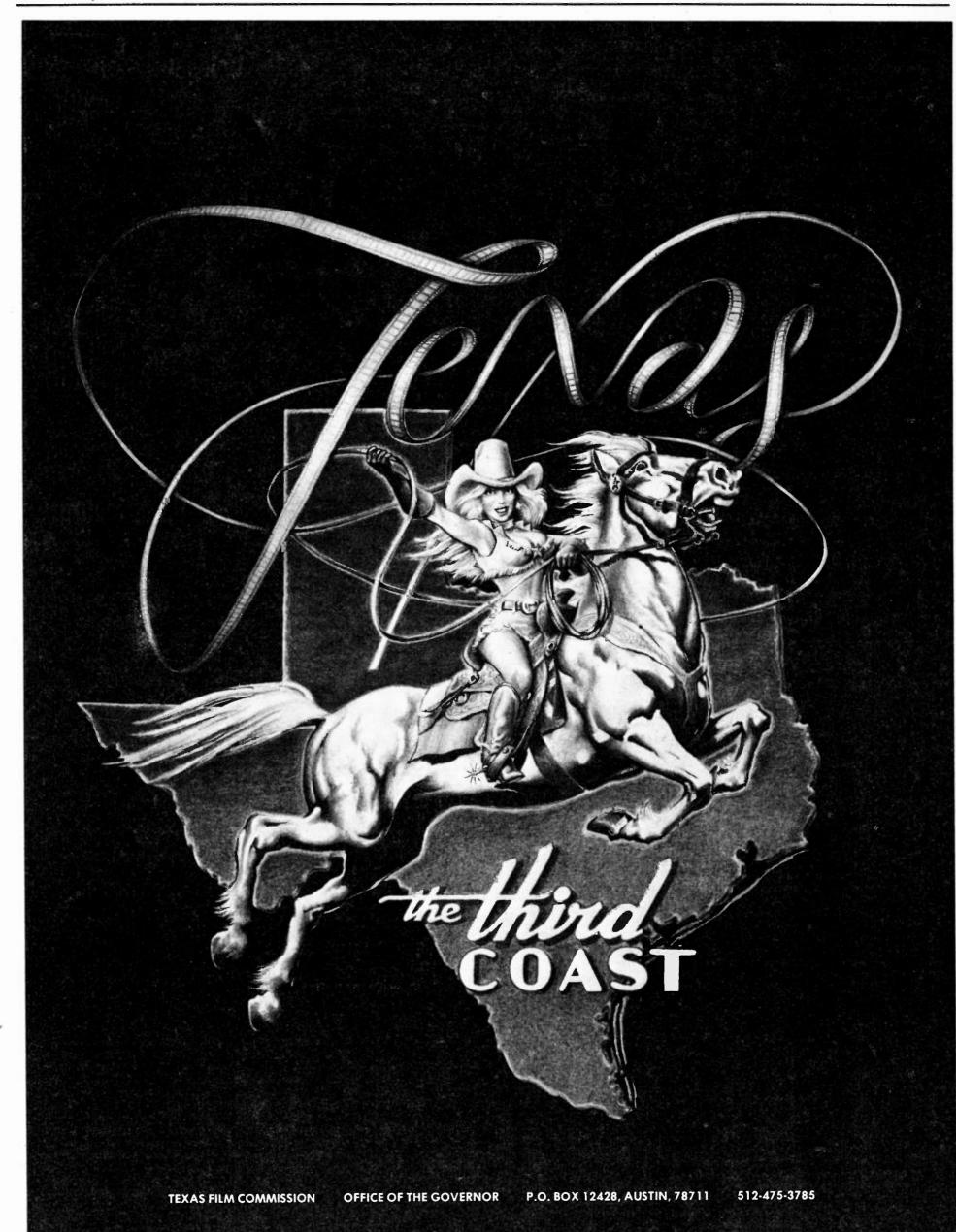
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# Israeli Film Industry Gets Lift From Foreign Prods., Tax Benefits

**By EDNA FAINARU** 

Heart Out.

Encouraged by these successes, and by an improved system of tax returns on tickets, producers are getting a bigger share of the profits on the first 300,000 tickets sold, the most important, as not many films go beyond that mark. The creation of a fund for the encouragement of quality cinema is another incentive to production. No doubt, somebody up there, where policies are made, has found out this year about the importance of the film industry. The Ministry of Industry, Commerce and Tourism, in charge of the film production and arrange for some new and better loans. Thus, there is quite a long list of films in preparation, preproduction or planning stages right now.

Definitely scheduled are Golan-Globus "Going Steady," director Boaz Davidson's sequel to "Lemon Popsicle" which should start While under the directorship of Izshooting by the middle of this month | hak Kol, the combined studios will as final casting is in on its way. The same could be said for "99 Dizengoff St.," Avid Nesher's new feature film, cashing on the success of his previous "Sing Your Heart Out." Competition

In final shooting stages are a new Israeli film production began 1978 film by Danny Waxman (who got a in abject despair and ended with the highest hopes this industry has had as yet. "Lemon Popsicle," has become the alltime Israeli boxoffice champion. Other impressive children after the War of Indeshowings have been made by "It's a pendence and "Front Page Story," Funny World" and "Sing Your the first coproduction between the Israeli Television and independent producer Yaakov Kozky.

Even before the end of the year, one additional Israeli feature is going to be released, "Belfer" by Ygal Burstein, which has been struggling to get out for almost two years from the Berkey-Pathe-Humphries studios.

Such a burst of activity is quite unprecedented here, and it still doesn't take into account Golan-Globus foreign productions, such as "The Uranium Conspiracy" (re-leased earlier this year) or "The Magician" shot in Berlin and edited in London.

#### **Decisive Point**

A decisive point has been reached by the two studios existing in Israel, Herzlyia and Berkey-Pathe-Humphries, which merged into one body, United Studios, is the only supplier of laboratories in Israel. certainly achieve higher efficiency, but not everybody is happy with a situation where there is no

The Government is looking into tageous loans to those coming to

of declaring the new company a even to a value equal to their investmonopoly and of enforcing price controls. Some of the independents are worried enough to look abroad, mainly in Rome. Kol, also operating video studios and facilities for the American tv networks, reports a healthy increase both in turnover and net gain for 1978. After eight months, turnover is 60,000,000 pounds, as against 36,000,000 last year (for both studios before merger) and the profit is 19,500,000 instead of 4,000,000. Kol points out that close to half his business has been with foreign companies, supplying facilities for production units shooting in Israel, or for the tv networks sending nightly their reports from his studios.

The main thrust of the Film Center, headed by Amnon Altman, and assisted by Yoram Golan, was toward attracting international ventures to Israel, with remarkable success. The political stability in the Middle East during this period, and the devaluation of the Israeli pound, making almost any foreign currency very heavy here, were ome of the main attractions.

At least as important were considerations such as reliable weather conditions, an unusual spectrum of panoramas, and trained technical staff.

Richard Fleischer, who shot extensive parts of his new adventure drama "Ashanti," and Samuel Fuller, who found in Israel almost everything he needed for his WW 2 epic "The Big Réd One," were both eloquent in expressing their pleasure with conditions here. The government, is doing his best to help along, as it has accorded advan-

the matter, weighing the possibility | Israel, prepared to back them up | East Germany." ment here.

Some other foreigners who discovered advantages of shooting in Israel were the Italians, who came for locations near the Dead Sea, for Merope Films "The Humanoid," or Caneuram's "It Rained All Night The Day I Left," which locationed in Eilat. And there have been a host of German TV productions, such as "Nathan The Sage" (FFB), "Land of Milk and Honey" (NDR) and "Jerusalem, Jerusalem" (NDR).

The effort to attract foreign investment here will go on next year. Milron Productions, a newly founded company by Roni Yaakov, an experienced local producer, and Arnon Milchan, well known for his international activities, are going to cooperate with Universal in the production of Ernest K. Gann's "The Antagonists," to be shaped as a mini-series for next year. Israfilm's next major project includes the production, for Michael Klinger, of his next adventure yarn "Eagle in the Sky.'

Yoram Golan, in charge of the Encouragement of the Film Industry here, points out that revenues for services extended to foreign productions, has tripled this year, from \$3 to \$9,000,000 (this includes sales of Israeli films abroad)

## Cameramen In India Must Make The Most Of A Raw Footage Deal By ERNEST WEATHERALL

Bombay.

Don't blame the cameramen if many Indian films are not artistic until you've heard the troubles of the cinematographers in the world's largest motion 3 to 17 picture industry

The latest trend of loading pictures with Indian stars is also the latest headache according to the lensers. One explained, "Since the stars often work in two or even more pictures at the same time, they can't spend much time in front of the cameras. They have to rush over to another studio where the cameras are waiting.

'This doesn't give us much time for set ups or lighting to create a mood. But most directors are too worried about getting the stars in and out, and most stars feel the same way.

The lack of floor space (studio facilities) has also created a big problem. Even though India is producing more pictures than ever, the amount of floor space has declined in Bombay. Many studios have been demolished to make room for shopping centers or high rise buildings. What floor space remains has become tremendously expensive.

This is one reason why some films have been shot in "bootleg studios," homes in residental areas which are leased out to the filmmakers.

Because of costs, while shooting in the studio, the producer and directors are under pressure to get the film completed as quickly as possible to save money. This put the pressure on the cameraman to again forget about taking time for set ups and lighting.

In order to save studio costs, more producers have turned to shooting on location. The big problem is color balance when the cameraman is at the mercy of outdoor lighting. There is no time to wait for the same conditions under which the earlier shooting was

"The worst problem we have," said a cameraman in the business for 30 years, "is we don't know from day to day what kind of raw stock we're going to receive. We might be shooting with Eastmancolor, then the next shipment is Orwo from

#### Raw Stock Imports

The Indian government controls the manufacturing and import of all rawstock. The government film producing plant has been so snarled in production difficulties that it has not supplied enough film for the Industry's needs. The rawstock it does produce has been condemend as sub-standard by the studios. Under pressure, the government reluctantly imports Eastmancolor which is preferred by most studios.

Processing labs have the problem of trying to match the color balance of several different kinds of film used by one cameraman. They are also at the mercy of bureaucratic redtape for positive stock. It is supplied only to them by the producer after the film has been censored. then there is the mad rush of making a half dozen prints a day.

Color grading and quality of the picture and sound will suffer even in the best labs which have to deliver prints hours before the release of the film. As a result, the colors are far from what the cameraman wanted when he was shooting the film.

Finally there is the problem of equipment. Americans making coproductions in India were shocked at the out of date cameras, lenses and lights being used in the Bombay studios. Importing equipment is not only expensive since it is taxed by the government, but is also needed. This requires months of taking the file from one bureaucrat to another with still no assurance it will be approved.

Even sending a zoom lens or other equipment abroad to be repaired requires permission from the government which also requires a license, and duty is paid on the new parts when they are returned. The results of using outdated and worn out equipment is that technically poor footage is left in a film because reshooting was not

But despite all these handicaps and problems, most Indian cameramen are able to make the best of a bad deal. For example the equipment in the West Bengal studios where Satyajit Ray makes his films, is so old the obsolete Bombay studio cameras look new. But this doesn't stop the Bengali cinematographers from shooting pictures that are praised by international film critics

#### **Tyler Gets Same Number**

Tyler, Tex.

Construction has been started here on a four screen theatre complex for Cinemark Theatres. The circuit presently operates the Gaslight IV here and will give the circuit eight screens in the city.

The new theatre complex will be known as Cinema IV and will have a seating capacity of 1,200 in four 300 seat capacity auditoriums.

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# **British Show Biz Roundup**

(Continued from page 1) -

time. Also a theorized factor was the spread of multiplex theatres, widening the spectrum of screen fare that could be retailed at any one

It was also the year in which film ad-pub release budgets scaled new heights. "Heaven Can Wait" started the escalation with a marketing bankroll of around \$800,000, more than triple the average. Prompting the new go-for-broke mentality was the prospect of jackpot business. When the action's hot here it sizzles - e.g. the nearly \$10,000,000 in distrib rental (sic) for "Jaws" and (so far) \$6,000,000 for "Saturday Night Fever." For some high-grossers, Britain yielded 20% of their total foreign take.

#### **Indie Distribs**

The year also boomed with new independent distributors - Trident-Barber, John Hogarth's Enterprise Films, Roger Corman's New World (headed by Bev Pearman), First Artists (under Bill Moraskie, previously in Amsterdam for Dino de Laurentiis), Sunn Classic, etc. Lord Lew Grade set up his own domestic sales arm, ITC Films, topped by Alan Kean.

Conversely, EMI decided against the single life and melded with Columbia and Warner Bros. EMI also teamed up in the U.S. with ITC as Associated Film Distributors, otherwise a partnership of tycoon peer brothers Lew Grade and Bernard Delfont.

In no particular chronology, other | was charged with murder in New | supremo, Ian Ralfini.

duct to more money and leisure show trade highs and lows for the year follow.

UA's "Annie Hall" won as best film, with star Woody Allen named best director, in the British Acatime, thus reviving some dormant public interest.

demy of Film & Television Arts annual awards. "Hall" was a b.o. smash, Allen's first here.

A government white paper proposed a fourth tv network, but surprised most pundits by also proposing that it be independent of the established competition - two-network BBC and commercial ITV How far the plan gets may depend on whether the Labor government wins in this year's general elections.

The year began with an intratrade panel calling on the government to create a British Film Authority, an idea that promptly went into limbo and hasn't been heard from since. If and when it ever materializes, film art rather than commerce could benefit.

#### 'Evita' Top Musical

"Evita." the Tim Rice-Andrew Lloyd Webber pop opera about the late Eva Peron, won as best musical, and Brian Clark's "Whose Life Is It Anyway?" as best straight play (about a totally paralyzed man who wants to end his life) in the third annual Society of West End Theatre drama awards. "Evita," which opened in May, was (and is) the town's hottest ticket.

It was the year in which the Sex Pistols, Britain's most-publicized punk-rockers, parted company.

York — life imitating violent art.

Michael Deeley checked out as Hollywood production topper for EMI Films to go independent, which left the company's whole show to be run by London-based Barry Spikings. Latter promptly spiked rumors of a company proluction cutback.

Vet distrib officials Arthur Abeles and Henri (Ricky) Michaud, dropped by Cinema International Corp., set up shop in London as A&M Film Consultants with EMI as first client. Pedro Teitelbaum succeeded Abeles and Michaud, but subsequently exited himself through CIC's well-oiled revolving door.

Peter O'Toole and producer Jules Buck terminated their longrun Keep Films ("Ruling Class, etc.) partnership. Mamoun Hassan took over from retiring Sir John Terry as managing director of the National Film Finance Corp. Terry, a lawyer by trade, joined a London law firm.

#### **Stanley Kubrick**

Meticulous Stanley Kubrick began "The Shining" (for WB) last June (or was it May? — secrecy shrouds everything), and was still shooting at anni issue deadline, thereby keeping a number of Britishers gainfully employed at a time of high unemployment.

Pinewood Studios, the Rank Organization lot in suburban London, disclosed plans for studio tours and a 100-acre theme park on its backlot — local zoning authorities willing.

London's newest site for rock gigs, called The Venue, was opened by Virgin Records. Another label, Later, former Pistoleer Sid Vicious | Anchor, parted company with its

proposal, television's big story was the fiscal crisis at BBC, which was costing the company personnel and production. Despite the squeeze, the public web fared remarkably well in the new fall season ratings.

#### **BBC Defectors**

Among BBC talent defectors were comics (Eric) Morecambe & (Ernie) Wise, whose hourlong sketch romps forever topped the ratings. They scrammed to highly profitable Thames Television (and the ITV Network), ditto BBC sitcom star Michael Crawford.

Thames sent an exec mission to Peking which obtained clearance to shoot a docu series in China, and also elicited a promise that Peking would consider picking up some Thames programming.

While BBC nursed its fiscal migraine, it proved another bull year in spot billings for the 15 independent ITV stations, including London Weekend, which acquired Hutchinson, one of England's leading book publishers.

Keeping track of the lammisters was difficult, but among those known to have skipped were film producer Nigel Marsh and authors' agent Alain Bernheim, both to Hollywood angling for their share of the lotus.

#### Legit Front

On the legit front, director Michael Rudman (a Yank exile) moved from the Hampstead Theatre to the staff of the National Theatre, and producer Peter Saunders sold the Duke of York's theatre to Capital Radio. Herbert Kretzmer, who's also a songwriter of some note, ankled as legit critic of the Daily Express, was succeeded by Ian Christie. Kretzmer now appraises television for the Daily Mail.

Also in legit, Lionel Bart's "Oliver" revived in the West End and became a hit all over again. Agatha Christie's "The Mousetrap" kept rolling along, is now in its 26th mindboggling year. "No Sex, Please, We're British," the Tony Marriott-Alistair Foot comedy at the Strand, notched its 3000th performance on Aug. 18, is likewise still going strong.

For the first time in 60 years, no Yanks were on the bill of the annual Royal Variety Performance at the Palladium. The all-Brit. layout this time was billed as a salute to the Queen Mother, possibly the one royal most beloved by the British masses.

Edward S. Perry (ex-Museum of Modern Art, N.Y., film curator) succeeds Keith Lucas as exec director of the strife-torn British Film Institute, which also last year acquired a new chairman in Sir Basil

Howard & Wyndham, a grand old name in entertainment, shed the last of its chain of live performance theatres in key cities, will concentrate on publishing (Hawthorn, W.H. Allen) and retail gems (Ciro's).

#### Waxworks

Madame Tussaud's waxworks. still one of London's liveliest tourist draws, purchased Warwick Castle, second largest in the country (800 rooms), for nearly \$3,000,000.

After basing the first 10 James Bond pix in England (at Pinewood), producer Cubby Broccoli rolled the 11th edition, "Moonraker," in France. Personal tax complications were behind the move to Paris, not only for the producer but for his stars and directors as well.

The two top broadcast unions, Assn. of Broadcasting Staff and Assn. of Cine, Television & Allied Technicians, voted to merge, but the meld was stalled when some ACTT members complained of voting irregularities. The outcome is still uncertain.

Top album of the year in gross unit sales (at least) was RSO's "Sat-

In addition to the fourth network | urday Night Fever." Big in the discos as well as on home stereos.

A Bob Dylan gig at an abandoned airfield near London pulled a record 200,000 at \$13 a head. And late in the year, Liza Minnelli predictably packed the London Palladium for a week.

Plans for building in London what the sponsors touted as Europe's largest multi-purpose indoor arena were announced in July, with construction slated to begin in the fall. Nothing's been heard since. But also note that nothing happens fast here it took 125 years before they built a National Theatre.

Monty Morton, ex-UA, retired as longtime prez of the Kine Renters Society (distrib organization), was succeeded by Percy Livingstone, chairman of 20th-Fox's British subsid, which now physically releases through Rank.

Bill Dunn switched from Sunn Classic to sales topper of GTO Films when latter's Bill Gavin transferred to Hoyts in Australia.

#### **ABC Circuit**

EMI's big ABC film circuit was the first here to incept socalled video cinemas - pocket theatres projecting features via two-inch tape cassettes. The Star circuit later said it planned two such units of its own by way of enlarging a multiplex site in Bristol to six screens.

The Independent Broadcasting Authority, which regulates commercial radio and tv, tightened the permitted annual quota on foreignproduced video programming, but the action was deemed largely cosmetic. The indie stations themselves further cut back the quota because of a dearth of suitable new hourlong drama shows from Hollywood. In short, they wound up the year well under quota.

The legit season's most glittery event took place at Stratford-on-Avon, where the Royal Shakes-peare Co. revived "Antony & Cleopatra" with Glenda Jackson and Alan Howard directed by Peter Brook. Critical reaction was mixed.

#### **Hardcore Barrier**

Japan's "Ai No Corrida" broke the London Mardcore barrier with an uncut long run at the arty Gate theatre in Notting Hill. For the run, the house operated on a club membership basis, though still could have been busted for obscenity. Apparently because the pic was deemed to be, and sold as, "art," the cops kept their powder dry.

Women's Lib took heart. First BBC-TV came up with a distaff prime newscast anchor (Angela Rippon), followed last year by ITV (Anna Ford). Unreconstructed male chauvinists had a field day comparing legs, hairdos, projection, sex appeal, etc.

BBC-TV stepped up its battle with the film trade over the fiveyear tv clearance factor. The network went to court for relief after exhibs united to deny playdates to theatrical features in which the web had "seed" money and, consequently, firstrun tv rights after three instead of five years.

Tenor Peter Pears was knighted, and playwright Tom Stoppard (currently repped on the London boards with "Night and Day" as well as the

(Continued on page 152)

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# Folkways & Tradeways Of Today's U.K.

# **London Swarms With Foreigners, Fewer Yanks** Fast Food Franchises, Wine Bars, Other Novelties Tourism Changing Styles — Rise Of Gyps, Vandals

By JACK PITMAN

The Britain of once splendid isolation is no more, being overrun by foreign multitudes snapping up the bargains and ogling the ceremonial pomp laid on by the last of the great ceremonial monarchies.

There was a day when foreigners deplored the fickle British weather and the inconvenient public drinking hours, enacted in World War I and never repealed. The new factor is a combination of devalued sterling here and rising affluence elsewhere. Tourism is now a big deal. Continental European and berobed Arab jostle and vie to buy up the place, while the Japanese glide by in tour buses, Nikons at the ready

#### Where Are The British?

The posh British have been all but ousted from posh Bond St. and Harrod's. Americans too now constistreets of London, what with their own currency on the ailing list as smart old ones (like Rules), bookwell. Yet paradoxically, the Yankee presence is more visible than ever via Baskin-Robbins (31 flavors) and the proliferating Mc-Donald's chopped meat franchises, the two latest retailing hits.

hits are Carnaby Street, Madame | tween attempts to (a) promote him | other exotic dispensaries. One | those panoramic views of the West seum, Trafalgar Square, pigeonfeeding, and Agatha Christie's "The hints to resign. Mousetrap," now in its 26th year. King's Road in Chelsea, onetime chic turf of the trendies, and thus a crowd-puller, is on the skids. In the renaissance '60s it was a kind of "swinging London" focus, but that, like some other noted English myths, has long since faded.

#### Covent Garden Now 'In'

The new "in" district, though not yet overrun by promoters and other hustlers, or even tourists, turns out to be one of the older and more exotic parts of town, namely Covent Garden, strange site of the Royal Opera and, until a few years ago, of London's wholesale fruit-and-vegetable market. Now, besides history, the place teems with boutitute an ethnic minority on the ques, the visual arts, smart new restaurants (like Peppermint Park). shops, antique establishments, etc.

The opera, speaking of which, is also a good place to glimpse bonnie Prince Charles, now 30. He's a fan. and one of the few British royals who appears actually to dig cul-Among still-lively longrun tourist | ture. The local press alternates be-

Tussaud's, Westminster Abbey, the a wife and (b) get him on the throne, Tower of London, the British Mu- though his mother the Queen doesn't seem to be taking any of the

#### Rise Of 'Wine Bars'

A fad years ago in town was the 'coffee bar." Now it's the "wine bar." British consumption of liquid grape is notable, with more champagne gargled here than anywhere. So testify the French themselves. In the pubs, British beer (or bitter socalled) is still the fave, but lager has been catching on fast, including a gaseous Australian version which helps keep the many local Aussies content.

Thanks to the assault waves of foreigners, once very private and parochial London is now on the multilingual kick (in museums, restaurants, shops, etc.) long practiced on the continent. Some eateries have also copied the "tourist menu" habit, prompting a visiting wag's comment that "anything beats English chow."

#### **Cuisine Debt To Aliens**

But alongside indifferent domestic viands there has developed a formidable gastronomic sophistication - thanks to myriad Oriental,

caveat: bring money, bearing in End skyline from the south bank. mind the markup on booze (on licensed premises), plus the 8% value added tax, plus the pourboire. Britain may be cheap by European, but not American standards. The class hotels here also know how to charge.

Public transportation is another holdup, thanks to inflationary upkeep and dwindling patronage, but no visible improvement in service - the old vicious cycle. An obsolete fare system doesn't help any. Taxis likewise are no longer the cheapie they used to be, when you can get one. If you do, sit back and relax because the traffic has never been more fierce and keeps getting

#### **National Theatre**

the dispute-stirring new National Theatre edifice, on the south bank of the Thames and amounting to an extension of the postwar cultural complex erected there which encompasses three concert halls, an art gallery and film theatre. The legit National Theatre site, with its sweeping and sociable foyers, bookstalls, bars, restaurants, outdoor Indian, Italian, French, Greek and patios, etc., is a show in itself. So are

That other big subsidized rep company, the Royal Shakespeare, is still housed in the Aldwych Theatre, but moves to its own spanking new digs in a year or so. Another legit landmark, the riverside Mermaid, on the perimeter of the financial district, is dark for extensive revamping. The Broadway hit 'Side by Side by Sondheim" was born there. One of the few new theatres, the New London (in Covent Garden), tossed in the towel and now serves as a television audience studio.

Britain, which went to a mixed video economy in the mid-1950s with the advent of commercial tv, now has commercial radio, too, operating profitably with a lively Among new landmarks in town is range of disk, talk and phone-in fare, very much patterned after the U.S. formats.

**Warning Topics** Warning to tourists and other travellers: (1) If a cabbie fetching you into town from Heathrow claims there's a surcharge (like say 10 pounds), tell him to get lost. Only pay what's on the meter.

(Continued on page 148)

# Sole Common Ground For Pix Biz In Europe Is Opposition To TV

(President, British Film Producers Assn.) London.

One of the annual questions which | speaking pictures into their will no doubt be asked again in 1979 is "In which direction will the film industry move to deal with its problems under the Treaty of Rome."

For many years now the major European production countries, i.e. United Kingdom, France, Italy and Germany, have tried to assess their own strategy but have been unable to arrive at a unanimous point of view. Perhaps this is not surprising when the probable truth is that the strength of the European film industries lies in the "individuality" of their own product. But because of the absence of a free competitive market through the continual inroads from television, that "individuality" is at the same time a major weakness when measured against high cost foreign films.

Europhiles may attempt to convince us that a European film industry is a viable proposition. indeed many in the Commission may believe that it is politically and culturally desirable. I cannot subscribe to this view based on the failure of differing creative styles and national attitudes which rarely merge harmoniously or achieve commercial success.

Needless to say, the problems of language and idiom are the most crucial factor affecting the understanding and enjoyment by European audiences of each others films. The general public in the U.K. has shown itself strongly resistant to any film other than that which is in the English language, but the other European countries who have been breast fed on dubbed pictures have no problem in absorbing the English

The difficulties which any speculative business must necessarily suffer are not made easier by the Industrial Affairs Directorate of the

European Commission pontificating on the interpretations of the provisions of the Treaty. They have a very difficult task to perform but must not expect professional attitudes to change to meet ideologies which are themselves open to a variety of interpretations.

#### **Commercial Angles**

Filmmaking is a form of art bound by commercial considerations and each country seems to prefer to work out its own problems within the framework of its national

(Continued on page 146)

# Piccadilly Circus Gone Sleazy; Might Get Re-Development

London.

A new plan for re-developing blighted Piccadilly Circus, the Times Square of London, would convert part of the area into a conglomerated complex of shopping arcades, 'dancehalls, "fun" centres, audio-visual extravaganzas and restaurants. The project, which

still needs city council approval and which faces opposition from conservationists, would cost an estimated \$75,000,000 or thereabouts.

The promoters hope to get construction work started next year, but as any cynic can point out, for almost 20 years now there's been a succession of proposals for rejuvenating Piccadilly area, none of which got off the ground for one rea-

This one, if it does go ahead, won't touch the Circus proper, but instead would affect several adjoining sites just off it in Shaftesbury Avenue, a narrow thoroughfare with four legit theatres and therefore as generic to the West End legit trade as Broadway. None of the four theatres are affected by the plan.

The promoters figured the complex would attract as many as 3,500,000 visitors annually. At least two more proposals for redeveloping parcels in the area are also expected to come up for city council consideration anon

Once the pride of the capital and known as "the hub of the Empire" back in the days when Britain still had one, Piccadilly Circus with its neon spectaculars declined after the war into a seedy and sleazy district rife with male hustlers, drug pushers and addicts. Its most famous landmark is the statue of Eros surmounting a flight of steps on an island in the centre of the square.

But also fronting on the Circus, besides sexpo grind houses and cheap souvenir shops, are two of London's best-known department stores, plus the recently facelifted Pavilion film theatre (a United Artists o&o), and the Criterion legiter, a shelter during W.W.II.

# **British Leisure Coin**

Britons are still spending a lot of their leisure money on alcoholic drinks. They show less interest in hobbies than in the past, possibly because they're fixing up their houses and gardens with more enthusiasm. The gambling impulse is declining, apparently, and so is

the desire to play records.

A survey by the British Phonographic Industry Ltd. for 1977 indicates that "recorded music continues to claim a declining percentage of a stable leisure mar-

A six-year data chart follows

Percentage of leisure spending on: 1972	1973	1974	1975	1976	1977
Alcoholic drink	35.8	36.5	37.6	39.3	39.2
Holidays 14.1	13.0	10.6	12.0	12.0	11.5
TV, radio, audio equipment 10.4	11.0	10.6	9.4	8.7	8.6
DIY and gardening 7.3	7.5	8.3	8.0	8.0	8.5
Hobbies and pastimes (1) 8.4	8.5	9.0	8.2	7.4	7.3
Books, newspapers, magazines	6.8	7.2	7.4	7.3	7.3
Eating out 5.3	5.2	5.4	5.4	5.5	5.8
Gambling	4.6	4.7	4.5	4.3	4.1
Sport and recreation, participation 3.1	3.4	3.3	3.2	3.3	3.2
Entertainment, spectator (2) 2.7	2.6	2.5	2.5	2.6	2.7
Recorded music 1.2	1.6	1.9	1.8	1.7	1.6
Leisure spending as a percentage of dollars \$16.6 Leisure spending as a percentage	\$19.0	\$21.6	\$26.0	\$30.2	\$34.2
of consumers expenditure 20.7	21.1	20.6	20.3	20.4	20.6

 Including toys, games, photography, arts and crafts and musical instruments. (2) Cinema, theatre, spectator sports etc.

Source: "UK Leisure Markets"

Produced by The Henley Centre for Forecasting in cooperation with Leisure Consultants.

# Profiles of 3 Giants Of Trade: EMI, Rank, ACC

● ● By ROGER WATKINS ● ●

production, distribution and in two other businesses. instances, exhibition, means they minor operations.

beautiful and by being self-suffi- mans and Nathans. cient in terms of finance, production and distribution, the big three give British entertainment a major British groups is growing — as are powerbase from which to operate whether in motion pictures, television, music or live entertainment.

Here for the record is a guide to pins of the British entertainment trade:

#### **EMI**

Company is a recognized world leader in the music industry (records and music publishing contributes some 50% of group sales) and is also prominent in other leisure fields. Group parent, EMI Ltd. has more than 80 principal operating subsidiaries in the U.K. and overseas. Annual sales are in excess of \$1,746,000,000 and capital employed is \$768,000,000.

EMI's worldwide activities, apart from the disk production and sales (capital in the U.S.) and music publishing include medical, industrial and defense electronics, research and development, cinema operations (250 ABC theatres, one of the nation's two major chains), Elstree film studios, film production, film distribution, television production. live theatres, hotels and restaurants, bingo, squash, ballroom dancing, nightclubs and via its half interest in Thames-TV, shares in the plum London commercial tv franchise.

#### RANK

This important leisure group is also a major manufacturer and supplier of consumer and industrial products to world markets and it owns substantial property interests. It's star profit contributor, however, is the Xerox franchise, leader in the copier business hereabouts.

Rank's leisure interests include Odeon and Gaumont cinema-circuits (the second major U.K. chain), Pinewood film studios, feature production and distribution, clubs, banqueting suites, restaurants, marinas, hotels, (including the Athenaeum, Gloucester, Royal Lancaster and White House in London) and holiday centres.

Apart from the manufacture of optical goods and electronic equipment and consumer electronics, cameras and educational products, Rank also has Strand Electric theatre and studio lighting equipment and a laboratory operation which handles film and vid-

Rank is also into British commercial television via a substantial stake in Southern-TV.

Group sales in 1977 exceeded \$885,000,000.

#### ACC

Recently renamed from Assomercial tv franchise via its ATV the Leisure Division, who has per- (\$7,000,000).

London. | station but is into feature film pro- | suaded his board to get back into British show business is dom- duction, film sales, distribution pix. inated by three major corporations (starts this year), tv film and tape - EMI, Rank and Associated Com- production, vid sales, music pubmunications Corp., each of which lishing, record and tape production has diversified leisure interests. In and distribution, live theatres (infact, the close nature of their re-cluding the London Palladium), lated activities, as for example film property, insurance, and sundry

The ACC group also has a base in could have no counterpart in Amer- the U.S. via Marble Arch Producica where antitrust regulations tions, a production arm in Los would chop them up into more Angeles and via ITC its tv syndication division. Also within the group But in U.K., conglomeration is are theatrical costumiers Ber-

#### **International Operations**

The internationality of the big their brand names - with their increasing involvement with American filmmakers. EMI and ACC have jointly founded Associated the corporate spread of the lynch Film Distributors to handle their joint feature production in the U.S. Elsewhere they remain fiercely competitive in film sales. Both aforementioned groups run successful tv production operations in America and are now important world syndicators of material posing real competition to the American majors with product prebought by the American nets or developed for U.K. consumption.

Rank is another big name around the colonies - it has film distribution-exhibition interests in Australia (Greater Union Org), New Zealand, Canada, Hong Kong, Holland and Portugal - and while it lacks a presence in America that compares with EMI or ACC, the company is now into global film sales with a roster of new pix.

The crossover possibilities of EMI and ACC vis-a-vis features-tvmusic are extensive and in terms of modernday crossover marketing both are in a strong position to do an in-house iob.

Rank does not have appreciable music interests. But it scores by being able to service a pic from studio, through lab to distribution and exhibition and can pay for everything from internal coffers.

#### **Lord Lew Grade**

Each of the big three has its own Each of the big three has its own distinct operating style. Most glamorous is that of Lord Lew Grade, chairman of ACC, who is last of the old-style moguls prone to operate on instinct, fast decisions, keen business acumen and a size 10 personality. What Lew says goes - and that means now.

EMI, which is more diversified than ACC, is considerably older and reflects a more traditional approach to trading under the chairmanship of Sir John Read. The showbiz flair, which got EMI into big time film production, comes from Lord Bernard Delfont, Lew Grade's brother, who heads EMI's Film and Theatre Corp., the production-distribution-exhibition division. (So it's the brothers who will be operating AFD in America, their first ever joint venture.)

While Grade tends to have a free hand to steer ACC into whatever ventures he feels justified, Delfont has first to persuade a corporate

Rank also operates a formal corporate policy which in effect means one division may work at odds with another — hence the production arm may come up with a project ciated Television Corp. to reflect the that the distribution division will spread of its activities, Lord Lew slough, or the exhibition limb will Grade's leisure conglomerate reject. Wrestling with the problem checked in with sales last year of getting Rank's theoretically selfworth \$227,000,000 or more. Com- serving divisions pulling in the same pany runs the rich Midlands com- direction is Ed Chilton. chairman of

Unlike Delfont, or Grade, Chilton has vastly diversified leisure companies to oversee and films stand in line for his attention as do hotels, restaurants, marinas and the like.

#### **HEMDALE**

Outside the big three corporations which are the core of British showbiz there are many smaller but nonetheless internationally active mini conglomerates. Hemdale, chaired by John Daly, is one example. Group is presently into a production pattern with United Artists Theatre Corp., is distributing locally and has plans to move into television production. Daly says he also intends to get back into the music business. Meantime, his group owns the world right to the legit tuner "Oliver" and runs Isleworth stu-

#### **RSO**

The Robert Stigwood Organization, now part of the Phonogram multinational conglom, is another U.S.-and-British-based company operating across-the-board in showbiz. RSO is presently into pix, legit ("Evita," "Jesus Christ Super-star"), tv production, disks and music publishing.

#### TRIDENT

The Trident Television group, based on Yorkshire-TV and Tyne Tees-TV, has expanded into feature production and domestic theatrical distribution via Trident Barber. Company is also into theme parks and has entertainment interests abroad.

#### **BRENT WALKER**

The Brent Walker group operates restaurants, builds hotels, produces and distributes feature and recently set up its own music operation thereby seeking to secure its roots in every aspect of profitable activity connected with the business there's no other like.

### British Distribs' Big Ones Of '78 Š -----

London.

(Figures, where supplied, are approximate distributor rentals.) **BRENT-WALKER** 

"The Stud" (\$4,000,000).

CIC

"Grease" (projected \$7,500,000). **COLUMBIA-EMI-WARNER** Columbia "Close Encounters of

the Third Kind" (\$7,000,000). EMI "Convoy" (\$1,400,000). Warner "ABBA-The Movie" (\$1,800,000).

#### DISNEY

"The Rescuers" (figures unreported).

20TH CENTURY FOX "Star Wars" (\$8,800,000).

GTO "The Choirboys" (\$1,500,000).

**HEMDALE** 

"Black Joy" (unreported). MIRACLE

"Assault on Precinct 13" (unreported).

#### **RANK**

"The Wild Geese" (unreported).

SUNN CLASSIC

"Guardian of the Wilderness" (\$590,000 from four areas).

#### TRIDENT-BARBER

"The Four Feathers" (unreport-

**UNITED ARTISTS** "Revenge of the Pink Panther"

# **British Trade Bodies**

Assn. of Cinematograph Television & Allied Technicians

Address: 2 Soho Square, London, W1V 6DD Tel: 437-8506

Secretary: Alan Sapper

Assn. of Independent Cinemas. Address: 141 Albany Road, Coventry, Tel: 73273

Assn. of Independent Producers. Address: 17/18 Great Pulteney Street, London W1, Tel: 734-1581

Chairman: Richard Craven Assn. of Supervisory and Executive Engineers.

Address: Wix Hill House, West Horsley, Surrey, Tel: (0483) 222383

Secretary: D.B. Sweaney

British Academy of Film and Television Arts. Address: 195 Piccadilly, London SW1, Tel: 734-5110

Director: Reginald Collin

British Actors' Equity Assn. (including Variety Artistes' Federation). Address: 8 Harley Street, London W1, Tel: 636-6367

Secretary: Peter Plouviez **British Board of Film Censors** 

Address: 3 Soho Square, London W1, Tel: 437 2677/2678

Secretary: James Ferman British Council Films Dept.

Address: 65 Davies Street, London W1, Tel: 499 8011

Director: John Gillate **British Federation of Film Societies** 

Address: 81 Dean Street, London W1, Tel: 437-4355 Secretary: David Watterson

British Federation of Film Societies (Scottish Group). Addres: 16/17 Woodside Terrace, Glasgow, Tel: 332-9988

Secretary: Jim Walker, 56, High Street, Crieff, Perthshire British Film Fund Agency.

Address: 7 Portland Place, London W1, Tel: 323-2741 Secretary: Robert McCleery

British Film Institute.

Address: 127 Charing Cross Road, London W1, Tel: 437-4355 Director: Edward Perry (from early 1979)

British Film Producers Assn. Ltd. Address: 27 Soho Square, London W1, Tel: 734-2142

Secretary: Ian Mitchell

British Kinematograph, Sound and Television Society. Address: 110-112 Victoria House, Vernon Place, London WC1, Tel: 242-8400

Secretary: William Pay

British National Film Catalog. Address: 81 Dean Street, London W1, Tel: 437-4355

Editor: Maureen Brown

British Poster Advertising Association.
Address: 41 Tothill Street, London SW1, Tel: 222-3156/7

Director: Bernard Moss

British Society of Cinematographers Ltd.

Address: Park House, 158/160 Arthur Road, London SW19

President: Gerry Turpin Central Casting Ltd.

Address: 2 Lexington Street, London W1, Tel: 437-1881/5680 Gen. Manager: F.T. Kennedy

Central Office of Information (Films and Television division).

Address: Hercules Road, London SE1, Tel: 928-2345 Director: A.C. White

Children's Film Foundation.

Address: 6/10 Great Portland Street, London W1, Tel: 580-4796 Secretary: A.V. Woollett

Cinematograph Exhibitors' Assn. of Great Britain and Ireland

Address: 22/25 Dean Street, London W1, Tel: 734-9551 Secretary: R.S. Camplin, F.C.A.

Cinematograph Films Council.

Address: Department of Trade, Great Smith Street, London SW1, Tel: 215-5100 Secretary: F. Morris Dyson

Cinema and Television Benevolent Fund. Address: Royalty House, 72 Dean Street, London W1, Tel: 437-6567

Secretary: H.V. Hughes, F.C.A.

Cinema Veterans (1903). Address: Royalty House, 72 Dean Street, London W1, Tel: 437-6567

President: Sir John Davis

Completion Securities Ltd. Address: 11a Albemarle Street, London W1, Tel: 409-1029

Secretary: James Sicks

Confederation of Entertainment Unions. Address: 2 Soho Square, London W1, Tel: 437-8506 President: Alan Sapper

Critics' Circle.

Address: 7 Lloyd Square, London WC1, Tel: 837-4379

President: Noel Goodwin
Edinburgh Film Festival Council Ltd.

Address: Film House, 3 Randolph Crescent, Edinburgh EH3

Tel: 225-1671 Director: Lynda Miles

Edinburgh Film Guild.

Address: Film House, 3 Randolph Crescent, Edinburgh EH3, Tel: 225-1671 Educational Fundation for Visual Aids. Address: 254 Belsize Road, London NW6, Tel: 624-8812

Director: G.C. Marchant Educational and Television Films Ltd.

Address: 247a Upper Street, London N1, Tel: 226-2298/9 Secretary: Stanley Forman

Electrical, Electronic, Telecommunication & Plumbing Union. Address: Hayes Court, West Common Road, Bromley, Kent

Gen. Secretary: Frank Chapple Federation of Film Unions.

Address: 2 Soho Square, London W1, Tel: 437-8506

Secretary: Alan Sapper Federation of Specialized Film Associations

Address: 27 Soho Square, London W1, Tel: 734-2142 Administrator: Ian Mitchell

Film Artistes Assn

Address: F.A.A. House, 61 Marloes Road, London W8, Tel: 937-4567/8

Gen. Secretary: Sean Brannigan

Film Finances Ltd. Address: 34 South Molton Street, London W1, Tel: 629-6557

Man. Director: R.M. Soames Film Publicity Guild Ltd.

Address: Old Court House, Old Court Place, Kensington High Street, London W8, Tel: 437-9640

Secretary: Geoffrey Wright

Films of Scotland.

Address: Film House, 3 Randolph Crescent, Edinburgh EH3, Tel: 225-2763 Independent Film Makers Assn. Address: 12/13 Little Newport Street, London WC2

Independent Television Companies Assn. Ltd. Address: 52/66 Mortimer Street, London W1, Tel: 636-6866

Secretary: Mary Lund Institute of Executives and Managers

Address: 337 Gray's Inn Road, London WC1, Tel: 278-4975

Secretary: Ivor Gayus Kinema Projectionists' and Engineers' Section (Incorporated in the National Assn. of

Theatrical, Television and Kine Employees) Address: 30 King Street, London WC2, Tel: 735-9068 Secretary: J.L. Wilson

Kinematograph Manufacturers' Assn. Address: 3 Soho Square, London W1

(Continued on page 101)

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# U.K. Pix Coin In Search Of Projects

#### Many Producers Reluctant To Take A Chance By SIMON PERRY \_

London.

The continuing low volume of British feature production may have more to do with phlegmatic producers than shy financiers. Sources of coin show signs of proliferating, but hustlers are not very aggres-

John Eberts, chief exec of Goldcrest Films, pre-production financing company owned by Pearson Longman Enterprises (of which Penguin Books is another affiliate), claims no shortage of finance available for features, but detects definite lack of "psychic energy" among his independent producer-clients.

#### Gotta Sacrifice Own B.R., Health, Homelife For Pic

"Most British producers are not prepared, or not able, to achieve the single-minded dedication necessary for the grinding task of putting a picture together," he says. "It involves total disregard for personal finances, health and homelife in order to ram it through.

Canadian-born Eberts, who raised production finance for "Watership Down" among other recent titles, has made preproduction investments via Goldcrest in projects from prominent indies David Puttnam, Tony Garnett, Martin Rosen, Clive Parsons, Peter Shaw. He still points to shortage of good product as the main reason his UK business is slower than he would

#### Londoner In On U.S. **Small Business Fund**

He resides in London ("I prefer the weather here"), but has just been licensed and funded as a general partner in a \$47,000,000 New York-based company partly financed by Washington's Small Business Administration. He now discloses that his next activity will be to set up a film production fund in Britain, a significant move if there's material to exploit it.

Producers' commitment problem here seems to stem from difficulty of hitting on subjects with international appeal. (The domestic market now comprises fewer than 1,600 screens, of which a major release covers about 300, so even medium-budget pix rely on overseas acceptance just to cover costs.)

Eberts' "no psychic energy' charge relates not only to telephone tenacity and legwork, but also to conceptual effort. Cowed by local audiences' evident taste for U.S. product, and hampered materially and psychologically by national economic recession, most producers waver fruitlessly between the choices facing them, namely, making indigenous films or copying the Yanks.

#### British Excel On Tube. If Slack Theatrically

Uppermost instinct for many a British producer is to make films about the homeland, though British stories over the past decade have almost all failed to capture the international theatre audience. An "essentially British" script is generally regarded as tv material, with the acknowledged high standard of the British tv drama departments over the Amerians, and growing sales of British tv programs to the U.S., to back this view.

Lack of confidence in homebased subjects as big-screen material is led by the British majors, Rank and EMI. A year or so after an

the entertainment conglomerate has no features firmed for 1979. EMI projects a strong program of pictures but, as recently reported in Variety, the thrust is towards establishing as an American filmmaker.

#### **Far-Roaming Lew Makes Product In Many Climes**

International subjects are Lord Lew Grade's stock-in-trade, and no one could charge this leading independent with an energy crisis. But ITC produces all over the world, and one titan does not make an industry. Grade remains one of the few exceptions to the rule that British indie producers suffer from parochial vision, and are out of work as a

Others who, by virtue of recent successes, could claim exemption from that "slur" are John Brabourne and Richard Goodwin ("Death On The Nile"), Euan Lloyd ("The Wild Geese"), Michael Winner ("The Big Sleep," though this was tepid compared with some earlier titles) and David Puttnam ("Midnight Express"). Of the feature films cited, only the Agatha Christie adaptation could be called uniquely British, and the list reinforces the view that indigenous thinking seldom pays.

#### **Contrast Theme Picks** Of American Producers

Against this, however, with some irony, can be set the success attained by Yank producers who have picked British themes for recent movies: Martin Rosen ("Watership Down"), Joseph E. Levine ("A Bridge Too Far"), Elliott Kastner ("Black Joy"). Americans make British pix, while the British chaps quest for international subjects everywhere else but home.

The number of films yearly registered as "British" indicates employment level in the industry, not necessarily the extent British themes are exploited, or British producers active. Registration, and consequent eligibility for boxoffice subsidy (Eady money) is governed by percentage native labor, not script content. Some 40 features were registered British in the first nine months of last year, of which only a handful look it. Studio space is well-booked for 1979, mainly by American companies.

#### **Actually Much Activity Prevails In Britain**

Despite the confusion of aims among UK-resident filmmakers, the presence of heavily uppercase productions on the London floors promotes a sense that film-in-Britain is alive and well. The Salkinds' second "Superman," just wrap-ping at Pinewood, "Star Wars 2," set to shoot there this year, and Kubrick's "The Shining," continuing at Elstree, all help to encourage serious appraisal of the film biz by non-industry investors.

Judged from some recent finance packages, and from potential investment sources queried, money is getting easier in the UK, if only producers can sort out some strong projects.

#### **Disk Financing For** Mark Forstater's 'Job'

Independent record labels Charisma. Chrysalis and Virgin, toduals, provided most of the finance puts up real estate, and allied interfor "The Odd Job," very British ests such as an in-house recording comedy produced by expatriate studio, as security for production fi-

tivity by Rank's production arm, | with a strong musical element naturally commend themselves for record company backing, but "The Odd Job" carried no cross-collateralized album potential. It was a straight case of risk investment.

John Goldstone amassed "music for currently-editing monev'' 'Monty Python's Life Of Brian' when EMI declined, the majority coming from ex-Beatle, George Harrison.

Charisma Records set up a films division last summer with support from bankers and rock musicians, headed by Martin Wesson, ex-finance director of the Robert Stigwood Organization. Undeterred by less-than-warm reception for "The Odd Job." which he saw as an experimental outing, Wesson says, We can now put both feet in as opposed to one.'

He sees a move into films as a natural for successful record companies, which can inspire confidence in bankers by fielding proven management, and applying welltried, sophisticated techniques to marketing and distribution.

#### **Banking Community Is Prone To Recall Flops**

Past experience of film investment has kept most of "the City" (meaning British equivalent to Wall Street) shy since the '60s, when some over-puffed projects fall flat, taking certain banks to the cleaners in the process. Even unburned bankers would rather lend against hard collateral than face the prospect of interest rolling up when films sit on the shelf.

Now, although the banks involved so far insist on anonymity (and motives are equally low-profile), some are actively contemplating going back in the water.

An investment plan called the New Deal, developed by the Assn. of Independent Producers, is being considered by several city institutions including one Anglo-American bank which, says a spokesman, is reassured by the plan's tight budget control and clear recoupment procedure.

#### **British Pride Might Help Revive Shooting**

The same source states that his revived interest in film as an investment vehicle was sparked partly by a personal desire to see Britain on the screen again. Chauvinistic impulse-buying could be the hypo the industry needs.

Bankers, in fact, are meeting BBC's Seed Money Is more people they find they like dealing with.

William Underwood, chairman of Anthony Gibbs Securities, heads one institution that has continued to finance independent productions over recent years, combining bank and private funds. Gibbs part-bankrolled "The Legacy," "Watership Down," and upcoming releases, "The Water Babies" and "The Disappearance.

There is still some difficulty in marshalling expertise some feel, but "we are very interested in future financing of both independent and major productions," he says.

#### **Collateral Of All Kinds Behind Feature Finance**

English independent Don Bovd claims tight budgets and the ability to offer collateral are mainstays of gether with two music biz indivi- his Kendon Films operation. Boyd announced resurgence of UK ac- Yank, Mark Forstater. Pictures nance. After two boxoffice flops, but

on minibudgets, he is now strongly capitalized "from a single private source," and has three indigenous pictures in the pipeline, of which 'Sweet William" has completed shooting.

Boyd's policy of spreading investors' risk across several films is also being implemented by another true-British production house, James Kenelm Clarke and Greg Smith's Norfolk International, which has raised development funding for five pix with crossover potential.

#### **Speculation On Assets And Ailing Resources**

Industry rumor has it that Boyd has considerably more funds at his disposal than the government source, the National Film Finance Corp. But here, too, the future looks brighter. At least \$10,000,000 is expected from the Treasury during the year to boost NFFC's ailing resources.

New managing director Mamoun Hassan intends to dangle the attractively swollen carrot in front of the best writers and directors at present confined by economic necessity to tv.

Some of this tv talent has already been encouraged to ponder theatrical projects by the National Film Development Fund. Set up by government in 1975, NFDF makes loans on treatments to coverscreenplay fee and development costs.

The fund has proved to be a weird apparition on the industry landscape. Over \$1,000,000 has been distributed, but no features have resulted. Over the first two years a grapeshot policy was pursued, and by September last year 71 projects had been funded. At the same time the NFDF panel, comprising leading industry people, pursued a peanut policy in respect of the size of the loans.

Ceiling allowed per project is \$25,-000, but the average loan has been \$15,000, of which \$10,000 goes to the writer under a Writers' Guild union agreement, leaving the producer \$5,000 for all pre-production ex-

It is no surprise that only one project, a short subject, has gone into production. Recent news that the fund is to continue till 1980 is provisionally encouraging.

# **Rated A Smart Scheme**

A better track-record has been displayed by the BBC Seed Money Scheme, set up the same year as NFDF with funds totalling \$500,000. Parcels of up to \$50,000 allocated to 13 projects have resulted in two completed pictures, "Agatha" and Holmes furder Rv Decree." But the scheme is stalled until resolution of a suit filed by BBC against the Cinema Exhibitors Assn., challenging as a restrictive practice, CEA's five-year-wait ban on tv showing of features.

The British Film Production Assn. has long maintained that private sector movie finance will not be significant until the UK tax laws are changed in respect of capital allowances.

BFPA president, Ken Maidment, helped devise a tax-advanyers and accountants called Wim- than a Hollywood annex.

pole Street Films, has not been applied because, per Maidment, it has proved impossible to have projects and money ready at the same time. When producer Jeremy Thomas' "The Shout" was set to go, the Wimpole Street limited partnership of investors could not be put together in

But Laurence Myers of GTO, which besides distribution activities has produced some lowercase pix, blames lack of clarity in the law as the key damper on tax-shelterfing here. The asset status of film is not defined, and the "gearing" effect possible under German law by combining investment and loans would not apply in the UK.

#### With Regard To German Tax-Shelter Funding

Eberts, who has some years' experience of the German system, avers that tax-shelter deutschmarks are expensive, on account of mandatory sales commissions involved. Increases in the amount of the budget required to be spent in Germany are making the system still less feasible for UK films, he believes. Right now taxshelter companies are dormant, pending outcome of a state audit.

#### Canadian Dollars And **Anglo-Canadian Treaty**

Tax-shelter Canadian dollars are even more expensive, and the Anglo-Canadian coproduction treaty has fallen heavily out of favor with for one, veteran producer Michael Klinger. After two pictures made under the 1975 agreement ("Tomorrow Never Comes," "Blood Relatives"), Klinger's exec producer, Bob Stern, says Canadians' high salaries, and insistence on increasing creative participation, are making the treaty less and less attractive to British producers.

Peter Fetterman, producer of 'Full Circle'' (first Anglo-Canadian coproduction), claims "there's an upbeat feeling in the UK, which has nothing to do with the British majors." But he adds that he is "fed up with the hassle of independent money," and is currently intending to go into production in spring with a feature entitled "Partners," for Rank.

His view is mirrored by another indie, Clive Parsons ("Inserts"), who now believes that involvement with a U.S. major is "the right way to go." Parson's low-budget production of an English tale, "That Summer!" (now editing), was financed by Columbia and NFFC. A tv spinoff, "Rock Follies," is planned for this year with UA backing.

Vulnerability to the U.S. dollar, aggravated by the common language, is held up by many as the Britain's failure, pared to other European countries, to establish hitherto a national identity on screens at home and abroad. At a time when both state and private sector show willingness to support an indigenous industry, it would be ironic if a British renaissance in the '80s was triggered by American capital.

"Midatlantic pictures" are deplored by NFFC's Hassan, who aims to provide 100% finance for low-price pix not dependent on a U.S. market. But NFFC, like Eberts, notes a present shortage of tageous plan for private UK in- viable product and will be looking vestors. But in two years the for a burst of energy from proscheme, honed by a group of law- ducers if the UK is ever to be more

# A British Exhib's View Of The Cinema's Decline

By LAURIE MARSH

(President-elect of the Cinematograph Exhibitors Assn. and owner of the Classic theatre chain.)

Ascanio Branca, 20th-Century saying: "Exhibitors just don't want to listen to talk about building or excomment is not true - many exhibitors are keen to expand.

There are, in fact, some very obvious reasons for this apparent lack of growth and in order to take complete stock of them, it is necessary to provide a brief outline of the history of the UK film industry.

First, let us examine why the UK cinema business declined at a far greater rate than any other incinema attendance in the mid-'50s show that 1.2 billion patrons were attending some 4,500 cinemas, figures which have steadily been reduced to a mere 10% of the 1955 Rank duopoly. peak on approximately 1,500 screens, most of which are of considerably smaller size.

What was behind such a fantastic drop? To begin with, in the early '50s industry existed. Around the same Chancellor of the Exchequor, introduced a ban on American films in an attempt to encourage indigenous production.

He made an order on Aug. 6, 1947 (under the Import Duties Act 1932) imposing a customs duty of 75% of the value of all our imported films. The day after the duty was imposed, the Motion Picture Assn. of America. (MPAA) announced that all further shipments of films to this country would be suspended in-

In addition, the UK government was allowing a situation to develop whereby the broadest permitted, world-wide gambling industry in terms of expenditure per capita, could flourish. Finally, the UK was outstanding capacity, which affected the industry particularly because the public service BBC decided to fight a ratings battle with been virtually no new cinemas in ITV as if it depended equally on positions where there were none ratings for its survival.

#### **Case Of Duopoly**

Taking the case of the duopoly first, that no less than one-third of all UK screens are owned by EMI and Rank, which owing to their location in particularly affluent areas of dense population, attract some 60% of the ginema-going public. In the U.S., such a situation would never be allowed to develop, owing to the control of the anti-trust laws, whereas our own government's 1966 Monopolies Commission Report effectively advised the industry to look to itself to solve this situation.

large cinema auditoria in the UK tude towards film marketing, has have been taken over by bingo — a made the necessity for new screens pastime which has become so much more evident. thoroughly well entrenched that No industry can hope to expand, there can be little doubt that it is however, without a free and compounds of taxed income spent on become worse, rather than better. gambling.

The officially recorded number of television sets in this country has increased from 6,900,000 in 1955 to 25.-000,000 in 1978. In the case of the BBC, which unlike the independent television channels, is financed entirely by license fees approved by government, there has recently been an attempt to obtain reduced price film product, as well as reduced embargo time before screening films on television.

Sixteen percent of the BBC's

In an October issue of Variety | To produce one hour of television | tive. The capital cost, excluding the costs the BBC around 12 times as land, of a new twin cinema, is in the Fox's local head, serving in the UK much as it does to put on one hour of region of 200,000 pounds. The exhorfor the last 12 months, was quoted as cinema film. But in spite of this fact, bitant current rates of interest the television revenue to film distributors, et al., only amounts to appanding or improving things." This proximately 2,000,000 pounds from all channels, whereas cinemas are responsible for producing somewhere in the region of 34,000,000 pounds for these same film distributors.

#### **Three Main Elements**

The three main elements of the film industry in the UK continue to be very severely hampered by major inhibiting factors. Production has languished because of enordustrialized country. The figures for mous competition from other leisure areas. Distribution is almost entirely controlled by the American majors and exhibition is still primarily inhibited by the EMI/

Production is in a particularly sorry state. Britain's leading major production force in the UK — Lord Grade's ATV — finances its films almost entirely from world televithe duopoly control of the exhibition sion sales. There simply is not sufficient risk capital available in this time, Hugh Dalton, who was then country for film finance. This is obviously having a material effect on the economy by necessitating the purchase of major films from abroad. In addition, the iniquitous rates of taxation have forced many of our top technicians and actors to seek employment abroad.

A near 100% American ownership of the major distribution companies in the UK results in the bulk of boxoffice profits being remitted overseas, instead of getting ploughed back into our own industry. In the last decade, revenue from the box office has risen from 57,000,000 pounds to around 100,-000,000 pounds with approximately 25% after VAT and levy, disappearing out of the UK. The only major UK distribution force operating developing a television industry of on an international scale, is the recently formed EMI/ITC link-up, Associated Films Distributions.

In the last 20 years, there have before, built in the UK, with the exception of the Classic Complex in Oxford Street, and the proposed new one in Kings Road Chelsea. As already pointed out over 1,000 large cinema auditoria have been irrevocably lost to bingo.

A cinema is simply not a commercially financeable property. Neither government nor financial institutions are likely to provide funding for the obvious revitalization necessary. The increase in cinema patronage in the last two years, brought about by a much improved understanding of public de-On the gambling scene, over 1,000 mand and a more aggressive atti-

here to stay. There is an annual petitive market and currently the adult expenditure on average, of 100 reasons for this failure to invest has

#### **Urban Areas**

Many urban areas in the UK are totally without cinemas and many key cities have far too few screens. Restricted allocation of product continues to inhibit development and a more enlightened attitude on the part of the distributors would as- in common with the whole of

So how can independent exhibitors and minor circuits expand their business? There can be no reliance upon an increased revenue from the distributors — exhibitors screen time is already allocated to have to rely on other sources of films, showing some 1,200 annually. | fund-raising to achieve their objec-

mean that there is a likelihood of a barely measurable return on the capital unless some or all of the following positive steps are taken: (a) A diminution in film rentals, (b) an (c) an alleviation of rates, i.e. local taxes, and (d) an availability of funding from financial institutions, comparable to other commercial property.

There are quite obviously sound economic and political and social reasons for such funding. New cinemas would provide direct and indirect employment for the construction industry; subsequent employment when staffing the finished building an increased leisure activity with the area to fill the gap made ever wider by improved technological conditions shortening the working week; and last, but not least, an improved cash flow through distributors to the producers.

#### **Interim Action Committee**

The Interim Action Committee, set up by the UK government, to look into some of the problems faced by the British Film Industry, has so far proved ineffectual. It is, however, conceivable that representations that are currently being made to the government, are finally reaching a sympathetic ear. These may well be too late unless a far tighter control on films being shown on television is instituted, because of the virtual monopoly of film purchasing in this medium and the effect that this has on box office receipts, without even an attendant payment in proportion to TV's other similar production costs.

In summing up, I will quote the case of the expansion of my own company, Classic Cinemas, which is however, an exception rather

Classic's growth has almost entirely occurred from an efficient decentralization of management and administration, linked with profits made from other commercial ventures, which have been ploughed back into the cinema development programme, at a rate far in excess of the profitability of the chain.

Based on the benefits arising from these two factors, Classic is now able to commit to a program of expansion which is projected to produce its 200th screen in 1980.

If both government and institutional proposals for financing, outlined here, could be implemented. this figure could be up-lifted to 250 screens by 1981; similarly other UK exhibitors could expand to create 2,000 screens within this same period. This in turn would have the effect of increasing renters' revenue by at least 25% with an attendant increase in employment together with the other commercial and social benefits already outlined

#### **Optimistic Light**

In broader terms, there are two factors which shed an optimistic light on all I have said above. The first of these relates to the fact that cinema admissions have for the first time in many years, in 1978 shown a worthwhile recovery. The second bleaker fact, for the economy as a whole, is that the UK Western Europe and America, has an unemployment problem which shows no signs of going away, and which may well in fact, become more serious.

Measures to meet this undoubted social evil include a shorter working (Continued on page 152)

# British Rate Pics: U, A, AA, X

London.

Who may see what on the British theatrical screen has historically been defined unofficially by the certification (rating) procedures of the industry's own British Board of Film Censors, of which Lord (David) Harlech is president and James Ferman secretary (chief censor).

Board judgment is only advisory with no statutory force, but usually prevails on the basis of common consent. Producers of films rejected outright by the board may, and often do, appeal to the respective municipal and/or county authorities for a license to exhibit. Thus, for instance, erotica may play the capital with a Greater London Council X certificate, otherwise known in the trade as extra-censory percep-

Herewith, anyway, the British rating alphabet:

U — Passed for general exhibition.

A - Likewise, but with the advisory that parent or guardian may deem content risky for children under 14.

AA — Only for those age 14 and up.

X — Only for adults — age 18 and up.

### **British Studio Facilities**

Here is an anatomy of the facilities available at film studios in the British Isles.

#### NATIONAL STUDIOS OF IRELAND (Ardmore)

Studio A - 100 ft. x 80 ft., x 28.5 ft. (with tank, 24 ft. x 20 ft. x 9 f. deep). Studio B — 100 ft. x 80 ft. x 28.5 ft. Studio C — 60 ft. x 50 ft. x 24 ft.

Dubbing Theatre - 35m (with 18x6 track mixing desk, with Dolby sound) and 16m.

Projection Rooms - 35 and 16m. Cutting Rooms, with Moviola and Steenbeck equipment.

Fully equipped for all productions.

Lot - 35 acres.

#### **BRAY STUDIOS**

Studio 1 - 120 ft. x 85 ft. x 35 ft. (with tank, 35 ft. x 20 ft. x 8 ft. deep). Studio 2 - 71 ft. x 36 ft. x 131/2 ft. (with tank, 10 ft. x 8 ft. x 4.5 ft. deep). Studio 3 — 47 ft. x 40 ft. x 18 ft. (with tank, 10 ft, x 8 ft, x 4.6 ft, deep). Special Effects Tank/Underwater Tank — 20 ft. x 12 ft. x 8 ft.

Lot — 1 acre.

New hairdressing, wardrobe and make-up depts.; woodwork, carpentry and paint shops; Cutting Rooms; Camera and Props stores. Bray Sound Studios on the lot with 24-track recording facilities.

#### EMI(Elstree)

Studio 1 - 150 ft. x 100 ft. Studio 2 - 150 ft. x 100 ft. (with tank, 32 ft. x 30 ft. x 8 ft. deep).

Studio 3 — 150 ft. x 100 ft. (with tank, 30 ft. x 25 ft. x 8 ft. deep). Studio 4 — 150 ft. x 100 ft. (with

tank, L-shaped, 80 ft. x 10 ft. x 4 ft. deep, and 30 ft. x 25 ft. x 8 ft.).

Studio 5 — 140 ft. x 115 ft. (with tank, 100 ft. x 60 ft. x 6 ft. deep).

Studio 6 - 250 ft. x 120 ft. (ready February).

Studio 7 — 80 ft. x 65 ft.

Studio 8 - 100 ft. x 80 ft. (with tank, 30 ft. x 31 ft. 4 ins. x 9 ft. deep). Studio 9 - 100 ft. x 80 ft. (with tank, 30 ft. x 31 ft. 4 ins. x 9 ft. deep). **Exterior Effects Tank** 

Two viewing theatres, one dubbing theatre, one effects theatre.

Complete tv series facilities for shooting in 16m with Eclair NPR cameras. All process photography, front and rear projections.

#### LEE INTERNATIONAL

#### (Wembley) Studio A — 100 ft. x 66 ft. x 40 ft.

Studio B - 100 ft. x 54 ft. x 40 ft. Studio C — 80 ft. x 54 ft. x 30 ft. Studio D — 80 ft. x 40 ft. x 30 ft. Fully equipped for pre- and postproduction.

**PINEWOOD** Studio A - 165 ft. x 110 ft. x 35 ft. (with tank, 40 ft. x 30 ft. x 8 ft. deep). Studio B — 110 ft. x 82 ft. x 35 ft. Studio C - 110 ft. x 82 ft. x 35 ft. Studio D — 165 ft. x 110 ft. x 35 ft. (with tank, 40 ft. x 30 ft. x 8 ft. deep). Studio E - 165 ft. x 110 ft. x 35 ft. (with tank, 40 ft. x 30 ft. x 8 ft. deep). Studio F - 100 ft. x 75 ft. x 35 ft. (with tank, 20 ft. x 20 ft. x 8 ft. deep). Studio G — 55 ft. x 49 ft. x 23 ft. Studio H — 90 ft. x 37 ft. x 28 ft.

Studio J — 110 ft. x 80 ft. x 30 ft. (dual-purpose, film and tv).

Studio K — 110 ft. x 80 ft. x 30 ft. (dual-purpose, film and tv).

Studio L — 105 ft. x 90 ft. x 30 ft. (dual-purpose, film and tv).

Studio M — 105 ft. x 90 ft. x 31 ft. (dual-purpose, film and tv)

007 - 374 ft. x 160 ft. x 73 ft. (silent) East Tunnel — 126 ft. x 32 ft. x 6 in-

North Tunnel - 175 ft. x 28 ft. including west wing 68 ft. x 33 ft.

Special effects stage (silent) — 89 ft. x 80 ft. x 20 ft. (with glass matte Seven theatres for viewing, dub-

bing, post-sync, etc. (theatres one and two with six-track stereo). Seating ranges from 16 to 83.

Screen sizes from 11 ft. to 18 ft. (Cinemascope from 31 ft.), for any ratio required.

Editing: 50 fully-equipped cutting rooms.

Fully-equipped camera dept., with Technovision.

Special effects: front projection, Vistavision back projection, 35m back projection, 70 m front and back projection. Models of all kinds. Own stills lab and workshop. Beam splitting cameras for monochrome, color and scope travelling mattes. Still studio for all requirements. Dressing, make-up rooms, production and unit offices.

Exterior Lot - 72 acres with formal gardens, lake, woods and concrete service roads. Paddock Tank 230 ft. narrowing to 110 ft. Backing, 240 ft. by 60 ft. Another tank, 75 ft. by 225 ft. Both tanks contain approx. 800,000 gallons. Extensive scenery and props available.

Extensive catering facilities available, both studio and location. Rates by application.

#### **SHEPPERTON**

Studio A - 150 ft. x 120 ft. Studio B - 100 ft. x 120 ft.

Studio C - 150 ft. x 120 ft. Stduio D - 100 ft. x 120 ft.

Studio H — 250 ft. x 120 ft. (silent) (can be flooded to make a tank, 230 ft. x 120 ft. x 3.5 or 5 ft. deep)

Studio I — 123 ft. x 50 ft. (silent) Studio J — 85 ft. x 36 ft.

Studio K - 36 ft. x 36 ft.

Studio L — 90 ft. x 65 ft.

Studio M — 70 ft. x 36 ft.

Lot — 60 acres with period street set

Production offices; wardrobe facilities: prop storage with ground level access for delivery; artist and crowd dressing-rooms; make-up and hairdressing facilities; camera and sound rooms.

14 designers' rooms and one blueprint room. Two fully-equipped carpenters' mills and various other work areas for all construction requirements. Self-drive ransomes with trailers available. Portable dressing rooms available for studio lot or stages. Viewing theatres for 16 and 35m, seating capacity 44. 20 fully-equipped cutting rooms (by mid-1979).

Power-house supplying direct (Continued on page 152)

# **U.K.** Indies See **New Patterns** In Financing

(Chairman, Assn. of Independent Producers.)

London.

There is no doubt that the word "independent," which has always had a special meaning in the film industry, has found a renewed lease of life in recent years.

The desire for independence, or the wish to free oneself of, or beat, the system dictated by Hollywood does not necessarily spring from the belief that the system is wrong, but rather the desire not to be controlled by it.

Seeking independence is therefore an international exercise that means as much to New Yorkers or Los Angeleans as to filmmakers in London or Sydney. Of course it has a special meaning to countries whose production or exhibition have become a service industry to Hollywood.

To achieve independence one must have a structure for the investment, production and exhibition of a continuity of production. In some countries, filmmakers have achieved this by dragging their governments into their film industries.

In Britain, although we have not seen any real signs of an emerging independent industry, there have been two important developments in 1978 which will certainly change the course of independent production in the UK, one of which could have some effect on the pattern of independent production in other countries, including the U.S.

The publication of the New Deal (March) describes the operation of a non-profit making company designed to improve and protect the position of the parties who provide finance for production, giving the producer and investors a degree of control over the film's marketing. and providing a conduit for independent film projects (largely lowbudget by Hollywood standards) to reach financiers in a viable financing package.

To the extent that the company offers investors cross-collateralization in a number of films, and considers production and marketing finance as part of the same investment, the company operates similarly to any major distributor.

Michael Flint, an ex-vice president at Paramount Pictures; and a leading force behind London's first commercial radio station, Capital Radio, is discussing the formation of First Investors Film Management. a company to operate the New Deal in the UK, which has already found America.

Four months following the publication of the New Deal, the AIP Report (July '78) put the case for Government subvention, employing for the first time in the UK the stored Madison Avenue's faith in cultural argument for taxpayers animated ads with "Yellow Submoney in British Cinema. Without a doubt, the government has supported the AIP case if one is to read anything into the recent appointment of Mamoun Hassan as the new managing director of the National Film Finance Corp. He's from the filmmaking community, not from the financial district.

Certainly there are signs that Hassan has the confidence of his board and the ability and talent to nurture a new brand of independent production. But whether the government will give him the money or adequate powers, such as are detailed in the two government reports, is still open to question.

# The U.K. Exhibition Scene

London.

characterized by large-capacity showcase theatres, has seen a proliferation of smaller halls in recent years. Existing theatres have been twinned, tripled and quadrupled, and a number of new multiple sites have appeared.

The Rank Organization still dominates the scene, with the largest number of premiere screens and the highest seat-count. EMI, Britain's other major operator, maintains a low profile within the strict geographical area, in favor of twice as many firstrun seats in nearby Paddington and Bayswater areas.

Closest competitor to Rank within the square mile or so between Oxford Street and Trafalgar Square, though with less than half Rank's capacity, is Cinema International Corporation, releasing network outside North America for Paramount, Universal and MGM product. U.S. presence is also maintained by Warners, United Artists and Columbia.

The Classic circuit, with considerable strength in the sticks, is also increasing its West End score. The chain, which recently bowed a quadruplex in Oxford Street, is switching from porn to mainstream product at its Charing Cross Road outlet, and reopens an ex-20th Fox theatre, the Carlton, as a triplex this month.

**Arab Population** 

Aiming to cash in on London's mushrooming Arab population, estirnated as high as 500,000 in summer, indie distribution and promotion outfit, Tedderwick Ltd., is negotiating for a West End site to preem Arab pix. Per topper John Gregory, ex-booking manager for Star cinemas, the original language version of "The Message" ran six months at chain's Oxford Street complex in 1977, sometimes outgrossing the English version playing next door.

The arthouse scene has livened, notably outside the West End, where firstrun screens have more than doubled in the last three years.

Provincial theatres continue to close at a rate of more than 100 a year, the downward trend minimal- 224/213)

ly slowed by conversions of single London's West End, once sites to multiples. Latest Department of Trade figures set the total number of screens currently opeating at 1,571.

> Listed in order of operators' total capacities. (House capacities in brackets).

> > West End Rank

Odeon, Leicester Square (1,983) Dominion, Tottenham Court Road (1,654)

Leicester Square Theatre (1,402) Odeon, Marble Arch (1,360) Odeon, St. Martin's Lane (737) Odeon, Haymarket (600)

CIC

Empire, Leicester Square (1,330) Plaza 1, 2, 3, 4, Lower Regent street (730/378/161/181)

Ritz, Leicester Square (353).

Classic

Classic, 1, 2, 3, Haymarket (500/250/250)

Classic 1, 2, 3, 4, Oxford Street (334/227/195/225)

Royal, Charing Cross Road (389) Star

Prince Charles, Leicester Place Studio 1, 2, 3, 4, Oxford Street

(200/200/88/379)

Scene 1, 2, 3, 4, Leicester Square (119/117/116/131)

Warners

Warner West End 1, 2, 3, 4, Leicester Square (132/890/270/434) **EMI** 

ABC 1, 2, Shaftesbury Avenue (618/616)

UA

London Pavilion, Piccadilly Circus (1004)

Cinecenta

Cinecenta 1, 2, 3, 5, Panton Street (138/155/150/145).

Centa, Piccadilly (322)

Columbia Columbia, Shaftesbury Avenue

**Brent Walker** Rialto, Coventry Street (594)

Jacey Jacey, Trafalgar Square (300)

**OUTSIDE WEST END EMI** 

ABC, Edgware Road (1700) ABC 1, 2, 3, Bayswater (436/-

Odeon 1, 2, 3, Kensington (914/301/193)

> LONDON FIRSTRUN **INDEPENDENTS AND ARTHOUSES**

(Listed alphabetically, capacities in brackets. Location follows, and owner/operator's name. Associated distribution company, if any, last in brackets.)

Academy 1, 2, 3 (516/404/96) West End; George Hoellering Astral 1, 2 (150/140), West End;

Bachoo Sen. Camden Plaza (34), Camden

Town: Andi & Pam Engel (Artificial Eye). Co-op (75-100), Camden Town;

London Filmmakers Cooperative. Curzon (542), Mayfair; Roger Wingate.

Essential (111), West End; Derek Hill (Essential)

Gala Royal (444), West End; Kenneth Rive (Gala).

Gate (281), Notting Hill; David Barbara Stone (Cinegate).

Gate 2 (481), Bloomsbury; as Gate ICA (240), West End; as Essen-

tial. Minema (68), Knightsbridge;

Paul Lucas. Paris Pullman (250), South Kensington; Charles & Kitty

Cooper (Contemporary). Phoenix (320), East Finchley; as

Paris Pullman. Scala (306), West End; Joe Boyd (The Other Cinema/Scala).

Screen-on-the-Green (308). Islington; Romaine Hart (Main-

Screen-on-the-Hill (339), Hampstead; as Screen-on-the-Green.

Soho (184), West End; Adrienne Fancey, David Grant (New Realm, Oppidan.)

> LEADING U.K. CINEMA CIRCUITS

(Listed in order of screen strength.)

EMI Cinemas Ltd.

304 screens, 155 sites. West End screens: Two.

Chairman: Bernard Delfont. Managing director/bookings: Bob Webster.

Rank Leisure Services

271 screens, 143 sites. West End screens: Six.

Chairman: Ed Chilton. Theatre director/bookings: George Pinches.

Classic Cinemas Ltd.

139 screens, 81 sites. West End screens: 17.

Chairman: Laurie Marsh. Managing Director: Reg Dowdes-

Booking director: David Pratt.

Star Group of Companies, Ltd. 114 screens, 47 sites. West End screens: Nine.

Chief executive & managing director: Bernard Rains.

Booking manager: Gerry Wilkinson.

Unit Four Cinemas Ltd.

34 screens, nine sites. Provincial only: northwest.

Managing director/bookings: Brian Tattersall.

Granada Theatres Ltd.

25 screens, 10 sites. Provincial only: southeast.

Chairman: Sidney Bernstein. Managing director: Charles String«

Booking manager: Robert Morgan. Caledonian Associated Cinemas Ltd.

24 screens, 19 sites. Scotland only. Chairman: Robert Clark.

Managing director: Forbes Irons. General manager/bookings: Kerr Mackenzie.

Cinecenta Ltd.

23 screens, 11 sites. West End screens: 13.

Chairman & managing director: Curtis Elliot.

Booking manager: William Chalmers.

Brent Walker (Focus Cinemas) Ltd. 18 screens, 11 sites. West End

screens: One. Chairman: Edward Simons.

Director & general manager: Peter McRae.

Booking manager: Len Stirling.

**Myles Byrne Organization** 

13 screens, 12 sites. Provincial only: south coast. Chairman & managing director:

Myles Byrne. Executive director/bookings: Ralph Shaw.

# There's One Sector Where Brit. Film Industry Has Animation

Once in each decade, it seems, British animators come up with a theatrical feature which can stand comparison with Disney product on the international market.

In the '50s it was "Animal Farm," the interest of major investors in first English-speaking full-length cartoon, which emerged from Britain's oldest-established studio, Halas & Batchelor.

In the '60s, George Dunning and John Coates of TV Cartoons remarine.

Now, in the '70s, "Watership Down," produced and directed by UK-resident Yank, Martin Rosen, is showing respectable returns from releases in U.S. and elsewhere, and draws attention once again to a cottage industry which has grown from a unit of 10 in 1940 to a host of studios currently providing employment for over 1,000 artists.

John Halas, regarded as the founding father of British animation, estimates that output from the UK has doubled over the last 10 years, and states unequivocally that cartoonery is "the only sector of the British film industry with a secure

His optimism is not solely based on the appearance of "Watership Down," for which Rosen assembled freelance artists picked from Britain's pool of independent talent. (Ad hoc workers represent about 70% of all.) Halas claims 80% of the "Watership" team were trained by Halas & Batchelor which, together with animation departments now set up at the leading film schools, has brought British technical capabilities, both personnel and hardware, to a standard second to none.

While global theatrical success is rare, and Disney still undisputed king of entertainment features. Halas points to his own involvement in several recent long pix, made in Britain but aimed at European markets, as evidence of a swing away from dependence on the U.S. for viability. "The 12 Works Of Asterix" in France, "Max And Moritz" in Germany, and "The Three Musketeers" in France and Italy all justified production costs of this notoriously protracted form of filmmaking.

Britain's geographical position, midway between east and west markets, coupled with continuing household characters like the Ty-

studios can export in either direction, Halas says. "Although the American market is conveniently concentrated - 250,000,000 people at the same time Europe's population of 212,000,000 readily accepts cartoons which combine roots in European culture with Disneystandard pace and presentation.'

Rewards from the righthand side of the map are confirmed by TVC's John Coates, who says the years have been "boom years for most British animators in the advertising field, against not much competition," from European countries, the mid- and far-East.

Animated commercials, and the signs of losing favor with agency copywriters and art directors. Tv spots provide studios like Wyatt-Gatanio, Dragon Productions and B.M. Animation with reliable turn- thinking." over and opportunities to extend the same time.

super-quality full animation like not interested. Dragon's ads for Heineken, and

price modesty, means British phoo gnu and the Dumlop groundhog, created by Wyatt-Catanio, as examples of standards attainable in the amply-financed climate of commercials. Lee Stork, current head of Wyatt-Catanio, confirms the company derives 50% of its business from Europe.

> Smurfs, heavily exploited merchandising characters for National While commercials are invalu-

B.M. did visual realization of the

able as the trade's bread-andbutter, there is barely a smurfer in London who would not rather be a mickeymouser.

But even short narrative cartoons require a structural shift which threatens the economics of specially created characters which studios geared to cranking out tv frequently hallmark them, show no spots with a small trace-and-paint staff. "We're 100-yard specialsays Merritt. "Running the mile, let alone the three miles, involves a wholly different way of

Long commitments are hard to frame-by-frame frontiers at the secure from many freelancers, and the factory-line aspect of long pro-Barrie Merritt of B.M. cites jects too often means the best are

> One cartoonist who can count (Continued on page 144)

# **British Film Producers** Have Loaded Sked In '79

workers. This year could be even busier.

in spring, to be shot in a specially constructed tank in rumored to be planning at least one British pic this Malta, as well as on location in UK and U.S. "Green year. Ice" will then go into production during summer.

Also kicking off soon is Paramount's "Nijinsky," British leads include Alan Bates and Robert Powell. 20th-Fox boasts a beefy UK schedule, with "The Empire Strikes Back" (Star Wars 2) aiming at a March start at Elstree. A new "Omen" pic. plus a Fred Zinnemann project, will follow during the year.

Dino De Laurentiis' "Flash Gordon" looks likely to dominate at Pinewood during summer, skedded to be

lensing by May Rumored for Shepperton is EMI's reply to ITC, "S.O.S. Titanic," though the British major has no official plans arranged for the year as yet. Same goes for

the Disney stable, which made two pix here last year. Goodwin, believed to have another Agatha Christie in productions holds good. .

the pot, are still settling '79 prospects. Michael Last year was a busy one for UK studios and film- Klinger, recently reported as developing eight new titles, had nothing firmed at presstime.

Lew Grade's ITC has a healthy program of pictures set for the year, with "Saturn 3" starting at Shepperton this month. "Raise The Titanic" follows David Puttnam, who returns to the UK this month, is

Due to complete here within the next few months helmed by Herbert Ross, now set for Pinewood.
American stars were unconfirmed at presstime, but
British loads include Alan Better and British loads include Alan British ula." Richard Lester is shooting "Cuba" for UA in Spain, while John Schlesinger's "Yanks," also for UA, is still cutting at Twickenham. Postproduction on Bill Curbishley and Roy Barid's mod-and-rock-opera with music by The Who, "Quadrophenia," is underway at Shepperton.

Anglo-Canadian coproduction, "Bear Island," currently shooting in Alaska, comes into Pinewood this month, where special effects for Bond-pic, "Moon-raker," have still to complete.

Over and above the pictures mentioned, a further \$60-70,000,000 could be spent on UK production this Notable indie team, John Brabourne and Richard year if the following list of other planned British

#### Producers

Ariel/Otto Plaschkes Benjamin Fisz

Brent Walker/John Quested Oscar Lerman Children's Film Foundation

Columbia Curbishley-Baird (coprod/Tinseltown)

Greg Smith-Norfolk International

Hemdale

Kendon

Clive Parsons Kestrel Mark Forstater

New Realm/Married Men

Norfolk International

Rank/Peter Fetterman Recorded Picture

Sword & Sorcery/Milton Subotsky Tyburn/Kevin Francis United Artists/Clive Parsons Universal/Don Boyd

Winkast/Elliott Kastner

#### Title

Changing Places A Nightingale Sang In Berkeley Square Q Plot

The Bitch Dracula Rocks Six one-hour features

Rising Damp McVicar A Single Summer Hard Rock

(Feature starring Morecambe & Wise) Island Of Sheep

The Runaway Train

Dawn Of Time Cattle Annie & Little Britches Strictly Business

The Tempest

Scum (Contemporary Drama) Babylon The Snatch Land Of Violence

The World Is Full of Married Men Praying Mantis Dead Silence Blue Interludes Partners (Thriller, dir. Jerzy Skolimowski) Aug./UK Fall/UK

Thongor In The Valley Of Demons Murder Elite Rock Follies An American Werewolf in London

Esther, Ruth & Jennifer

#### **Shooting Date**

Fall/UK&U.S. Jan.-Feb./UK

June/UK&Mideast End Of Year/UK &Canada Jan/UK&U.S. April/UK thru year

Summer/UK May-June/UK Fall/Switz Fall/Germany&U.S.

Spring/UK

Summer/UK& Norway Fall/UK&

Ireland Jan./UK&U.S. March/Mexico May/U.S.&France

or Spain Feb./UK Mar-April/UK

Jan/UK Spring/UK Summer/UK Summer/UK Fall/UK&Zambia

Jan./UK

Feb./UK Summer/Norway Fall/UK May/UK

Spring/UK

April/UK June-July/UK Oct./UK

April/UK

# Approx.

Budget

\$5,000,000 \$6,500,000 \$1,250,000

\$2,000,000 \$1,100,000 \$700,000 \$2,000,000 \$4,000,000

\$5,000,000 \$(n/a)

\$3,000,000 \$800,000

\$3,000,000 \$6,000,000 \$6,000,000

\$400,000 \$3,000,000

\$1,000,000 \$700,000 \$600,000 \$1,500,000 \$2,000,000

\$1,000,000 \$400,000 \$500,000 \$400,000 \$2,500,000 \$2,000,000 \$1,500,000

(n/a)

\$(n/a) \$2,500,000 \$2,000,000 \$1,000,000+

#### commodating "Yanks," "Zulu Brit. Indies Assn. others) on various aspects of postproduction work.

Adoption by directors is a common source of ongoing business. Humphreys claims to have dubbed 14 Richard Lester films (with 'Cuba'' on the way), and has similar associations with John Schlesinger and Richard Attenborough.

Significant growth in overseas jobs is noted by Matt McCarthy, director of Cinelingual, which recently undertook postproduction on a Dutch feature, "Survival Run," and "Diary Of A Sheepdog," tv series also from Holland. Mc-Carthy reckons 60% of his work is on foreign-originated material. Cinelingual dubbed two French cartoon-features, "Asterix" and "Lucky Luke," with American voices.

#### Why England?

Why come to England? The reasons may be partly economic, with the favorable exchange rate, and European postproduction costs. though falling, still higher than U.K. rates. But with travel and stopover expenses reckoned in, ultimate savings can be only minimal. It seems \$7,000,000 that Britain has one clear advan-\$3,000,000 tage to offer: expertise.

> Derek Ball of Delta Sound Services, based at four-wall Shepperton studios, won an Oscar for soundmixing on "Star Wars," pipping to the post Robin Gregory, his partner, who was nominated for "The soundtrack, from recording on the shoot through final mixing on recent pix, "The Man Who Fell To Earth," "The Four Feathers" and "Force 10 From Navarone."

> Ball avers that complete control of the track is Delta's main aim, not only from commercial motives, but also for reasons of prestige and artistic pride. It is also a move to persuade American pictures shot here to remain in Britain for postproduction which, he notes with disappointment, is not always the case.

#### **Music Recording**

On the music recording side, despite restraints from U.S. musician's union, American composers continue to patronize British studios.

Ken Somerville of Anvil, which boasts full postproduction facilities conveniently close to Pinewood, says he can't believe John Williams, Jerry Goldsmith and Maurice Jarre choose the studio "just because it's easier to park." Anvil's 3,500 square-foot stage is acoustically more live than most, and reputedly good for symphonic sound.

The Music Centre at Wembley, result of a merger between De Lane Lea and CTS, two editing and rerecording setups with more than a decade of goodwill, has hosted Henry Mancini, Jerry Fielding and Lalo Schifrin in recent years.

#### Simenon, Lieberson In Key 20th U.K. Posts London.

editors as well as workspace, John Simenon, with portfolio as European distribution coordinator. Also London-based for the company is European production exec Sanford Lieberson, Fox being one of the

"Alien," "La Luna" and "Nos-feratu," all under Lieberson's wing, in England, Italy and Germany, respectively.

Upcoming this year are "The Empire Strikes Back" (or "Star Wars Two"), an untitled Fred Zinnemann project which Christopher Pinewood and Elstree, opted for an each year which have no other assomethasis on editing, dubbing, post-sync and sound effects shooting vide a complete service, supplying the Early Days" and is still accomplete service.

# **Speaks Loudly But** Carries A Big Debt

London.

The Assn. of Independent Producers, which aims "to broaden the base of finance ... available to filmmakers in the UK," has had continual problems with its own finances during its three-year existence, and before Christmas was facing a crisis.

But at the 11th hour help arrived in the form of a \$7,000 check from the British Film Institute.

AIP has recently shown itself to be distinctly agile at attracting support from establishment areas of the industry. Lord Delfont of EMI donated \$6,000 last year, and the Rank Organization pays an annual corporate subscription of \$1,000, although AIP has vociferously condemned both companies for their alleged indifference to indigenous filmmaking.

However, despite a membership of 450, various independent producers have had to chip in as well from time to time with handouts to prevent the association, which employs two fulltime administrators, from folding. It seems a hefty debt (about \$9,000) was incurred in early days before AIP could derive revenue from its services, and this has never been cleared.

Until now. A "last ditch" appeal (total) Deep." Delta handled complete to the membership last month produced just over \$2,000, and then the BFI came up with the balance.

Alan Knowles of BFI's regional department, which authorized the grant, says BFI support for AIP has been on the cards for 18 months, because "AIP has been at the forefront of the argument for a British cinema, and has argued the case with some skill.'

#### BRIT. PROD. FIRM **RUNS THE GAMUT** FROM TV TO FILMS

AZ Productions, an independent production company heretofore working in television, is moving into feature production in the spring with an Anglo-German tax shelter project "Operation Crossplot." Director will be Sid Hayers but the film is so far uncast. "Crossplot" will be shot in Berlin

where AZ has formed a subsidiary company and projected budget is in excess of \$5,000,000. Yarn is set in World War II period and is described by producer Derrick Sherwin, who is partnered with Martin Hall in AZ, as a thriller. A second film venture, projected

for the fall, is a coproduction with Brazilian company Zem Film. Untitled project, another actionerthriller, will be made under the German-Brazilian coproduction agreement and will involve Berlin Senate money allocated to attract production to the city-state.

On the tv front, which is now ad-New man in town for 20th-Fox is | mmistered by Hall, AZ is develop ing a documentary drama on "The Golden Hind" as a coproduction with Bayerischer Rundfunk. It should be ready next March.

Hall is also developing a project of 10 one-hour film specials with the umbrella title "European Theatre of Mystery" which purport to showcase classic European mysteries. are all currently in postproduction | Project is scheduled for completion in 1980.

Sherwin and Hall are also linking with Ken ("Sesame Street" Schneider on a series of 120 halfhours of children's television.

AZ has also arranged to stage the World Circus Championships in the Berlin Halle next fall in hopes of a global pickup as a tv special.

# **Post-Production Studios** In U.K. Are Booked SRO

London.

"We've turned down two pictures for every one we've taken on this year," says Gerry Humphrevs. director of sound at London's Twickenham studios, and he estimates that 70% of clients who use his postproduction facilities come from overseas.

When filmmaking became more location-orientated and less studiobound 15 or so years ago, a number of British outfits appeared which concentrated on honing aftershooting techniques. Twickenham, unable to compete in stage-size with

which has paid off handsomely.

attachment also emerged. One of sync artists. the originals, and best-known, is headed by Roger Cherrill, who estimates his centrally-located post-production house carries \$600,000 over the years," he says. "We ployed this side. worth of equipment, and turns over more than \$2,000,000 a year.

Cherrill, currently hosting Michael Winner's "Firepower" and Dino De Laurentiis' "Hurricane" alongside a steam of commercials and foreign version assignments, sees a number of uppercase pictures through his cutting rooms

Operations independent of studio through to testing and hiring post-**Not Followed Dips** 

"Postproduction has not fol-

moved to larger premises at a time when production was slumping. It was very expensive and very risky. But we've survived.'

Prosperity, rather than mere survival, seems a more appropriate description of last year at Cherrill's and most other U.K. shops. Per Humphreys, Twickenham handled

#### **British Trade Bodies**

(Continued from page 96).

Treasurer: R. Freeman Wright
Kinematograph Reptor (School School S

Kinematograph Renters' Society Ltd. Address: 72/3 Dean Street, London W1, Tel: 437-4383

Chairman: Percy Livingstone.

Mechanical-Copyright Protection Society Ltd.

Address: Elgar House, 380 Streatham High Road, London SW16 Tel: 769-3181/8

Secretary: Norman Robinson

Motion Picture Export Assn. of America Inc. Address: Twentieth Century House, 31 Soho Square, London W1, Tel: 734-3811

Musicians' Union.

Address: 29 Catherine Place, London SW1, Tel: 834-1348

Secretary: John Morton

National Assn. of Executives, Managers and Staffs Address: 337 Gray's Inn Road, London WC1, Tel: 837-6789

Secretary: Ivor Gayus
National Assn. of Theatrical, Television and Kine Employees. Address: 155 Kennington Park, Road, London SE11, Tel: 735-9068

Secretary: J. L. Wilson

National Audio-Visual Aids Centre.

254/256 Belsize Road, London NW6, Tel: 624-8812/3/4 Director: G.C. Marchant

National Committee for Audio-Visual Aids in Education. Address: 254 Belsize Road, London NW6, Tel: 624-8812

Director: G.C. Marchant

National Film Finance Corp. Address: 27 Soho Square, London W1, Tel: 01-437 4884

Man. Director: Mamoun Hassan. National Film School.

Address: Beaconsfield Film Studios, Station Road, Beaconsfield, Buckinghamshire, Tel

Beaconsfield 71234

Performing Rights Society.

Address: 29/33 Berners Street, London W1, Tel: 580-5544 Gen. Manager: Michael Freegard

Personal Managers' Assn. Ltd.

Address: 91 Regent Street, London W1 Chairman: Peter A.R. Dunlop

Phonographic Performance Ltd.

Address: Ganton House, 14/22 Ganton Street, London W1, Tel: 437-0311 Gen. Manager: H.G. Gilbert

Royal Photographic Society of Great Britain. Address: 14 South Audley Street, London W1, Tel: 493-3967

Screen Advertising Assn.

Address: 127 Wardour Street, London W1, Tel: 439-9531 Secretary: R.W. West

Screen Advertising World Association. Address: 35 Piccadilly, London W1, Tel: 734-7621

Director: Simon Dalgleish

Society for Education in Film and Television.
Address: 29 Old Compton Street, London W1, Tel: 734-5455

President: Roy Knight
Songwriters' Guild of Great Britain.

Address: 148 Charing Cross Road, London WC2, Tel: 240-2823/4 Gen. Secretary: Bill Cochran

Variety Club of Great Britain.

Address: 360 Oxford Street, London W1, Tel: 491-4521

Secretary: Mrs. Rae Benson

Writers' Guild of Great Britain Address: 430 Edgware Road, London W2, Tel: 723-8074/5/6

Secretary: Elaine Steel

# **Aussie Show Biz Retains** Strong Ties With Britain

Australia's show business connections with Britain go back to 1789 when, in celebration of the birthday of King George the Third, a handful of transported convicts put on a performance of George Farquhar's comedy, "The Recruiting Officer." Though records show that they were well received, it was another seven years before the nascent colony of New South Wales got a theatre that put on regular performances.

Insofar as the country was colonized by the British, it seems fair to assume that the input across the entire spectrum of entertainment in Australia would have been dominated by the mother country. Certainly the early theatres have clear monarchical connotations with tain and America. By the end of the names like The Royal Victoria, Her Majesty's and the like.

The early giants of Aussie thea tre both on stage and in the entre-screens. Gradually Hollywood preneurial roles were mainly British born. It really wasn't until the where in the world, but British films latter part of the 19th century that other "foreign," influences made themselves felt.

In 1873 a young American couple, J.C. Williamson and Maggie Moore toured the country in "Struck Oil" and were so successful that they stayed to found a theatrical dynasty. However, much of the material they used was from Britain: they gave the first authorized version of "H.M.S. Pinafore," for example.

#### Vaudeville

and was led by British-born Harry again. Since the 1920s some 25,000,-

Rickards who started life on the boards in the East End of London. Rickards rechristened the Garrick Theatre in Sydney the Tivoli and settled down there doing his versions of London variety artists' routines such as the still famous cockney songs of Albert Chevalier.

Rickards' unerring eye for the main chance led him to combine his variety bills with the screening of flickering cinematograph exhibitions. By the turn of the century he was also in the motion picture business. At one stage he cornered the market on the film coming out of the Boer War in South Africa.

Cinemas caught on more quickly in Sydney than in Melbourne and their programme content reflected pretty much the output of both Bridecade, Australia had its own film industry, but it was still largely imported pictures that filled Aussie gained the ascendency, as elsewere always good boxoffice.

#### 750 Cinemas

After World War One Australia had 750 picture theatres and when the population was less than 5,500,-000, Aussies were buying 67,500,000 tickets to the movies a year. Union Theatres was the premier circuit then and were in association with Australasian Films.

The growing dominance of Hollywood's influence was noted and a duty per foot on imported films was imposed. Most favored nation Great The development of vaudeville Britain was charged one penny and loss to explain the phenomena other here echoed that of the Old Country | everybody else paid half as much | than to say that "Aussies must just

000 feet of film were being imported annually, the revenue was considerable.

To combat "Americanization" a quota system was set up to encourage the showing of "Empire" films, i.e., British pictures, and provided an exhibitor showed 5% British films (then 10% and 15% in the third vear) he didn't need to show Aussie pics. This law in combination with the raising to twopence a foot on imported non-British films, effectively did away with the indigenous industry until the coming of the talkies and the Depression which did for the rest.

In the 1930s there was a resurgence of local production when Ken Hall and F.W. Thring among others proved that Aussies would go to locally-made pictures, but the Americans and the British still maintained their hold on the bulk of screen time. And since by now the duty on foreign films was up to eightpence a foot while British pictures were duty free, the edge lay with the Britains.

Then they pulled their ace and enacted a bill which — ostensibly to prevent the Yanks from making cheapies in Canada and selling them in Britain under the British Empire preferences system — declared Aussie pictures ineligible for the UK quota in Britain. And, indeed. it could be effectively argued that the attitude of the British film moguls (and their protectionist-oriented industry) was a major factor in the demise of Australia's own film industry.

#### **Local Production**

The local production scene was reasonably viable through the 1930s and into the '40s, but when Rank bought into Union Theatres after the Second World War, their local participation shrunk to accommodate the increased output of the British industry which was then trying to crack the American market (much as our own is today).

During this 20-year period, of course, vaudeville and the theatre were still fourishing. Big name British acts like Tommy Trinder, George Formby and Tessie O'Shea ventured Down Under on world tours. The Old Vic came with local boy Robert Helpmann and Katharine Hepburn; they were preceded by Anthony Quayle and Diana Wynyard with the Stratford company, and before them Laurence Olivier and Vivien Leigh: a veritable cornucopia of post-war British thesping.

#### **Touring Acts**

But it wasn't long before the entrepreneurs saw profits in touring variety acts and putting them in concert halls and this led to the early-1950s spate of big audience performances in venues that previously held only sporting events. And soon after that came television, in 1956, and Australia really began its trend away from British influences towards those of Amer-

Increasingly Australia has grown away from Britain in social and cultural areas, but the sheer output of product from Britain guarantees it a market Down Under, Television | criterion in providing, in most | annual yield of the Eady Levy. series from Britain, while not the major absorber of Aussie small screen time, are certainly second after the U.S.

British-made skeins like "Are You Being Served?" are top-rated in Australia. Anomalously, the government-owned Australian Broadcasting Commission network owns the series' first runs and it rates adequately; but when the reruns play on the Seven web (a commercial chain) the ratings soar.

Other U.K.-made series behave demographically the same way, and even station executives are at a

(Continued on page 152)

# National Film Finance Corp. In A Gambling Game But Its Bets Have Paid Off For Britpix

(Former managing director of the National Film Finance Corp. who reired on Dec. 31, 1978 after some 30 years with the company; presently, a consultant to a London law firm.)

London. The National Film Finance Corp. is an unusual institution. Although known as the government Film Bank and set up as a loan-making body, it is not really a bank in the usual sense but an investing organization, as the majority of its loans are dependent for recovery on the success of the particular film. The risks have been described as worse than horse-racing, since the form book is frequently not as re-

The contribution made by NFFC to British film production has nevertheless been significant. Established in 1948 as a committee, then as a company and in 1949 as a statutory corporation, it was brought into being by the then president of the Board of Trade, a farseeing Harold Wilson who among British political figures is the most knowledgeable and concerned about the film industry.

In more recent times, incidentally, the precedent he set has, with creation in Canada of the Canadian Film Development Corp. and in Australia of the Australian Film Commission.

Over the intervening period of 30 years NFFC has received 9,600,000 pounds from the British Government and has to date incurred a deficiency of 8,600,000 pounds. Of this deficiency, 1,800,000 pounds consists of NFFC's own operating expenses and 4,800,000 pounds of interest payable by NFFC to the Government on monies advanced to it by the Government — a total of 6,-600,000 pounds.

With the balance of 2,000,000 pounds NFFC has, on a revolving basis, advanced for film production purposes over 31,000,000 pounds and contributed to the financing of more than 750 feature films and 170 shorts, at a net cost to the taxpayer of less than 70,000 pounds a year.

Administered throughout by a small specialist staff reporting to a non-film industry Board, NFFC has made profits on one in three of the films it has helped to finance - a record which no established film organization in Great Britain has been able to achieve, certainly not over a similar period.

#### **Under-Capitalized**

The one matter for regret is that NFFC has been seriously underposition to finance those big films profits have been made.

cases, the most speculative part of a film's budget finance, NFFC has siderable number of miscellaneous been involved in many of the Bri-recommendations, including a plan tish films which created land- for cooperation between the cinemarks in cinema history and/or matograph and television induswhich gave early or first opportun- tries. ities to film directors of special

with us or in the public eye, one recalls, for instance, early films by Donner, John Schlesinger and Michael Apted and (in this country) man Polanski.

First ventures into feature films

include Jack Clayton ("Room At The Top"), Karel Reisz ("Saturday Night, Sunday Morning"), Ken Russell ("French Dressing"), Ken Loach ("Poor Cow"), Alan Parker ("Bugsy Malone") and Ridley Scott "The Duellists").

#### **Need New Role**

The past few years have however indicated the need for a new role by the British Government in relation to the support and promotion of British films, notably in the financing sector. NFFC was created in order to supplement the production finance provided by a variety of British distributors, including in particular the former British Lion Film Corp. But the scene has changed radically and the British distributing organization capable of financing major feature films are now very few in number and do not need support from public funds. The hope therefore is that any new public fund would be deployed in association with private sector money outside the major disvariations, been followed by the tributors, with the films being sold and, where practicable, pre-sold territory by territory by expert sales agents based in London. NFFC has already taken steps along this path.

In August, 1975 Sir Harold Wilson, then Prime Minister, appointed a working party to consider the requirements of a viable and prosperous British film industry over the ensuing decade. Its report, published in January 1976, recommended the establishment of a British Film Authority to bring together the fragmented responsibilities for film-as-an-industry and film-asan-art residing in a variety of government departments and other bodies, including NFFC

It was suggested that the Authority should bring under its aegis the areas of film training (the National Film School) and the art of the film (the British Film Institute), and that all should be responsible to a single government minister who would also assume responsibility for government policy in regard to the arts as a whole.

#### **New Fund**

The report also recommended the creation of a new Government fund of 5,000,000 pound of equity capital, with the right to call on additional amounts of up to 5,000,-000 pounds a year in the second, capitalized, especailly in recent third and fourth years of the new years, and has therefore been in no operation, to be used in the main for the financing of films and, to a modfrom among which the blockbuster est extent, for the improvement and modernization of independent At the same time, though having cinemas. The new fund, it was to comply to the best of its indepen- urged, should be augmented by a dent judgment with a commercial subvention of one-fifth of the total

The Report also contained a con-

Although the main recommendations of the Working Party's Re-Leaving aside directors no longer port received general approval before Sir Harold Wilson resigned as Prime Minister later in 1976, it was Lewis Gilbert, Michael Anderson, not until 1977 that a new com-Guy Hamilton, J. Lee Thompson, mittee, the Interim Action Com-John Guillermin, Don Sharp, Clive mittee, was appointed, under the chairmanship of Sir Harold Wilson, to carry out certain more detailed Joseph Losey, Sidney Furie and Ro- enquiries, including the making of a closer study of the appropriate con-

(Continued on page 150)

# Yankee Film Trader's Romance With Britain

By IRVIN SHAPIRO

(President, Films Around The World, New York)

Variety salutes London! So a little extra salute from me. Show business and Variety and London have been interwoven in my life.

I remember Hannen Swaffer when Variety was in St. Martin's Lane and he was there more than in his own office nearby. I met Sime Silverman on West 46th Street, in New York but I met Syd Silverman in Harold Myers' house in Lon-

I remember a foggy day in London town when I could not see my hand in front of me. And that afternoon I went to Elstree Studios and the sun was shining. E.A. Dupont (director of Emil Jannings' film "Variety") was shooting a film about the Titanic disaster. Mycroft was in charge, and M. Arthur Dent. then the head of British International Films, was trying to sell me some early British talkies.

I recall Hitchcock's "The Lod-ger" and "The Ring" with Carl Brisson.

#### **Other Recollections**

British International Films became Associated British, and is now EMI.

I remember selling Arthur Dent a group of American shorts (13, I believe) and asking for a thousand. The contract was drawn by Robert Clarke (now the great British industrialist, then house counsel) and it came through at a thousand pounds. I had meant dollars.

Was it a four or five dollar pound? I was so frightened with all that what I remember to be Earls' Court. I wanted him to handle all these pounds.

It worked. The bill he gave me for legal services was 15 guineas.

#### Caesar and English

I remember meeting Arthur Caesar on one of these early trips, and I asked him how long would he remain in London. He replied: "Until I learn the King's English or until he learns mine.

(Parenthetically he is credited as saying of Hollywood: "Strange place - from Poland to polo in two generations.")

I remember Sascha Geneen making an early British sound film, 'Comets," and among the stars was Charles Laughton. He made another film, "Sleeping Partner," with Seymour Hicks.

In those pre-war days, London was alive with the British Film Society, whose stars were Ivor Montaghue, Sidney Bernstein, Iris Barry, Adrian Brunel, and many others whose names will come back to me too late to mention in these

Ben Henry and Ealing Distributors. Julius Hagen and Twickenham. Isadore Fried, an early film agent. Sam Smith and British Lion. J.M. Woolf and General Film Dis tributors.

I remember being told to see a Gracie Fields film on Tottenham Court Road, and finding myself bewildered when the audience said "Hello, Gracie!" and talked to her as though she was sitting in their living rooms. And let's not forget George Formby.

#### **Doubts Re Pascal**

One day I was sitting in the Ivy Restaurant having lunch with Gabriel Pascal, when a British friend sent me a note saying it was important to see him right away. "In Engwrong with Pascal? He's going to make Shaw's 'Pygmalion.'

"Don't believe it.!" very rich after Alan Jay Lerner about.) turned it into "My Fair Lady.

While many did not believe Pascal, Constance Bennett did, and I believe I introduced her to Pascal but she did not get the role.

The strongest case that can be found to support how Pascal got the rights from Shaw is the one that made the rounds that year in Lon-

Goldwyn had been to see Shaw and told him he wanted to film Shaw even if the film lost money. Shaw said he would never entrust his plays to a bad businessman.

#### **Show Pays The Meter**

Pascal arrived at Shaw's house with a taxi which he kept waiting. When Shaw turned him down, he let loose with a barrage of profanity that Shaw had never heard before and asked how in the ... he was going to pay the taxi. Shaw was so intrigued with the new vocabulary and with the gall of Pascal, that he paid the taxi and invited Pascal back to hear more profanity. This led to the collaboration of George Bernard Shaw and Gabriel Pascal.

In London at that time were Anna Sten and Eugene Frenker, Mack Gordon, Bobbie Crawford, Frank Pope, Jay Kaufman, Peter Witt, Henry Carreras (the father of Sir James) who headed Exclusive Films, Bud Ornstein, Murray Silmoney that I went to a solicitor in verstone, Robert S. Wolff, Emmett Dalton, Arthur Jarrett, Sam Eckman, Bill Moraskie, and again many more.

Wartime London came to me in New York when my friend Conrad Veidt came here to help publicize a film he had made for Gaumont-British. He intended to return to London because, as he explained to me: "I don't want to become the Erich Von Stroheim of World War II." I pointed out that in England he was just another mouth to feed, and that he was too old for military service. If he wanted to fight the Nazis, then by all means to Hollywood and help make anti-Nazi films.

I remember having lunch at 21, and the captain suggested boar's meat. "No, ham shouldn't eat ham," replied Veidt.

#### **Isidore Ostrer**

During the trip, he arranged for me to meet Isidore Ostrer with whom I started and later comppleted the purchase of 39 Gaumont-British reissues, including "Lady Vanishes," and this deal formed the basis of Film Classics Inc.

It was Film Classics that bought the David O. Selznick films "Star Is Born," "Young In Heart," "No-thing Sacred," "Little Lord Faunt-'Becky Sharp.

But to conclude this deal with Jock Whitney, we needed \$100,000 to buy the negatives, all rights, remake rights, the funds at U.A., etc. But who had \$100,000?

We got a promise of \$30,000 for the 16m rights, but the \$70,000 was missing. To make a long story short, the day was saved by England. Maurice Wilson of Grand National Films of London signed for \$70,000 for the U.K. and the Continent, and Edwin Van Pelt of the Chemical Bank financed the transaction.

(Another parenthesis — we later land you are judged by the people bought back the Continent alone for you are seen with." "But what's the \$70,000, and later Selznick acquired all the rights we had acquired from Whitney. In this trans-

action Edward Alperson got the Well, Pascal did make "Pygma- rights to "Star Is Born," and that's lion," and it was good, in fact, it how the Judy Garland and the Barmade the dead Pascal and Shaw bra Streisand versions came

#### **Early Not Cohen**

Film Classics also bought the negative of Josef Von Sternberg's 'Shanghai Express," and in the bar of the old Savoy-Plaza I met Nat Cohen one night and sold him the British rights for 4,000 pounds. Was it a five dollar pound?

I bought all the early Nat Cohen films, and I take the credit for being the "Godfather" of Anglo-Amalgamated Pictures. I brought to Nat and Stuart Levy the Hal Roach films which were the basis for this company.

One trip Nat showed me a film called "Mystery Junction." I said, 'Nat, I have bought all your other films, but I don't know about this one." "Send it on to New York and I'll see what they say.'

Two weeks later I got an enthusiastic reaction about this film from my office in New York. So we made our usual deal — so much now and some later if it worked. When I returned to New York, I asked 'What's so good about Mystery Junction?'

"Why, we showed it to the networks, and they loved it. It's great television technique.

'What technique?", I asked. "Didn't you see — all the action takes place in two sets."

That was early television in America, and part of my continuing romance with England, and how we fed early television with British features.

This may be the time to tell the story of the Rank films for American television.

We had bought the Charlie Chans, the Wurtzels, the Zane Greys, the Hal Roach films, to indicate that we were big suppliers to the infant feature-film television industry.

Now we were buying the Rank Library. John Davis was in New York with Cecil Woodham Smith. his British attorney, and Robert S. Benjamin was his American attor-

Davis asked Benjamin did we have the money? I replied, ask Ed Van Pelt of the Chemical Bank. Van Pelt said, "Irvin has the money or else I'll give it to him.'

From then on, John Davis was the top executive, brushing aside all obstacles. At the last minute, I said I wanted to pay in British pounds instead of U.S. dollars. "Okay, I'm dealing in pounds," said Davis.

#### **Banker Language**

I remember going to London with good letters of introduction and meeting Mr. Moneypenny at the Bank of America. I borrowed the leroy," "Made for Each Other," and two others, "Dancing Pirate" and if I should sign a note, he said an Grail" for John Goldstone and Mark overdraft would be sufficient. He didn't know a note, and I didn't know an overdraft.

> There are two sequels to the story one is that in those days of blocked accounts, it was possible to transfer from one blocked account to another. So, instead of four dollars or so a pound, I bought the blocked pounds of National Screen from Benjamin's partner, Arthur Krim, for slightly over two dollars a pound.

The second sequel is that I bought an extension of the rights of these films for more than double the tions of Don Boyd, Julian Aston, Aroriginal price, and with no bargain on the pounds.

An American sidelight on the

it in time - when the deal was completed I offered the films to NBC. They laughed at the idea of British features.

But soon afterwards, they paid \$5,000 each to play 13 of them for the summer replacement of Milton Berle.

London was also home to me. I lived through the years of "Angry Young Men.

I had gone to London to have Sidney Wright, of the old law firm of Wright and Webb, handle the only lawsuit I ever brought in England.

#### **Enter Beuselinck**

Wright's great claim to fame was the fact that he lost the Rasputin case for Metro-Goldwyn-Mayer. After bragging about the Rasputin case, he turned me over to his 'clerk,'' Oscar Beuselinck.

Beuselinck won the legal matter, became the solicitor for the man we with him and became his first client.

I'm still his client, although now he is Wright and Webb, Syrett & Son, having acquired his starting new Film Act in 1980.

Through Oscar, I met John Osborne, Tony Richardson, Wolf Mankowitz, and Oscar Lewenstein, and invested in "The Birthday Party," the play that launched Albert Finney; "The Long, The Short And The Tall." that launched Paul Slickey," and "Epitaph Of George Dillon," as well as "Expresso Bongo" with Paul Scofield.

when I helped Jules Buck set "Cath- market realities. erine Was Great" for Warner Bro-

During this period, we put together the first British-French co-productions, as well as other films, plays, and deals..

#### **Gentlemen Galore**

So many names of gentlemen appear before me, as I think of London ... Cecil Cattermoul, Kenneth Maidment, Peter Stone, Jerry Freeman, Max Setton, Howard Harrison, Frank Poole.

Jolly times with Bill Levy, Ken Hyman, Ben Fisz ... Bob Goldstein ... Norman Katz .. the visit to Glyndbourne with Lacey Kastner ... the Queen Mary, and the Queen Elizabeth ... winning the ship's pool, arriving in London with Joe McConville, Sr., and Lacey Kastner and finding ourselves alone over a bank holiday

Long Sunday walks with Max Rosenberg ... Sunday brunch with Irwin Margolies .. Bill Gilbert .. Percy Livingstone ... Anne and Mike Havas ... New Year's Eve with Audrey and Arthur Abeles, watching a broadcast from Scotland ... a tear for Miriam Brickman ... a fond remembrance of Henry Harcourt ... a note to Julio and Rinaldo to keep a table at Les Ambassadeurs and the White Ele-

Add to the pleasant encounters Alan Howden of BBC, Michael Bromhead, Brian Smedley-Aston ... the pleasant experience of handling "Monty Python and The Holy Forstater.

hundreds of pleasant memories and kind friends are not mentioned .. please forgive!

May I end with a very pleasant lunch I had with Bob Flaherty in London, shortly before he passed on. "What is the greatest ambition of your life?" "Oh, that's easy — to be arrested for rape at the age of

#### A Crowd of Memories

As I am rushing to make a deadline. I have to skip stories and menthur Kannanack, Tony Birley, Michael Bromhead, Alan Kean, Jules Buck, Pano Alafouzo, Dennis Dav-Rank story and also a story to place | idson, William Dunn, Gordon Dowl- | and others.

# Quota' Quarrel **Still Persists**

Look for the exhibition quota as a protracted point of dispute here, to flare up as a contentious intratrade issue in the new year.

Anxious to see quota dumped are the dwindling number of British exhibs who claim, as a spokesman puts it, that quota is "a total anachronism" in this day and age. Eager to retain the statutory arrangement are Britain own producers and distributors, all the more so as blockbuster films from Hollywood continue to monopolize choice playing time.

Cinema Exhibitors Assn., the major theatreowners' organizasued, and became a friend. When tion, plans a fresh pitch for either Oscar left Wright and Webb, I left modification or outright abolition of quota. This will go to the government's trade ministry in due course for consideration re the mandatory

Exhibs' point is that quota is no longer realistic in today's market and that it only penalizes them (some more than others) by forcefeeding lowercase domestic product.

Quota, incepted way back in the 1920s, stipulates that 30% of annual Peter O'Toole, as well as Osborne's | first-feature playing time has to be "The Entertainer," "The World of British, with 25% covering "supporting programs" (second features, shorts, etc.). Exhibs want the whole thing dropped as soon as Peter O'Toole and I met again possible to accord with the new

## **New Tribute To** Sir John Grierson

"I look on cinema as a pulpit, and use it as a propagandist." So said British documentary pioneer John Grierson, later Sir John, who as a social scientist and filmmaker led a generation of documentary producers in Great Britain before going to Canada in 1939 to found the National Film Board.

Probably no single figure in documentary history, or any na-tionality, matched Grierson for leadership and drive as a communications visionary. His accomplishments in Great Britain and Canada had reverberations in the U.S., India and elsewhere. Hundreds of documentaries partake of the Grierson tradition. Dozens of directors - now themselves elder statesmen of documentary cinema passed through Grierson's hands. The Grierson films collectively had historical consequences. He always taught that documentary was the art form that calls for action.

Now, six years after Grierson's death at age 74, one of his Canadian proteges remembers and puts it down as "John Grierson - Film Master," published by Macmillan in 1978, (hardcover, 361 pages, \$17.95, illustrated with photographs.) -Hitch.

er, Derek Dawson, John Hogarth, These notes run too long, and Bev Pearman, Adrienne Fancey, Ronnie Wilson, Terry Glinwood, Don Getz, Michael Green, John Halas, Barry Jacobs, Marion Jordan, Ian Jessel, Keith Turner, Percy Livingstone, Frank Pierce, Sandy Lieberson, Michael Klinger, Len Allen, Simon Olswang, Edward Oldman, Barry Shaw, Sidney Safir, Tony Tenser, Pedro Teitelbaum, Tony Bray, Alf Jarrett, Peter Rawley, Lawrence Meyers, John Daly, Ken Matthews, Morris Young, Jerry Lewis - and last and first, Don Boyd.

I hope Variety will run another British issue next year, and that I will be able to cover these friends



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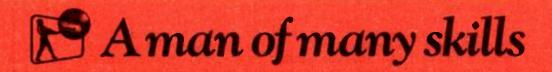
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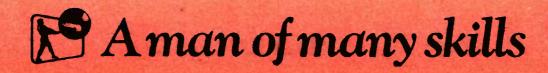


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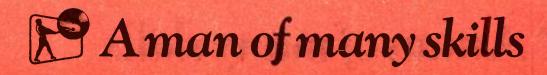




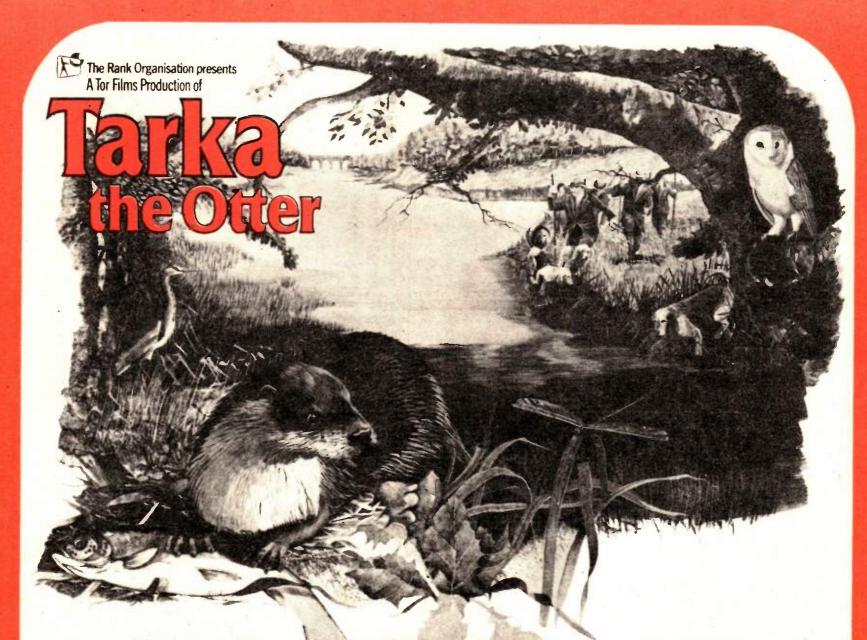
Shot on location in the Frisian Islands

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From the novel by HENRY WILLIAMSON · Screenplay by GERALD DURRELL and DAVID COBHAM · Story Teller PETER USTINOV Music Composed by DAVID FANSHAWE Produced and Directed by DAVID COBHAM Photography TERRY CHANNELL and JOHN McCALLUM Underwater Photography SLIM MacDONNELL: Edited by CHARLES DAVIES: Associate Producers FRANCIS POWIS and JANET COBHAM: Released by RANK FILM DISTRIBUTORS

# Shot on location in Devon and Norfolk

Processed at Denham by Rank Film Laboratories

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MARTIN SHEEN SAM WATERSTON
"EAGLE'S WING"

. STEPHANE AUDRAN AS THE WIDOW JOHN CASTLE AND INTRODUCING CAROLINE LANGRISHE

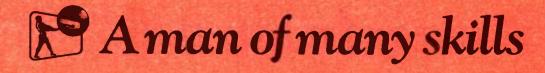
#### HARVEY KEITEL

DIRECTOR OF PHOTOGRAPHY BILLY WILLIAMS B.S.C. SCREENPLAY BY JOHN BRILEY BASED ON AN ORIGINAL STORY BY MICHAEL SYSON MUSIC BY MARC WILKINSON EXECUTIVE PRODUCER PETER SHAW PRODUCED BY BEN ARBEID DIRECTED BY ANTHONY HARVEY

# Shot on location in Mexico

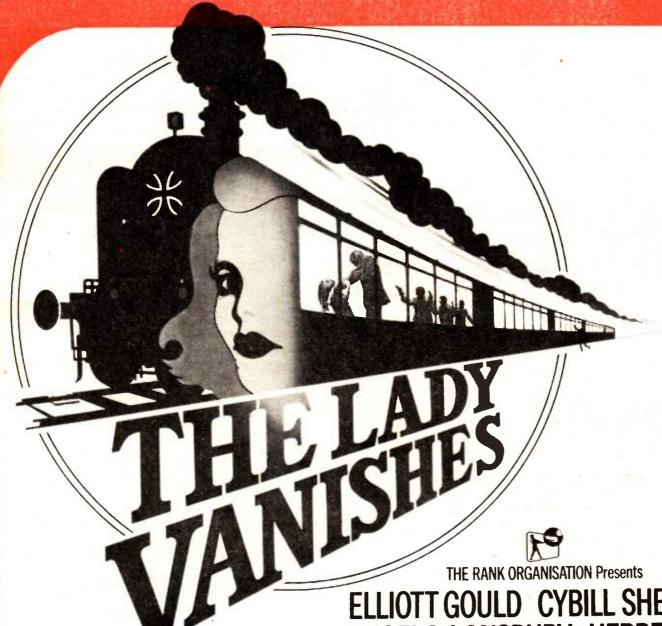
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ELLIOTT GOULD CYBILL SHEPHERD ANGELA LANSBURY HERBERT LOM in THE LADY VANISHES

GERALD HARPER JENNY RUNACRE JEAN ANDERSON

Screenplay by GEORGE AXELROD Based on the novel by ETHEL LINA WHITE Director of Photography DOUGLAS SLOCOMBE Directed by ANTHONY PAGE A HAMMER FILM - Released by RANK FILM DISTRIBUTORS

Shot on location in Austria, London and at Pinewood

> Processed at Denham by Rank Film Laboratories Distributed by Rank Film Distributors



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#### PINEWOOD STUDIOS LIMITED

#### SHOOTING SCHEDULE FOR MONDAY 10th JULY 1978

T/DL 352 SUPERMAN

Travelling Matte

Set No: Ext: Boulder Dam

'M' Stage

Unit Call 8.30 am. Artistes as per call Sheet. Normal shooting requirements. Electrical Crew and Lamps. Mechanical Wind. Normal construction standbys. 1 Grip.

JOB NO 8847 SUPERMAN

EXTENDED DAY

Flying Unit

Set No: Ext: Rocket

Atomic Explosion

Unit Call 8.30 am. Artistes as par call sheet. Normal shooting requirements. Electrical Crew and Lamps, Normal construction standbys. Prop and Grip

JOB NO 8897 SUPERMAN

Model Unit 2

Set No: Ext: Starship

'L' Stage

Unit Call 8 30 am. Normal shooting requirements Electrical Crew and Lamps. Construction: carpenter, stagehand rigger. 2 Grips.

T/ABC 363 IKE. THE WAR YEARS

On location Old London Doc

T/BFL 365 THE ARABIAN ADVENTURE

Valley & City of Jadur (Miniature)

'B' Stage

Unit Call 8.30 am. Artistes as per call sheet. Normal shooting requirements. Baby Crane. Normal construction standby plus plasterer. Prop and Grip. SP/FX: Miniatures, fog, steam.

T/EPL 362 MOONRAKER

Set No: Ext: Shuttles-take offs.

Weather Cover: Ext: World

Lot

'F' Stage

Unit Call 8.30 am. Artistes as per call sheet. Normal shooting requirements. Electrical Crew and Lamps. Normal construction standbys. 1 Grip.

T/SPL 361 THE GREAT TRAIN ROBBERY

MUTE

Set No: Ext: Rooftops overlooking Newgate

'D' Stage

Unit Call 8.30 am. Artistes as per call sheet. Normal shooting requirements. Electrical Crew and Lamps. Construction as arranged. 1 Grip. Process Projection.

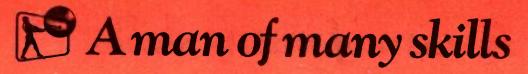
T/WDP 364 THE SPACEMAN & KING ARTHUR

On location at Alnwick



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RETURN OF THE SAINT + RIDDLE OF THE SANDS + SEWERS OF GOLD + SHERLOCK HOLMES + THE SHINING +

SWEET WILLIAM + TARKA THE OTTER + THIEF OF BAGHDAD + THIRTY NINE STEPS + TOUCH OF THE SUN +

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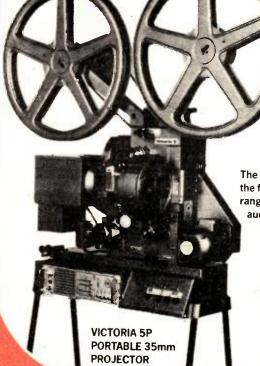
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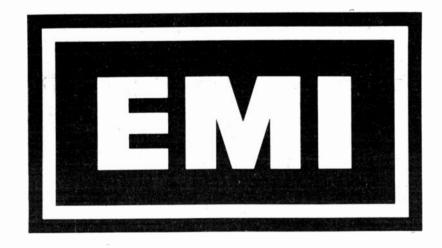
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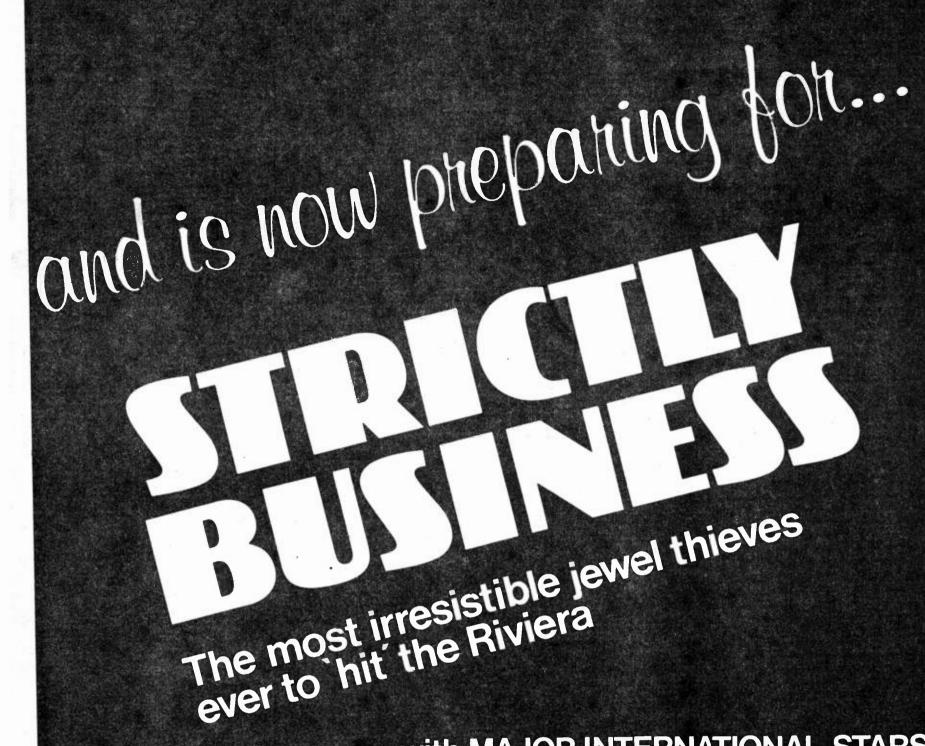
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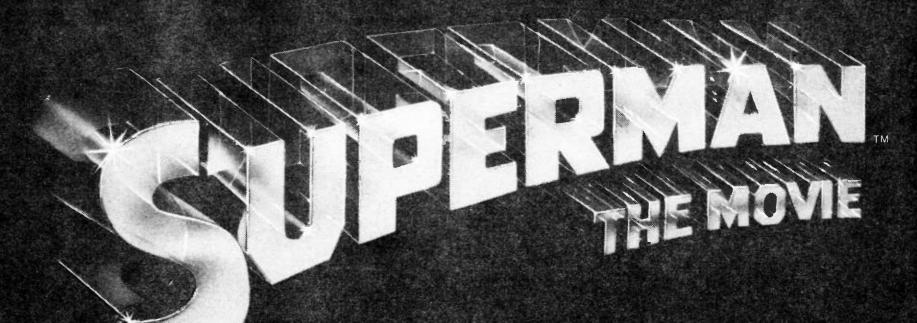
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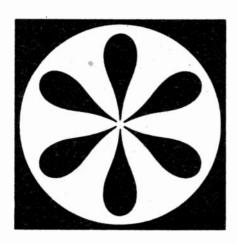
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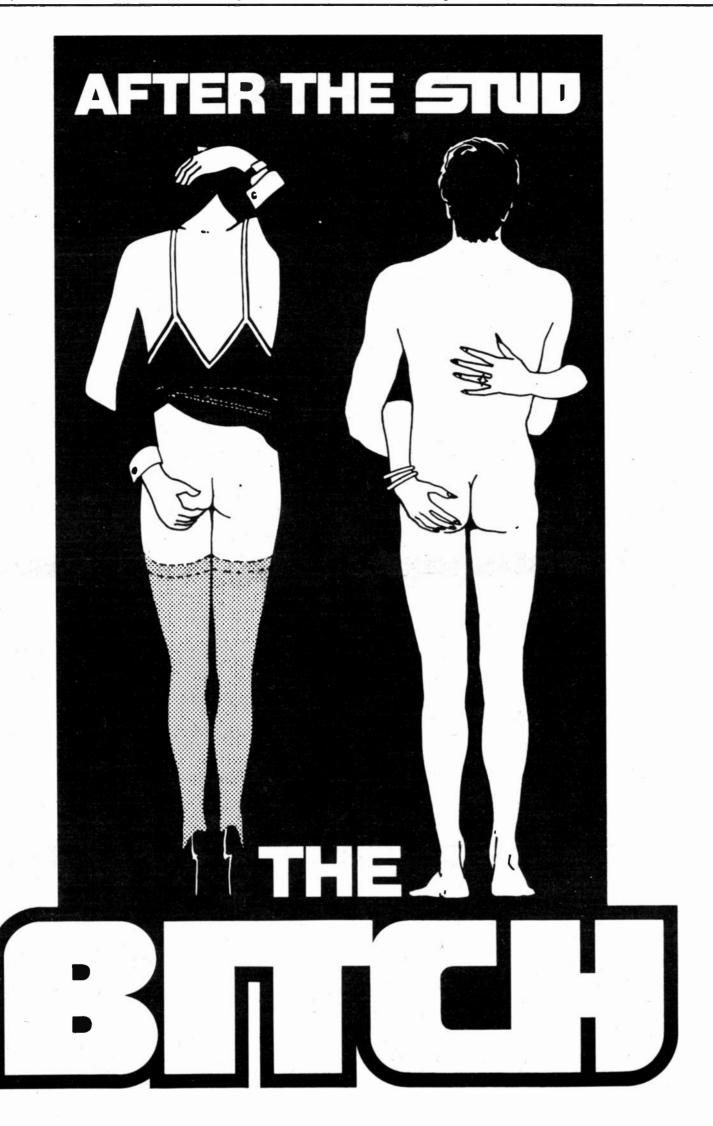


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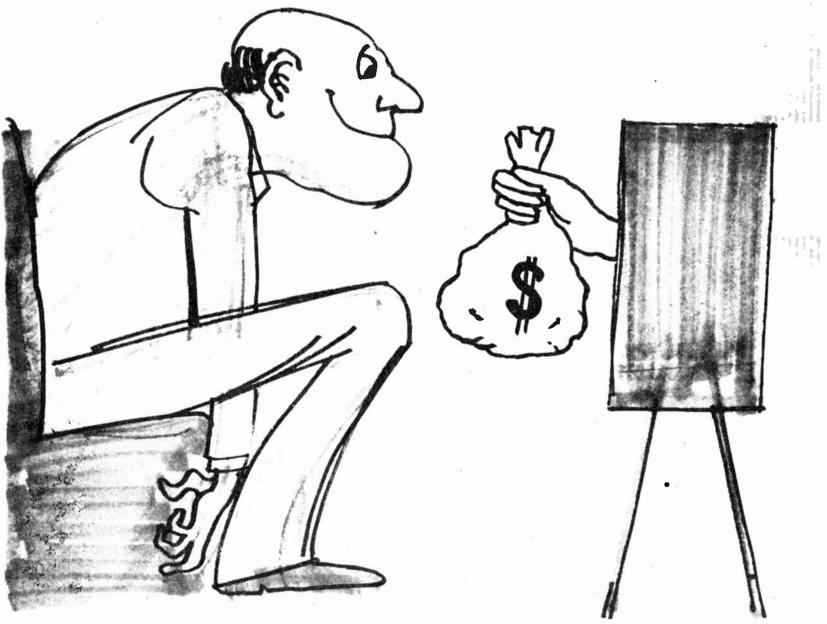
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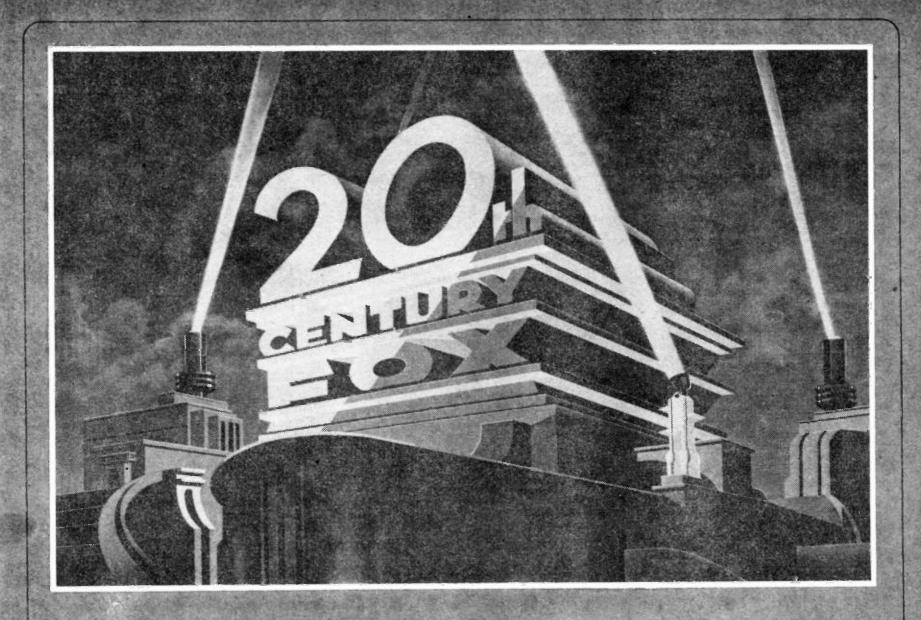
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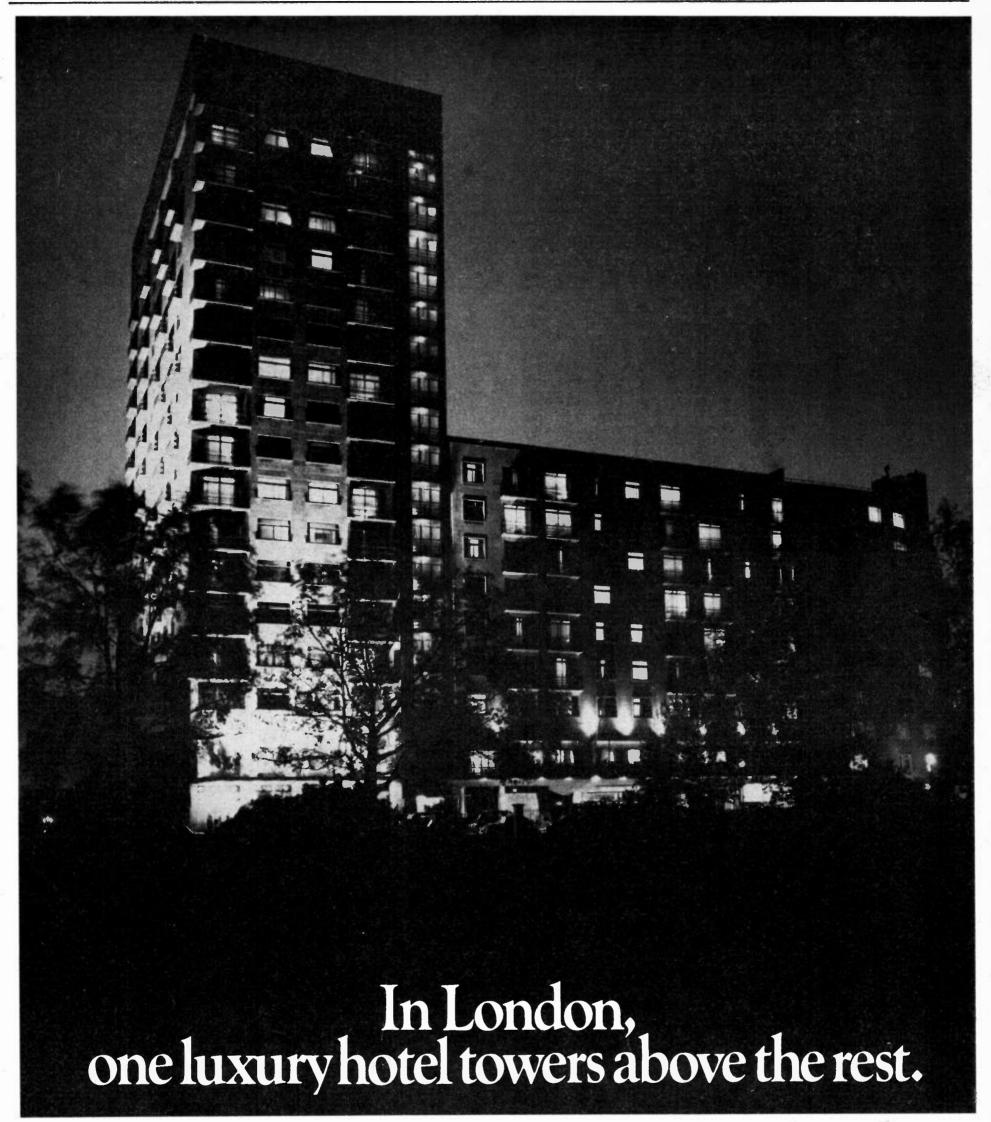
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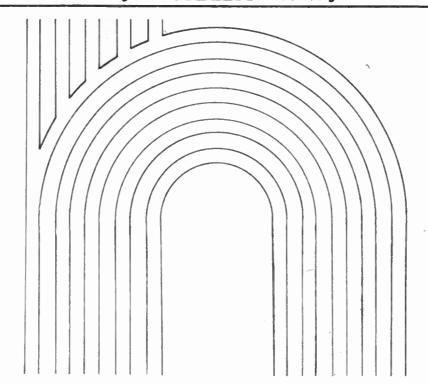
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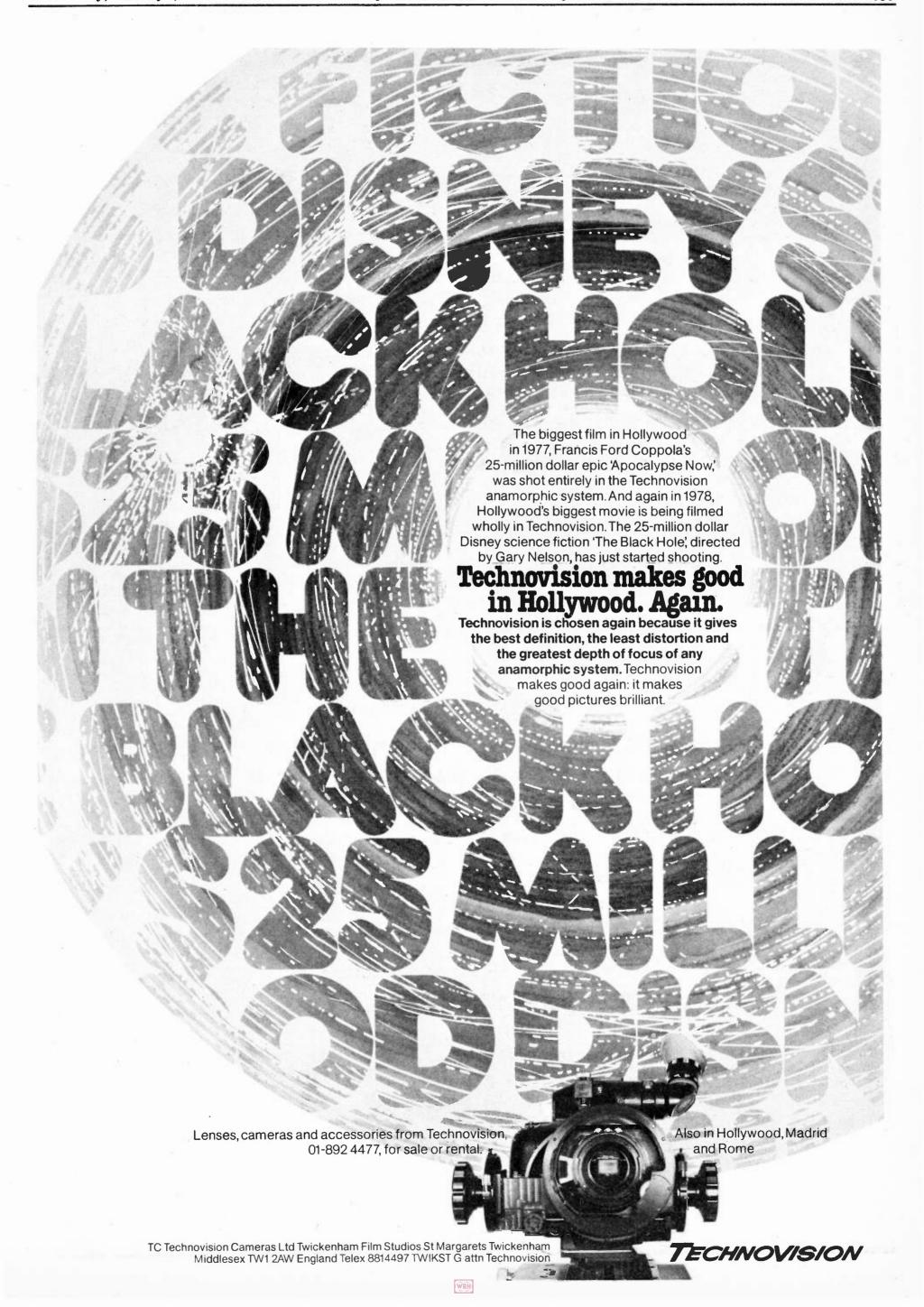
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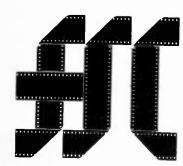
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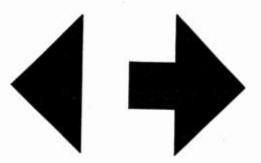


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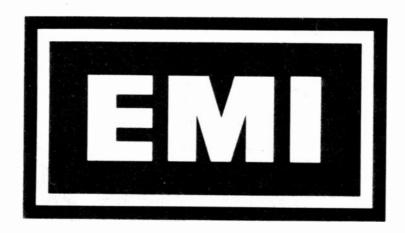
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#### **Animation In Britain**

(Continued from page 99)

nearly 25 years of prestige, it not | ads, do not appeal to Godfrey. Two always profit, from entertainment collaborations with Grange Calshorts is Bob Godfrey. His Movie Emporium is sustained by combarb" and "Noah And Nelly In Skymercials and educational con- lark," left him shy of the comprotracts with clients in Kuwait, Saudi mise necessary to fit tv budgets. Arabia, Kenya and Nigeria, "which just roll in and save us touting here.

Godfrey has made over a dozen his backers. pix of his own since 1954, including socalled sextoons, "Henry 9 'Til 5" and "Kama Sutra Rides Again." which have made money, and "Great," which won an Oscar but has still to recoup its cost. Despite two more recent undertakings, "Dear Marjory Boobs" and "Instant Sex," Godfrey has resolved against making any more shorts aimed at theatrical supportprogramming because "distributors don't pay enough and the audience doesn't care.

At the same time expanding prospects in tv series, regarded as the goal by many animators here

Surprisingly, he has set his sights on full-length theatrical features as the way to satisfy both himself and

"Jumbo," musical designed for children, is fully storyboarded and scored through a loan from the National Film Development Fund, and the success of "Watership Down" tempts Godfrey to believe he can raise production finance of \$2,000,-000 minimum. The pic will catch the kids, he says, because at the moment Disney is their only animated fare. He adds that for features, US sales are crucial.

#### Left Side Of Map

Strong links with the left side of the map are maintained by Richard Williams, a British talent of world with ambitions to dilute the flow of repute who underlined the inter-

nationality of his company's busi- | fectionist, nothing less. ness by opening a Hollywood office in June, 1977. Per Williams' producer, Carl Gover, the London and L.A. studios see a heavy throughput of commercials to employ, among others, top veteran animators Art Babitt (ex-Disney) and BBC-TV Ken Harris (ex-Warners) on a feature now 14 years in the making. Currently titled "The Thief And The Cobbler," "the finest animated film the world has ever seen" (Williams' quote) consists to date of almost 60 minutes of rough animation, and forthcoming tomorrow. Offers from "Dick wants full control on story, copyright, everything,

Gover claims Williams turned own feature, and that Rosen's dead-Williams studio to a feature is per- latest, an 11-minute pic called "The

Working steadily towards features for a mass audience is Birmingham-born Ian Emes, a Halas protege whose Timeless Films is nourished on a diet of industrial pix and program titles for

hired brain of the music business' with "French Windows," a short which used Pink Floyd music, and then a film for the Floyd's "Dark Side Of The Moon" tour.

Next, Linda McCartney invited would take two-and-a-half-years to him to evolve a four-and-a-half complete if remaining finance was minute film around her song, "The Oriental Nightfish." Financed by Paramount and Warners have been | Paul McCartney's MPL Comresisted as interference, because munications, the film is getting theatrical exposure via worldwide pickup by EMI.

Emes, who has so far skirted the down an invitation from Rosen to commercials quicksand, admits make "Watership Down" because that cinema shorts are not lucrahe felt it would divert him from his tive, but resists tv as "diminishing the visual impact." Interested only lines would prevent him making the in cartoons as narrative entertainpicture his own way. Noting that the ment, he believes British ani-Disney classics took six years to mators too often see themselves in make ("Watership" took two), the Disney shadow, or simply as Gover avers that the attitude of the executors of the graphic art. Emes'

Beard," made for Boyd's Co. and Electronic Picture House, is a departure from music ties aimed squarely at the big screen.

TVC does not operate a U.S. office, but Coates refers to Murakami-Wolf-Swenson Films Inc. as "old friends" and endorses Emes became known as "the the importance of an American audience for entertainment material. He has made no theatrical forays since "Yellow Submarine," and cites as a particular problem facing full-length outings the fact that "there is no more than a handful of directors in the world capable of handling an animated feature.

#### Started As Producer

Rosen, not himself an animator. started as producer on "Watership Down," but took over direction as well after the late John Hubley left the project. His next film, "Plague Dogs," is a cartoon, and live-action helmer Steven Spielberg is reportedly considering one. But the supervisory roles on animated pix require exceptional skill and patience.

Mark Forstater, who produced cartoonist Gerald Scarfe's film for Pink Floyd's 1977 tour of U.S. and UK, describes the work as "like moving a mountain grain by grain.

Tv series, shunned by some, nonetheless provide an outlet for pragmatic animators anxious to feed their heads as well as their mouths. Animation is an essential ingredient of children's tv, and British cartoonery crops up on most tubes in the world.

Halas & Batchelor, formerly a jointly-owned subsidiary of ATV and Trident TV (two major commercial stations), and Thames TV (another) recently acquired Cosgrove-Hall Productions. Brian Cosgrove and Mark Hall retain up to 40 artists including freelancers at the CHP studio located in Manchester. and make no commercials at all.

They created a cartoon version of Captain Kremmen, brainchild of star-broadcaster Kenny Everett, and turn out 3-D puppet animation for kids' slots. Their latest film, a 40minute full animation telefeature based on Gerald Durrell's "The Talking Parcel," was networkaired on the day following Christ-

#### Bill Melendez Prod.

Bill Melendez Productions, based in California, puts about 45% of its business through its UK studio, per Melendez' son, Steve, who heads the operation this end. Melendez is currently flat out on "The Lion, The Witch And The Wardrobe," twohour special for Children's TV Workshop, due to be aired by CBS. April 1. He admits that the project, which will have been completed in nine months, "lies somewhere between full and limited animation.

But he values British animators for their ability to respect deadlines which, he says, avoids overworking the material and lends a spontaneious feel to the results. (Rosen claims he chose British artists for "Watership Down" because the story required style." But for "Plague Dogs" he is after "rich, exuberant movement," specialty of US animators.)

Production of "Lion, Witch, Wardrobe" is shared three ways, among Melendez' studio, TVC and Pegbar, Barcelona, Melendez observes a marked increase over the last few years in British studios' willingness to cooperate with each other, a view supported by both Halas and Coates, who see the lack of infighting in London as a sign that animation here has come of age.

Morale is up, and comparative costs are still down. Rosen appreciated arriving at the "Watership" studio at 7:30 a.m. to find his team already bent over their cels.



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# **UK Indie Distribs In Hot Race** For Offbeat Art House Product

which in recent years has unearthed a "huge minority audience," mostly aged between 16 and 25, for features shunned by the ma-

Figures are jealously guarded by these fierce competitors, whose other is rumored to have found physical expression on at least one occasion. But some 300-seater arthouses are regularly taking upwards of \$10,000 a week, and over the last two years have earned serious appraisal from American purveyors here. United Artists opted to open "Annie Hall" in four scattered minitheatres rather than found himself bidding against a BBC at least 10 times that figure to one West End showcase, with impressive results.

Mostly, though, the product which gets rival adrenalin systems

| ficult" than Woody Allen, and gen-"We stake out our territory like erally subtitled. Of 62 full-length ticats," says Andi Engel, one of Lon- tles in Engel's Artificial Eye comdon's independent distributors pany catalog, only nine have an English soundtrack, of which three are dubbed

After some years in distribution, Engel bowed his own theatre in 1977 Organization and converted at a violent animosity towards each cost of \$60,000. "I went all out to get the opening movie," he says, which was an Italian film by the Taviani bitter, reaction to BBC's acquisibrothers, "Padre Padrone."

# Paid A Lot

the film than he intended, partly because by the time the deal was finalized the pic had won the Cannes ported purchases at under \$20,000 Grand Prix, but mainly because he new, and well-financed contender in the arty lists, the BBC

The public broadcast service currently buys between 15 and 20 artpumping at festivals is more "dif- films a year, commonly including

sublicensing these to local distribs. rather different. But the BBC does This gives rise to complaints from admit it may be rocking the boat for some operators, who believe BBC's those working on very small profit presence in the marketplace pushes up prices. When BBC acquires a film, distribs say they are forced deals only, no advance. With print into a tougher deal for theatrical rights than they could have struck with the producer had BBC stayed out altogether.

BBC challenges the criticism as hypothetical, and asks rhetorically, which way should its responin north London, the Camden Plaza, sibility lie - to a distributor, or to a which he took over from the Rank tv audience of possibly 2,000,000, many of whom would not otherwise see a limited-interest pic?

(A contrasting, and even more tion of feature films comes from producer associations here, which lucci, Milos Forman and An-He confesses he paid far more for charge the broadcaster not with overpaying, but with offering only just enough to beat the distribs. Refor entertainment which would cost produce causes fury more readily substantiated than the arthousers' beef.)

Furthermore, BBC avers that when a distrib has tv rights which

theatrical rights in the deal and then | BBC wants to buy, the story is margins, who have been accustomed to picking up films on and subtitling costs soaring, the arrival on the scene of BBC's giltedged checkbook is an extra threat to low-enders in the league.

# **Quiet But Steady**

In the '60s, London's arthouse business was quiet but steady. Kenneth Rive (Gala Films) brought Truffaut pix to England, and Charles Cooper (Contemporary), Bill Pallanca (Connoisseur) and George Hoellering (Academy) traded on a growing audience acceptance of Bergman and Bertotonioni. Cooper, for whom "a hobby grew into a business," was often alone in the market for a film and could wait, years if necessary, until the terms were right. He saw a number of operators come and go, usually defecting in favor of more profitable porn.

As the director-cult grew, and continental helmers whose pix he (Continued on page 150)

TV Opposition (Continued from page 95),

Each country has fundamentally a similar pattern of cinema law and practice. Each country has its nationality qualifications and its subsidies based on those qualifications, for entitlement to automatic and selective aids - the selective ones based largely on up-front money which is furnished through government sources to help films which might otherwise be difficult to produce on purely commercial grounds

What is more, it is highly questionable as to whether these subsidies affect competition between industries of their respective countries.

Each film is a carefully conceived product intended to appeal to particular kind of market whether national or international. and one film hardly "competes" directly with another. Distortion of competition takes place when similar articles are being manufactured by different producers in different countries and one of them receives a subsidy which gives him a relative cost advantage over his competitors. These circumstances hardly relate to film production where each film is an individual creative work not comparable with other films, either nationally or internationally where quality and success are not dependent on cost.

Leaving aside for the moment the question of whether the national subsidies distort competition, where aid is given by individual countries, any restriction on the employment of labor based on nationality is fundamentally illegal under the Treaty of Rome. However, the Commission have recently indicated that it is permissible for national aid to be given in a country where the film is wholly or partly shot in studios situated in that country and also for the laboratory work to be done in that country. This is a departure from their previous view where they maintained that work could be done in any studio or laboratory within the Common Market.

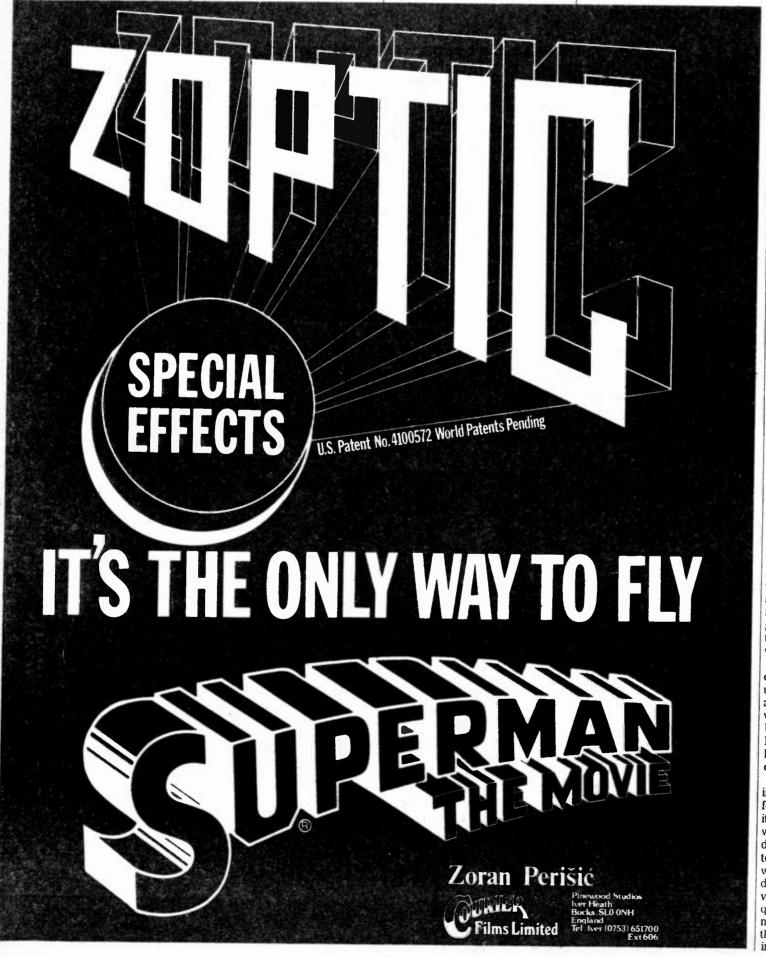
# **National Aid**

This supports the preservation of national aid but the question of nationality of the persons taking part has been opened up on cultural grounds by a further suggestion by the commission (subject to any dissenting argument from the Court of Justice) that there may be a specific cultural identity in certain creative productions.

It further suggests that in such cases the director and script writer are to be of the cultural sphere of the country granting the aid. They also add that "cultural identity might also be grounds for a requirement that at least one of the original versions of the film should be made in the language of the country granting the aid" Indeed one would think it strange if a national film was not made in its native language.

The introduction of cultural criteria may open up areas hitherto unthought of. It does in fact already appear in German law but quite where it could lead to so far as the U.K. is concerned is anyone's guess. Instead of simplifying our problems they may get mvre complicated than ever.

No doubt the Commission are trying to give us a lead on which to defend out national films but whether it is possible to differentiate between what qualifies as cultural and what does not may take a very long time to establish. Meantime the industry will continue to try to cope with its difficulties and hopefully can convince the Commission of the unequal struggle against state dominated television which after all this time is still not an accepted fact in Brussels



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**BRITAIN-FILMS** 

(Continued from page 95)

in or out of town. (2) On the same tangent, the law has been cracking down on extortionate tariffs for Coke and ice cream demanded by some street vendors. (3) Beware of fleecing generally. (In lieu of taxi from Heathrow, try the new subway line - much cheaper and often faster than cab.)

On another tangent, visitors to Stonehenge will now find those pre-historic rocks fenced off and the grounds policed. Seems too many vandals were leaving their mark. Vandals now operate extensively here, as the papers periodically spotlight. Rape and mugging are also growth industries, ditto racial conflict. Some once safe parks and woodlands no longer are, and that means in the "better" neighborhoods.

On the other hand, those random IRA terror bomb-

ings ended long ago and haven't resumed (at least in London) though some hotels and theatres still carry out random security checks.

**London Phones Quixotic** 

New technology has been promised, but meantime the telephone service remains quixotic. And expensive when measured against the trivial speaking time tuppence will buy you these days on a public phonecall. If the call figures to be a longie, better drop in a 10 pence coin straight off instead.

As tourism has boomed, so has the hotel business, with more of every kind from routine bed-andbreakfast joints to deluxe inns, such as the new Intercontinental at Hyde Park corner near the Hilton, Dorchester (now Arab-owned), etc. You won't normally find him there, but the proprietor of the Dorchester's newsstand is film writerdirector Bryan Forbes, who also has a bookshop in suburban Sur-

Holiday Inns, one at Marble Arch, also has several superb art galler- man, formerly at the Hampstead also has a newish unit in the Kensington area, as well as an outpost in plug. Stratford-on-Avon. Stratford remains an obvious big draw, likewise the Georgian town of Bath with great visual backdrops, whether its ancient Roman precincts, and the cathedral city of York, which in recent years has produced magnificent archaeological yields from the Roman and Norse periods.

A British 'Holocaust'

York was the site of an earlier Jewish holocaust, in the 12th century, which the town marked recently with an official rapprochement ceremony involving the chief rabbi of Britain. Such was York's ancient repute that to this day it can only account for four practicing Jews among its 60,000-plus inhabi-

Also a lively draw is Edinburgh, Scotland's cultural capital within hailing distance of the North Sea. A very congested place during the annual late August-early September festival of arts (drama, opera, music, films), but at any time an excellent place to shop for stylish Also among newish hotels are two worsteds and woollens. The town

the other about four miles north in ies worth the trip. And from there the lowlands of Hampstead. Hilton one can whistle-stop via British Rail

The Reek Of Drama

What all Britain offers, in fact, is dramatic or of the soft kind, for motion picture and television productions. Think back to Kubrick's "Barry Lyndon." Or the paintings of Turner and Constable.

If France is logical for touring gastronomes, Blighty should quench the hungriest theatre buff. The land is alive with the sound of Equity rep companies, some of them (Bristol Old Vic, Nottingham Playhouse) of a very distinguished order. A newer one reaping cheers is the Royal Exchange in Manchester, where Albert Finney has performed "Hamlet" and Vanessa Redgrave more recently won raves as Ibsen's "Lady From the Sea."

A detour to Scarborough on the Yorkshire coast may reward the visitor with a tryout of some new Alan Ayckbourn comedy. He also happens to be artistic director of the local theatre. A bit further up the coast is the former whaling port of Whitby, dripping with charm and Cook's base for those epic sea voy-

London's West End

As to legit, though, London's West them. End is the big apple, with more theatres than Broadway, and more productions at any one time as well. The town also has a lot of off-Broadway houses, known here as fringe or alternative theatre, one of which is the venerable Open Space headed by Charles Marowitz, a Yank expatriate and quondam Village Voice, N.Y., byliner. Another is the Almost Free lunchtime operation under Ed Berman, a Yank-turned-Briton. Another long-ago lammister from the U.S. is Michael Rud-

Theatre, now an associate director at the National Theatre, where to the ravishing Highlands. End of Peter Hall reigns as artistic supremo.

**Fresh Cinemas** 

London has a film house boom both new ones from scratch and "picture palace" conversions to multiplex sites. The old Carlton, for instance, which 20th-Fox peddled to the local Classic circuit, recently reopened as a classy triplex. Warner Bros.' Warner West End, a mere twin a few years ago, now has four screens. Ethnic circuits — Indian. Greek, etc. — have also burgeoned.

As to nightlife, discos are the growing vogue, but as yet no big smash like Manhattan's Studio 54, though at last report the latter was still trying to promote a local branch. Regine's is also on the brink of opening here. The conventional supperclub and bistro scene, however, rates a blah verdict. The top plusheries remain the brassy Talk of the Town (the old Hippodrome theatre) and the restaurant at the Savoy Hotel. There's a lively line in 'pub" entertainment, but angled more to local than tourist consumption. A number of nabe pubs go in for strippers and "drag" historic character - it was Capt. shows. Other pubs seems determined to maintain the old order. nothing noisier than dart boards and the buzz of conversation. Bless

> As always, the character of the capital's nightlife is influenced by those paternal licensing laws, also the fact that public transportation halts soon after midnight. What kind of a great city is this? For ravenous thirsts, on the other hand, there are those late-hours privateeries, also the gaming casinos. But again, bring money.

> Sabi Shabtai's original screenplay "Danger" has been acquired by producer Jim Katz.

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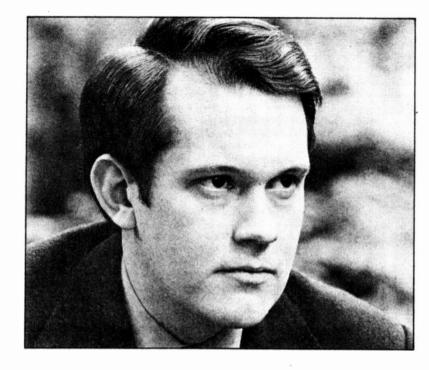
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# **U.K. Indie Distribs**

(Continued from page 146)

cinema hit the big time, he became halls could combine to form a soused to being outbid by heavier called third circuit, to supplement merchants. In the busier climate of the "duopoly" of EMI and Rank the '70s, he claims he is more in- chains. terested in increasing outlets than in making money.

for government betterment loans negligible. and tax relief for small theatres,

screened at his Paris Pullman | and believes independent provincial

The British Film Institute runs nearly 50 regional art film theatres, Secretary of the Independent derided by distribs as badly pub-Film Distributors' Assn., and active licized and amateurishly run (with in the newly-formed Assn. of volunteer labor). Outside London, it Specialist Cinemas, he is pitching is generally agreed, profits are still

Within the city, the heat started in one.

1974, when two New Yorkers, David and Barbara Stone, took over an ailing playoff cinema in West London and opened it as a showcase for cineaste-pix owned by their distribution company, Cinegate.

Their characteristically U.S. attitude to publicity pulled unheard-of audiences at the Gate cinema for German, Japanese and even modest English movies, and woke up the local trade to the commercial potential of culture.

The explosion which followed (London now has around 20 art screens) has been good for every-

# **National Finance Corp.**

(Continued from page 101)

tish Film Authority.

The Committee's Report on this subject, Proposals for the setting up of a British Film Authority, was published in January, 1978 and, although the government has accepted in principle the idea of an Authority and of a new fund, the necessary legislation is not expected until some time after the next general election.

# Replenish Funds

In these circumstances it is thought likely that the Government tent of, say, 5,000,000 pounds as an the new Australian cinema interim measure. Meanwhile, the an enterprising and well-known in- thority.

stitution and operating role of a Bri- dependent film exhibitor, and Mamoun Hassan, himself a filmmaker and in charge of film direction at the National Film School. Hassan has since been appointed managing director and takes up his duties in January 1979.

Hassan is likely to focus his attention upon the task of promoting and encouraging the development of an indigenous and characteristic British film-making endeavour, with a view to the production of films within reasonable budgetary limits and to their showing on as wide an international scale as possimay soon enact a short Bill to re- ble; and he no doubt has in mind the plenish the funds of NFFC to the ex- success at present being enjoyed by

The next few years are likely to be board of NFFC was for the first exciting and stimulating ones. I time augmented, in May 1978, by wish Hassan well and believe that two industry-related members ap- his regime can provide an imporpointed by the then Secretary of tant and influential runup to the es-State for Trade - Romaine Hart, tablishment of a British Film Au-

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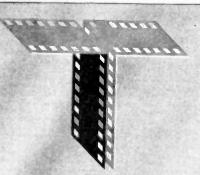
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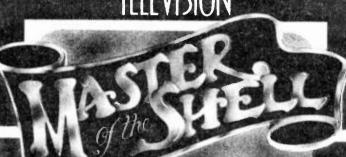
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# **Brit. Studio Facilities**

(Continued from page 98)

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# **Aussie Show Biz**

(Continued from page 101) prefer programs with commer-

In the music field some of the biggest promoters of concerts are British. Paul Dainty, who routed Rod Stewart, David Bowie among others is British born. And AGC-Paradine, who brought out Bob Dylan and Neil Diamond, is headed by cameras and accessories. Dollies. David Frost, Although the Bee Gees

formed their act in Australia, the Gibbs boys were in fact born in England; likewise, Olivia Newton-John spent her developmental years here but is of British birth.

Most of the Australian record labels have British artists in their catalog, and EMI (Australia) Ltd.. the local offshoot of the British giant, controls a healthy share of the record market. In publishing, most Aussie publishers have some association with their U.K. counterparts, and both Chappell and Boosey & Hawkes have branches here.

In a country of some 14,000,000 - Specialist most of whom are of British stock, it is to be expected that there are strong ties with Great Britain in most facets of life. And if a trend towards "Americanization" is to be discerned, it should not be interpreted as an alienation against what is still, after all, the fount of Australia's heritage, both cultural and political.

# Brit. Exhibition

(Continued from page 98)

day, a shorter working week and longer holidays, all of which add up to a necessity by Government and indeed by society, to acknowledge the necessity for the provision of satisfying leisure pursuits.

While there is little sign so far of government having acknowledged this problem, let alone set about means of dealing with it, the answer is bound to lie, to a very great extent, with the provision of leisure activities and it is up to the cinema industry to ensure that it plays its full part in that development.

The advent of micro-processors, automation and other methods of reducing the actual amount of work which has to be done by human labor, should not be deplored as an instrument of increasing unemployment, but should be welcomed.

# Show Biz In Brit.

(Continued from page 94)

longrun "Dirty Linen"), got a CBE, Commander of British Empire.

Lord Lew Grade's Associated

name — Associated Communications Corp. — to better reflect the company's conglomerated leisureentertainment activity ranging from live theatres, through tv film production to song publishing and recording.

# **Arabic Graffiti**

London sported a new phenomenon, to wit, Arabic graffiti, which is some kind of comment on the growing influence the Mideast is having on the West End. One such piece of wall scribbling was interpreted thusly: "I was into flagellation, necrophilia and bestiality until I realized I was flogging a dead horse.

Further facilitating the Broadway-West End flow, local legit impresarios Ray Cooney and Laurie Marsh bought the dormant Billy Rose Theatre in New York with plans to open it as the Trafalgar, an English theatre showcase. Meanwhile, Michael White, a prime importer of Broadway shows, sought to ensure his product line by investing direct into Yank productions.

# Lord Bernie's Farewell

Lord Bernard Delfont made his swansong presentation of the famed Royal Variety Performance after 20 years of putting the "royal command" show together for the native Royal Family. London Palladium boss Louis Benjamin inherits the honor.

United Artists' revolving door also proved well oiled with the departure of distribution boss Morris Young to Rank, the exit of his successor Anthony Williams-Jones to homeoffice in New York and the move-in of incumbent Jonathan Chissick from Australia. UA's longtime publicity boss Charles Berman turned in his stripes, too, to make way for Stephen Bankler-Jukes who took up his adpub duties

Rating as the year's fastest turnround of exec manpower was the move-in and move-out of Chris Towle as international film sales chief at the Rank Organization. He joined in June, ankled in November.

Cash-hunting independent producers took heart that the cautious Grand Metropolitan Hotels Deer Hunter.

Television Corp. adopted a new stumped up some risk coin for film production. Vehicle for this toe-inthe-water investment was a quickie Why Not Stay For Breakfast?" with its entire \$1,000,000 funding coming from Grand Met.

# Disk Biz

The British disk biz sales continued on its plateau despite a grabbag full of gimmicks and comeons such as multicolored vinyl platters and picture disks.

EMI Audio Visual division opened its distribution network for preprogrammed videocassette sales and brought the Germanbased Polygram group into partnership to gain market experience ready for next year's bow (hopefully) of the Video Disk.

The London Film Festival ground out on a depleted budget and to minimal effect sparking some serious trade thinking as how it can be hyped to higher impact. Could be that the British Academy of Film and Television Arts (BAFTA), gaining in prestige with its film and tv awards, will get into the act.

# **Concerts Costly**

In the concert field the annum was marked by a stiff rise in boxoffice prices not only in the swank London venues but throughout provincial situations where \$10 became the new norm for top ducats.

Film production divisions effectively vacated Wardour Street in favor of bases at studios be it Pinewood, Shepperton, Twickenham, Elstree or the newly opened Lee studios at Wembley. Film Row these days comprises mainly distribution or film sales brass.

EMI's leisure division - which operates niteries throughout the country and the swish Empire ballroom, Leicester Square - registered title to the World Disco Dance Championships which played off last month with contestants from 40 nations.

British-made features won the best showing in the U.S. in living memory with good openings "Midnight Express," Geese," "Watership Down," et al. Meanwhile the prolific ITC (Lew Grade) awaits its first critical hit in the U.S. while EMI appears to have its first U.S.-made winner in "The

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# IS BRITISH BROADCASTING 'INDEPENDENT'?

# The Next 5 Years: Leap Forward Eyed In Audio Visual

By DONALD MACLEAN (Managing Director, EMI Audio Visual Services)

London.

"Start of the Home Video revolution." I'm looking at a bunch of clippings from trade papers, all of them with that heading in one form or another. And all of them are nine years old - 1970 was a good year for getting the facts right and the time

Is anything different now? Could Variety reprint those reports, changing the names EVR and Cartrivision to VHS and Betamax? Almost. Would the optimism still be wrong? No. Here's why.

More than half-a-million American homes now have videocassette machines. Used mainly for timeshift viewing of broadcast tv, their owners also bought about 800,000 pre-recorded cassettes in 1978. Even exclusing the high proportion of pornography, "videograms" have already become a \$20-million business

Britain is 18 months behind the U.S. but trade is faster, as it was with color tv, possibly because twice as many machines are rented as are purchased. One company alone sold \$240,000 of VHS blank cassettes in November.

The Philips/MCA videodisk has just entered the U.S. marketplace, and the response to it is being monitored with extreme care by a wide range of interests worldwide. With years of anti-climax, another one might not be big news, but if the disk looks like flying — well, there's a long lineup with boarding-passes in one hand and fingers crossed in the

# **Advantages Cited**

EMI is working hard to earn a central place in whatever markets emerge for "software." The videodisk cannot record, but we believe that for pre-recorded material it has these decisive advantages:

- The player is cheaper
- 2. The disk is cheaper
- 3. Any place on the disk can be played with split-second precision
- 4. Wear is negligible
- 5. Sound is superb, and stereo

As the international video fraternity will confirm, for five years I've consistently forecast two things:

- That the videodisk, in the early '80s, will find its place alongside movies, tv, cable and cassettes: taking over some of their functions and creating its own new roles
- That the overall demand for AV software will increase significantly, and the emphasis will cnange from broadcast to narrowcast.

Motion pictures are getting the "Videogram" business started, and "Home Video" is entering the pattern of distribution of movies. Predictably it will, like broadcast tv, edge its way up that chart.

# **Looking Into The Future**

But 10 years into the Videogram era, I bet there won't be one theatrical film in the top 20 videodisk

The lifeblood of Home Video material will be subjects, and treatments of them, that so far do not exist in AV form. This is how it was with audio records, radio, tv every new medium started with

(Continued on page 156)

# WORRIES ABOUT GOVERNMENT INFLUENCE PERSIST

London. Of 150 countries in the UN, 30 have broadcasting not directly controlled by government, and the British Broadcasting Corp. is always foremost in proclaiming independence.

Since last July's British government white paper on broadcasting and, more recently, its granting the BBC less than asked for in licenses fee increases, broadcasters and media specialists have been presenting the BBC as "siege city" with government as the enemy at the gate.

A proposal to inject into the BBC structure management boards for television, radio and external broadcasting, with half of the personnel Home Office nominees, sets a precedent and gives government a significant grasp on the day-to-day running of the

Veteran broadcaster Grace Wyndham Goldie, a major influence in British postwar television for 20 years, told Variety that the boards were "a new revelation of the continuing influence of the Labor left" and, in particular, Energy Minister Tony Benn, primary author of Labor's 1976 policy document on the media, which the Annan Committee on the future of broadcasting rejected last March.

She linked the boards with government's proposal for an Open Broadcasting Authority (along with BBC and ITV), directly government financed, as further evidence of Labor's 1976 proposals newly surfacing.

Labor has also proposed the abolition of the BBC and ITV, to be replaced by a single Broadcasting Commission, again rejected by Annan, and last July a committee of MPs reporting on the Independent Broadcasting Authority, responsible for ITV, the network of independent television companies, proposed a new Ministry of Communications for all aspects of broadcasting, currently answerable to the Home Office.

**How Control Multiplies Itself** 

Opposed to both ideas, Wyndham Goldie said, "If you have a special minister it is bound to make for more and more control." These sentiments were echoed by BBC chairman Sir Michael Swann in an interview with this publication.

Broadcasters who've condemned management boards and limiting of BBC finance as a threat to independence have included former BBC executives Paul Fox, of ITV's Yorkshire Television, and Colin Shaw, IBA director of television.

BBC financial difficulties have been resulting in top

artists, executives and technicians defecting to greener financial grass of wealthier commercial television. With an annual license fee income around 300,000,000 pounds (for running two national tv networks, national and local radio), compared with ITV's anticipated 480,-000,000 pounds of advertising revenue this year, the BBC asked the Home Office for a second license fee increase in two years.

Asked to raise color tv licenses from 21 to 30 pounds and monotone from 9 to 12, Home Secretary Merlyn Rees granted increases of only 4 and 1, respectively with the BBC to ask for more in a year's time.

A furious BBC statement saw this as a "grave and growing danger that the independence of the BBC will be seen less and less as a reality," and the Guardian newspaper editorialized that the decision gave the BBC every reason not to step out of line.'

But Sir Michael Swann said he didn't see the oneyear license fee settlement as "a threat to keep us in order. If the government really wanted to be nasty to us over pay or anything else, they've plenty of ways of do-

But he admitted that financial uncertainty meant that capital investment couldn't be properly plannedand BBC television equipment is getting very old and it became less easy to plan longterm expensive programming.

Nor did he see the management boards as menacing, but a compromise between those in the British cabinet who want the BBC broken up into smaller units and those prepared to leave it alone.

He did agree with Wyndham Goldie that they could be the disguised emergence of the Labor left's objectives in broadcasting, for the boards got "a large bunch of outsiders quite a bit more into the system, which I think, in principle, is a bad thing.'

The BBC has countered with its own "program policy boards," whose operation, said Sir Michael, wouldn't be wholly different from what the government is proposing - with the primary difference that there would be no Home Office appointees on them.

What are the "realities" of broadcasting's independence from government in Britain?

The statutory powers of the Home Office are extensive. It can issue or withhold broadcasting licenses, control the number of channels and the way they operate. It has control over technical decisions relating

(Continued on page 156)

# 'Inside' The European Broadcasting Union

**By CHARLES CURRAN** 

(President, European Broadcasting Union, & Managing Director, Visnews Ltd.)

ly is a terrifying jungle.

London.

"EBU Clinches Moscow 1980 Deal." When that report came out on Oct. 5 everybody knew that the European Broadcasting Union had done it again, as for every Olympics since Mexico in 1970 and as for every World Football Cup since England in 1966. These were the first big Union deals in live television rights of major events.

It is well known that the EBU is a cooperative of West European broadcasters; that it runs three news exchanges daily, between almost all of its active members; that it arranges a massive flow of live sport between them throughout the year, including the major football and athletics events between teams in legislation currently before the representing the various European | United States Congress. countries. But these are only the obvious things.

The EBU runs its business through four committees - Television, Radio, Legal and Technical, The Television Committee, through its Sports and News Groups, runs the activities about which most is known. It could not do any of this without the work of the Legal and | never have worked if it had not been Technical Committees.

the Legal Committee has been building up a network of common practices and interpretations in copyright law which makes it possible for broadcasters in Europe to buy each other's programs, as well as those from outside the Continent

The EBU's lawyers have managed to make sense of it. Similarly, they have made rational agreements with the various international unions of performers, composers and writers. Most recently they have piloted through international diplomatic channels a convention which protects broadcast signals sent by satellite from piracy by those who would prefer not to pay for what they use. Without that protection no broadcaster could have been secure in engaging in satellite transmissions of any kind.

The protection is designed to be universal — not simply European. It is being embodied, for example,

strenuous efforts have been made to standardize international technical practices. There have been failures like that to secure a common color television system throughout Europe — but there have also been substantial successes.

The whole Union network could for the establishment of common For over a quarter of a century standards within the EBU. And sound-in-syncs (the system by which the sound signal can be transmitted within the vision bandwidth) is operating throughout the system because of EBU sponsorship of this BBC development.

The Technical Committee was and copyright law international responsible, too, for much of the

preparatory work on frequency allocation for satellite use, whether for direct broadcasting from satellites (DBS) or for the long awaited European communications satellite (ECS). (It is easy for the layman to confuse the two functions direct broadcasting and communications. The first may bring television directly into our homes from the satellite. The other is simply a method of exchanging signals between broadcasters.)

Because they were operating within a politically aware and program-oriented broadcasting union, the EBU's engineers knew that no agreement on satellite frequency allocation for direct-to-home broadcasting would be possible in In the Technical Committee berate trans-frontier broadcasting was renounced. That was the basis for the satellite frequency agreement in Geneva in 1977.

As for the communications satellite. it now looks as though it cannot take the place of the "core" terrestrial network between the major broadcasters of Western Europe, but that it could be useful for providing connections with the countries on the periphery of the sys-

Everything depends on whether the telecommunications authorities place their ground stations close to the broadcasting centres. If they do not, the system will be too costly.

(Continued on page 156)

# Trio Form Skippon To Serve As Video Liaison In Britain

By HAROLD MYERS

A video consultancy aimed at acting as the liaison between ad agencies, producers and distributors on the one hand, and the technical facility companies on the other. has been formed here under the name of Skippon Video Associates. Heading the new outfit are Tom Cook and his wife Jessica Skippon who moved here recently from New Zealand, and Ian Abrahams who, until he sold out a few month ago, operated Television International.

Cook, who is an American and at one time an associate director with CBS in New York, was, until last February, managing director of Vid Com Ltd. in Auckland, and has maintained links with that facility company by serving as its European and North American rep. Skippon was an assistant production manager and production coordinator on several major company features filmed on location in New York, before she went to New Zealand.

According to Cook, no two facility companies in the British video field have identical equipment, and as he views the situation, his company could perform a valuable function in directing the agency or the producer to the best shop for their particular needs, using the technical know-how the directors have acquired in various parts of the world.

Because of technological advances over the past couple of years, earlier problems such as line conversion have virtually been eliminated, thus making video virtually as versatile as film. And, Cook agrees, there are occasions when a blend of film and tape is justified.

**Hopping Around** 

Skippon, says Cook, is prepared to function in a variety of ways. As one example, he would serve as a director, standing in with a film director on video; alternatively, he could serve as director or consultant in cases in which an agency wanted to use its own production company. Another alternative would be for him to act as the liaison between the production company and the facility house.

Aside from its consultancy role, Skippon is planning to enter production and distribution for the nonbroadcast market, i.e., for videcassettes. It's contemplating teeing off with a musical package, and then, as trends in the home video market becomes more clearly defined, expanding into other areas.

Since ending his association with TVI, Abrahams has been functioning as an international financial consultant, but intends to free himself of most of his present commitments so that he can devote the major part of his time to being a working director at Skippon.

Incidentally, Skippon has been named European representatives for the Videotape Production Assn. of New York, and has been authorized to set up a similar organization in the U.K. Preliminary feelers have been put out, and the initial response is said to have been encouraging.

Columbus, O. - Dave Mylander, treasurer of WBBY-FM, is moving to WTVN-AM in a sales capacity.

# From The Horse's Mouth, A Guide Who's What At For Americans Who Have A Show U.K. Local Radio To Sell To British Indie Television

By KEN FLETCHER

(Author runs the ITV Network's Film Centre in London)

London.

commercial network is set up, while mentation with which young direcpaying tribute to the national gen- tors seek to express themselves. ius for compromise, poses a few The British, stubborn conservaproblems for the American voyager tives that we are, say what's the with a show to sell. The problems good of shooting against the light if have been eased in recent years by in consequence you can't see the ima degree of centralization aimed at age. And so on. giving a corporate structure to the slice of the country.

with the Network Purchasing Office, presided over by Leslie Hallimay be forgiven for thinking that his troubles are over. But there are badly scratched or sparkled. still one or two hurdles to surmount before he gets his hands on that essential part of his deal — the money.

First, he must provide a film print or VTR which measures up to the four chance of getting through. somewhat rigorous standards applied by the governing body of British commercial television, the IBA for an archival classification, Independent Broadcasting Authority (IBA)

a censorship code which, though liberal in many ways, has totted up and the hard men at IBA are grudgquite a casualty list in the past. And ing in their dispensations. third, if he expects to make future sales he should pay some attention | Film Centre supplies a report deto providing a reasonably sophisticated after-sales service for publicity, information and print liaison.

aspects of acquisitions made by the Purchasing Office are handled by and the British classify certain an organization given the slightly faults, and the management of the esoteric title of Independent Film Storage and Cleaning Ltd. but more establish a common set of terms generally known as the Film Centre (or "that bloody place at Acton" if a suffered unduly at the hands of the print assessors)

In addition, it functions as a storage, dispatch, collection and booking service for the commercial network. But from the distributors' point of view, its most important activity is the preview of his material and its consequent acceptance or rejection.

# **Common Causes Of Rejection**

The standards applied are abreal problems are just as likely to as in the '30s.

variation, excessive contrast and service again. degradation due to the reduction

that, a lot of American prints are inspected for damage each week. overcontrasted, overprinted, and, well, over here.

Britain and the U.S.A. America visiting firemen. likes colors bright and "punched The Centre is dashboard clearly in a darkened works.

| car. An American is much more The way in which the British likely to accept the urge to experi-

Another major cause of rejection 15 stations comprising the network, is physical damage, which is geneach serving a highly individual erally traceable to incorrect laboratory work or to a dirty or The distributors' first contact is deteriorated negative. These days, labs charge a great deal for their efforts and it seems to us a little unfair well, and having made a sale, he to be expected to pay for prints which are not synchronized, or are

> Despite all these problems, the bulk of the material we receive is accepted. The figures for 1978 indicate that a print has a three-in-

Where older material is concerned, it is possible to apply to the which quite simply means that its content is more important than its Second, his show must conform to technical deficiencies. The list of such films is, however, very short,

If a print has been rejected, the tailing the reasons and, of course, undertakes to return the rejected material from whence it came. One fruitful source of misunderstand-All the practical post-contractual ing lies in the differing nomenclature with which the Americans Film Centre is currently seeking to with the major American labs.

The procedure with accepted distributor feels that his product has prints is happily simple. They are processed (made up into 2,000-ft. reels, cleaned, canned and labeled) and the stations are advised of availability. The films are booked out to them on request and dispatched in good time for transmission. On return to the Centre, they are cleaned, inspected for damage and stored under laboratory conditions until further required.

Most of the prints in circulation have a hard life. Stations insert difmade for the age of the material or usually trim for timing purposes. the use of purchasing companies This is the reason why the British will make of it, or indeed whether generally insist on 35m prints. The the prints supplied are new or used. most fragile 16m copies simply do This may seem rather harsh but the not stay the course. As it is, the Film Centre is constantly seeking reoccur in something made in the '70s placement sections, reels, whole prints even, and usually it takes a An analysis of the most common long time before such orders are causes of rejection show that color met. So we are back to after-sales

At the present time, the Film RADIO HALLAM where necessary from original Centre is storing over 4,000 prints on M.D. — Bill MacDonald; P.D. widescreen images to the televis- behalf of the network. On average, Keith Skues. ion aperture, overwhelmingly head 250-300 prints a week are booked out, dispatched and collected. More During World War II there used than 60 hours of film are previewed to be a malicious English jibe that each week. More than three-American GIs were "oversexed, quarters of a million feet of film are overpaid and over here." To parody cleaned, over half-a-million feet are

On top of these basic services, the Centre acts as print-chaser, record-To be fair, there is not a lot that keeper, provider of information, a can be done about the faults collation point for all certifications enumerated, given the difference in (a guide to whatever time of day a viewing characteristics between film may be played) and host to

The Centre is situated approxiup"; Britain prefers a more muted mately halfway between London's image, preferably on low contrast West End and Heathrow Airport. stock. If a scene has no shadow Call and see us next time you are in detail, so be it, you say, that's the town. We guarantee you will learn a way it is. The British like to see the lot about how British television

The 1972 Sound Broadcasting Act broke nearly 50 years of BBC broadcasting monopoly in British radio. Altogether, 60 local stations were slated, of which 19 are already in operation, and nine more set to open soon. They are controlled by the Independent Broadcasting Authority, which also oversees the indie television stations, and financed out of advertising revenues.

With an aggregate audience of 17,000,000 listeners a week, and a 32% share in the areas they cover, the future looks bright for the commercial sound network.

Here is a guide to the stations currently operating:

Belfast

**DOWNTOWN RADIO** Managing Director - David Hannon; Program Director - Colin Lecky-Thompson.

Birmingham **BRMB RADIO** 

M.D.—David Pinnell; P.D. — John Russell.

**Bradford** 

PENNINE RADIO M.D. - Michael Boothroyd; P.D. -Stewart Francis.

Edinburgh

**RADIO FORTH** M.D. - Richard Findlay; P.D. -

Tom Steele. Glasgow

RADIO CLYDE M.D. - James Gordon; P.D. -Andy Park.

**Ipswich** RADIO ORWELL

M.D. - Donald Brooks; P.D. -Bernard Mulhern.

Liverpool

M.D. — Terry Smith; P.D. — David Maker.

London

CAPITAL RADIO M.D. - John Whitney; P.D. - Aiden Day, John Whitney

LONDON BROADCASTING CO. M.D. — Patrick Gallagher; P.D. Keith Belcher, John Wellington.

Manchester

PICCADILLY RADIO M.D. - Philip Birch; P.D. - Colin Walters.

Nottingham

RADIO TRENT M.D. — Dennis Maitland; P.D. — Neil Spence.

Plymouth PLYMOUTH SOUND

solute, i.e., no differentiation is ferent commercial breaks, and M.D.- Bob Hussell; P.D. - David Bassett.

**Portsmouth** 

RADIO VICTORY M.D. - Guy Paine; P.D. - Jack McLaughlin.

Reading THAMES VALLEY BROAD-**CASTING** 

 Christopher Yates; P.D. M.D. -Neil Ffrench-Blake.

Sheffield & Rotherham

SWANSEA SOUND M.D. - Charles Braham; P.D. -

Colin Mason. Teeside

RADIO TEES M.D. - John Bradford; P.D. - Bob Hopton

Tyne/Wear

**METRO RADIO** M.D. - Neil Robinson; P.D. - Mic Johnson.

Wolverhampton/Black Country **BEACON RADIO** 

M.D. - Jay Oliver; P.D. - Allen MacKenzie.

Indianapolis - Garry Eaves named sales manager for radio

# **Regional Structure Of ITV**

Whereas BBC Television is a centralized two-channel network, Independent (commercial) Television in the U.K. comprises 15 regional stations. They are franchised by the Independent Broadcasting Authority to provide program service in 14 separate areas of the country - London is served by two companies. Thames Television and London Weekend, on a split-week basis.

The five largest ITV companies — ATV Network, Granada, London Weekend, Thames and Yorkshire - regularly produce programs which constitute the central core of ITV schedules throughout the U.K. But ITV's regional system enables viewers in each separate area to receive a range of programs made specifically for a region. At the same time all shows are made available to the whole network.

# **ITV'S REGIONAL PATTERN**

Area	Company		n Coverage
		(Add 000)	Jictar AGB
The Borders & Isle of Man	Border Telev	ision	532
Central Scotland	Scottish Telev	vision	3,834
Channel Islands	Channel Tele	vision	114
East of England	Anglia Televi	sion	3,731
Lancashire	Granada Tele	evision	7,476
London	Thames Tele	vision	12,221
	(weekdays to	7 p.m. Frida	ay)
	London Week	tend	
,	Television (w	eekends fro	m
	7 p.m. Friday	7)	
Midlands	ATV Networl	k	8,845
North East England	Tyne Tees Te	elevision	2,510
North East Scotland	Grampian Te	elevision	1,056
Northern Ireland	Ulster Televi	sion	1,421
South of England	Southern Tele	evision	4,519
South West England	Westward Te	elevision	1,558
Wales and West of England	HTV		4,288
Yorkshire	Yorkshire Te	elevision	6,378

# **Ratings In British Television**

of the rating numbers garnered by either metered homes (Jictar) or aided-recall (BBC) to give an indication of the national viewing headcount. Less publicized but equally important to broadcasters is the "satisfaction" rating which relates tional top 20 Jictars. to consumer appreciation of programs. And in this department the "least worst" vid medium seems to be developing problems.

Recent research compiled for the quarterly bulletin of the BBC's audience research department tells the

> **Public Satisfaction with BBC Programs**

Range: +100 to	<b>—</b> 100.	
Te	levision	Radio
1960	64	69
1961	64	69
1962	61	69
1963	59	★ 68
1964	54	66
1965	54	66
1966	55	64
1967	54	59
1968	56	64
1969	54	64
1971	54	66
1972	55	67
1973	54	69
1974	50	69
1975	49	68
1976	49	68
1977	45	67
Jan-March 1978	3 42*	66
April-June 1978	37*	65

Lowest satisfaction rating ever recorded for this quarter of the year. It will be noted that BBC Radio

has not fallen appreciably on the satisfaction scale in the past 18 years, though volume listening has been eroded by the increasing amount of tv airtime.

**Reaction Index** 

The falloff of program appreciation at the tv network is, of course, an overall reaction. Specific programs can still achieve high numbers on the so-called Reaction Index (RI).

In the present season, for example, BBC's primetime Saturday show "All Creatures Great And Small" scored an RI of 83 (out of 100); "The Voyage of Charles Darwin" was also consistently high with RI's in the 80s, ditto the animal show 'The World About Us.

Other high satisfaction items included "An Evening with The Royal | ently topped that figure this fall.

Much play is made domestically show "Connections" (80), the midweek Sportsnight show (80), Delia Smith's Cookery Show (80) and a docu on deep sea diving from the "Horizon" series (80). Needless to say, such high-interest shows are seldom, if ever, a feature of the na-

> Increasingly, the commercial network, which lives by the number of heads that can be delivered to advertisers, is paying attention to the RI ratings as this is the period of their run-up to the license renewals. Prestige, along with well appreciated shows, score brownie points with the licensing authority, the IBA.

Ian Trethowan (Director Gen-

Alasdair Milne (Managing Director and Program Controller, tv). Billy Cotton Jr. (Controller, BBC-

Brian Wenham (Controller, BBC-2)

Shaun Sutton (Head of Drama). James Gilbert (Head of Light Entertainment).

Andrew Todd (Head of News and Current Affairs). Richard Cawston (Head of Docu-

mentaries). Humphrey Burton (Head of Mu-

sic and Arts). Edward Barnes (Head of Chil-

dren's Programs). Alan Hart (Head of Sport). Bryon Parkin (Head

terprises). Gunnar Rugheimer (Head of

Purchased Programs). John Stringer (Head of Copro-

# Vidcassettes Multiply

Local estimators conclude from a number of sources that the number of videocassette machines in use hereabouts now exceeds that of 16m projectors.

Opinions vary, but it's felt by most that there are some 100,000 16m projectors operative in U.K. Vidcassette hardware sales appar-

# Revenues Of ITV In '77 And '78

(projected)

Following is a list of the total net advertising revenues of the Independent Television Companies for 1977 and 1978.

The revenues are those received by the companies after deductions of agency commissions and all discounts. The figures for December 1978 and the year 1978 are projected by Variety.

Total	\$584,778,764	\$702,436,258
	<u> </u>	(projected)
December	<b>\$</b> 56,634,452	\$62,400,000
November	\$67,397,075	<b>\$77,427,873</b>
October	<b>\$</b> 67,412,944	\$73,965,742
September	<b>\$51,908,469</b>	\$63,851,418
August	\$32,137,023	<b>\$47,542,304</b>
July	\$34,895,911	\$48,080,410
June	\$38,944,134	\$46,393,959
May	\$54,499,009	\$59,467,950
April	\$55,073,179	\$61,103,521
March	\$50,364,444	\$61,815,553
February	\$39,662,426	\$52,035,968
January	\$35,849,698	\$48,351,560
	1377	1978

# Flush & Competent, England's Regional Stations Eye Big Time

game to grow and develop program suppliers.

dice fall, i.e., whether the Tories win the next election (in spring per- and Southern TV went network with haps, but certainly not later than an ambitious tell-it-like-it-is October) or whether the current drama, "Spearhead," spotlighting Labor administration is returned, the modern British army. the regional indie outlets figure that up is the only way for them to go.

The Tories are committed to the idea of creating a second commercial network. If that happens, the indies will be looking to fill another 100 would be coming from the regional production centres around the country, which currently tend to get a national airing in off-peak slots

Incumbent premier Jim Callaghan is fixed on the idea of an Open Broadcast Authority to compete with the existing BBC and ITV networks. As laid out in the government's White Paper, such a broadcaster would be tantamount to a publisher in that it would take programs from a multiplicity of outside sources. And guess who is figuring to be prominent among the suppliers? The flush but frustrated provincial stations that claim their brass but which, by virtue of its creativity matches their booming specialized audience, is being conledgers and are just waiting for a chance to prove it.

Moreover, 1979 is the prelude year to license renewals and the fore a test tube for experiment and right sort of high profile is necessary (a) to ensure the licensing body, the Independent Broadcasting Authority, is not tempted to finger a station for not trying hard enough and (b) if new, profitable tv service areas are to be devised as rumored, they are seen to be worthy candidates for the running of same.

# The Non-Majors

Apart from the five so-called "network stations" - that is, the major-area broadcasters whose franchises are sufficiently richly loaded to allow them to produce the top-dollar shows for network broadcasting - there are four non-majors whose regional coverage has made them viable enough to make prestige shows of their own.

Originally, it was not intended that a Southern TV, and HTV, an Anglia TV and a Scottish TV should be challenging for primetime berths at home and for overseas program sales. But these stations are well fed and ambitious. What's more to the point, they are highly competent.

HTV, serving Wales and the West of England, has been tied in a problem.

London. | number of international copro-The struggle for some identity ductions, some sufficiently comabove and beyond a parochial one is pulsive as to secure network time. no longer merely an ego-trip for Anglia TV has become a household many of Britain's regional tv sta- name in tv circles around the globe tions: It is now part of a longterm because of its exhaustive "Survi-

Scottish TV got into the act with No matter which way the political the highclass dramatic miniseries "The Prime Of Miss Jean Brodie,"

# The Southern Example

Take Southern TV as a case in point. The Southampton-based station has produced 11 Glyndebourne operas (including three in one year) for national networking and interor so hours per week of primarily national layoff. That's a figure not indigenous product, much of which matched by BBC, which is noted for its enterprising approach to opera on the tube.

Southern is also infiltrating the national network on a regular basis by filling gaps left by the five major stations — for example the station is developing highclass kidvid using top writers, such as Keith Waterhouse and Willis Hall on moppet material ("Worzel Gummidge"); is to produce a drama on the Salvation Army for shoehorning into the so-called Sunday Godslot (between 5 p.m. and 7:30 p.m.).

Another assault will be on afternoon programming, which has been "neglected" by the network big strued by Southern as a "minority channel" within the present singlechannel ITV structure and theredevelopment.

# And 'The Gong Show'

Not all is esoteric, however. The station picked up "The Gong Show" for redevelopment in a British version, but then dumped it, having Charles Curran bluntly calls the failed to find a formula that was ac-ceptable to the network. Mean-headache is how to increase profit time, program controller Jeremy Wallington hit on the idea of a showcase series called "Star Treatment" in which aspiring but not yet established performers are given their own show format. Aim here was to create a series of pilots in hope of an all-network pickup of any series that might ensue.

The thrust of the regional stations towards bigger and better breaks for their shows domestically is also making them more conscious of the international market. Southern, for instance, has set up its own international sales company and is venturing more into film production, which is costly but more acceptable than vidtape in world markets.

As mentioned, money isn't the

# Respected Worldwide, BBC **Is Beleaguered At Home**

(Managing Director, BBC Television)

There's been a good deal written | cy and cost-consciousness un- | are proud and for which we are about the BBC's problems recently incidentally, problems that are largely not of our own making. About the fact that the license fee increase came too late, and being for one year only, casts a long shadow over the credibility of the license fee system as the agreed means of financing the BBC: we still have to see the government's detailed proposals for the future of broadcasting in Britain in its White Paper adopted and to see what comes out of its proposals under the damaging effects of the introduction of a government pay policy in 1975, as a result of which our staff are earning far less than their equivalents in the commercial companies (ITV) and are therefore leaving us in considerable numbers.

Indeed, the sharp contrast in the British television industry between private affluence and public squalor has never been more serious for the BBC than it is today. Because of these pay problems, and because of the government's relentless insistence on the 5% guideline, we have found ourselves facing a series of industrial problems which have made it impossible to carry on production in the normal way and so leading to an early closedown on both BBC-1 and BBC-2 and, more recently, to a growing number of blank screens ... blank, that is, except for the caption which tells the viewer that we are not able to broadcast the advertised program because of an industrial dispute arising from the government's pay

Global Prestige But ...
In fact, the BBC Television service has a fine record for efficien-

# Britain's Visnews Eyes U.S. Bureau

**Part Of Expansion** 

London.

Visnews, the London-based newsfilm agency with some 200 clients worldwide (and thus probably the biggest), is planning a fullfledged U.S. bureau, possibly this year . Outfit currently maintains a liaison desk at NBC News, N.Y., with which it has a reciprocal pact.

Visnews, which at the moment has only one electronic minicam unit, also hopes to stock up with two or three more per year until preponderantly converted to ENG. But that and other expansionist plans are either in a go-slow or hold pattern because of what chief exec Sir margins without pricing the firm out of business.

At the moment, Visnews grosses about \$10,000,000 a year, some \$7,-000,000 of that generated by the newsgathering-distribution side. the rest from the leasing of library footage (dating back to 1896) and a variety of production services such as producing "industrials" for such clients as Libya, Ethiopia and Saudi Arabia. Company also designed and supervised installation of a comprehensive film lab for the government of Nigeria. Not only money but goodwill accrues from such undertakings.

But the heart of the company is the hard news operation, which includes daily satellite feeds to the

(Continued on page 156)

paralleled among the world's leading broadcasting organizations. Their representatives come to Britain from all corners of the globe to find out how we organize these resources so efficiently. So, while we find ourselves the model for others abroad, we find considerable uncer-

I said that our problems were not of our making. In a sense, perhaps they are. Perhaps our fault is that we have become so efficient, so cost-conscious that it has been assumed that further cuts in our running costs could be made without major damage being caused to our program output.

tainty over our future at home, par-

ticularly in some political circles.

If you have already introduced the most efficient system for handling the highly complex, varied and costly resources on which television demands, there is little else you can do to economize without reducing the quantity or quality of programs.

The plain fact is that successive British governments have failed to finance the BBC as it needs to be financed and, indeed, as it should be financed as a world leader in the broadcasting field.

**Erosion of Staff** 

But let me state quite clearly that the BBC is not disintegrating. Neither I nor the Controllers of BBC-1 and BBC-2 intend to preside over the decline and fall of BBC Television. But the dangers we face are real, in particular we are losing some of our most talented and essential staff - staff in the videotape areas, in makeup and in our

praised worldwide cannot be made. And we are losing them because we cannot pay them the market rate which commercial television can.

It is ironic that the industrial action which has led to disruption of our transmitted programs is happening at a time when, despite our financial problems, the programs have rarely been stronger. As well as the essential bread and butter output of an impressively wide range of "ordinary" programs, we are seeing this winter some quite 'extraordinary' ones: Jonathan Miller's "the Body in Question"; the first six plays in the Shakespeare project; "The Voyage of Charles Darwin''; James Burke's "Connections" and we are soon to see David Attenborough's "Life on Earth.

# Recommendations

Our concern then is to maintain this level of excellence and to be granted a license fee which enables us to enrich the program output. I have said before that I think the level of repeats is too high and that we must reduce it.

I believe we should buy fewer imported programs for, frankly, some of those we are buying at present are just not good enough.

Above all, we need enough money and a guarantee of enough money in the future, to enable the effective financial, engineering and program planning that the world's leading broadcasting organization must employ if it is to retain the variety and quality of its output.

(The foregoing was written shortproduction offices; staff without ly before the BBC pay strike, setwhom the programs of which we tled with a 12.5% increase.)

# \*\*\*\*\*\*\*\*\*\*\*\*\*\*<mark>\*\*</mark> ‡Calls Britain's TV 'Least Worst': ‡ A Commentary On Its Traits

\***\*** 

London.

or was, that British is Best, a sweeping conceit embracing not only Wedgwood, Rolls-Royce, Burberry, the theatre, roast beef, etc., but also the British style of broadcasting. Critic Milton Shulman has another perspective, calling British video the world's "least worst," a semantic quibble not without withering point.

Inevitably, radio and tv here have more lows than highs, but the latter are sufficiently numerous and sparkling to warrant universal reverence and growing global popularity with both mass and class. Britain is second only to the U.S. as a programming supplier.

So How-Come?

duce the "least worst" is no more ity. mysterious than genetics, or the course of history, their's being rich in both drama and Drama, and in a sense of duty. Cultural inheritance clarifies much re today's standards and achievement. Broadcasting could be said to typify the English knack for compromise in that their medium falls somewhere between the excesses of arch capitalist on the one hand and state-controlled on the other.

Which touches on a touchy misconception that the uppercase British Broadcasting Corp. is stateowned, the very name possibly helping to confuse. It isn't. Direct form of patronage. taxation levied on set owners, not largesse from the federal treasury,

has always funded the company. An article of Anglo-Saxon faith is, What BBC is , is a royal-chartered original, the world's first public broadcaster.

# Control? Perish Idea!

Political "control" is pure myth, though political "influence" may be something else. The spirit of a Spiro Agnew hovers here too, no one would deny. If BBC bends, it's not so much to state as to the establishment (Anglican church, the crown, traditional values, etc.) to which it belongs.

Commercial video, a competitor since the mid-1950s, is likewise a striking compromise of its kind, being at once "free" in the sense peculiar to the American system, but also more comprehensively policed by and beholden to the regulating How and why they come to pro- Independent Broadcasting Author-

By contrast, BBC is beholden to no such power, only to its charter, the text of which obliges it, among other things, to strict impartiality though not Olympian neutrality with respect to right and wrong.

BBC is also obliged, implicity or otherwise, to act as conservator of national values and patron of the arts — witness not only the volume and variety of drama but the maintenance of eleven staff orchestras, which to some smacks of civil service. A host of quirky radio "talks" by academics and others, all of whom are duly paid, is another

BBC, which dates back to 1922, (Continued on page 156)

# How 'Independent' Is British Broadcasting?

to line-standards, cable-broadcasting, local tv and public feeling." radio stations, pay television etc.

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hands of government.

# Preventing 'Excessive Profits'

Payments can be imposed on commercial radio profits," and the Home Office can determine the fre- BBC, declared, "There could be no question about our quency, amount, nature and acceptance of commer- supporting the government in general ... since the BBC cial, and advertising rates — although this power has never been used.

Government can also direct what commercials can't government in the crisis too. be used, such as the present ban on cigaret commercials and on "advertising magazines.

Capital expenditure by the BBC and the IBA, though not the individual program contractors, can be fixed by government, and the Home Office is enpowered to control the hours of broadcasting time, and examine the accounts of the BBC and IBA. (In fact, in the winter of 1973-74 the government closed down broadcasting at on the fact that its governors are appointed by the 10:30 p.m. in the interests of fuel economy).

It's certainly not true to say that government powers the government of the day. over broadcasting haven't been used in the past. In 1927, the BBC was instructed not to broadcast matters more or less so, that "the Home Office thinks up names of political, industrial or religious controversy; a prohibition lifted a year later.

In July 1955, both the BBC and ITV were banned from broadcasting statements or discussions on political issues within 14 days of them being discussed in Parliament. This "14-day rule" was ultimately

The BBC was also directed, in July 1955, not to broadcast controversial political party broadcasts, other than those arranged in agreement with the

# **A Veto Power Never Exercised**

Much is made of the fact that, although the government has, in the terms of the BBC license and the IBA Act of 1973, power to ban the transmission of particular programs or material, this absolute veto has never been used. But its presence cannot be ignored.

The veto was close to being used in January 1972, when Conservative Home Secretary Reginald Maudling objected to a controversial BBC program on Northern Ireland, "The Question of Ulster," and in the 1956 Suez crisis Premier Anthony Eden considered taking over the BBC entirely.

because it's been unnecessary, that more significant quencies to broadcast what you like, so long as you pressure is operated by individual ministers and politicians rather than government.

In the Fifties, Lord Brookeborough, premier of Stormont, intervened and stopped an Ed Murrow interview in which actress Siobhan McKenna called IRA members "young idealists"; he also got an item on the Irish border situation dropped from a BBC "Tonight"

And the reluctant birth of a BBC Complaints Commission arose from Labor protestations about a 1970 BBC program on the lifestyle of former Labor cabinet members, called "Yesterday's Men."

# The Price of Independence

Critics of the existing broadcasting system claim obedience. And an earlier chairman of the BBC, Lord what people want gets done. Simon, admitted in 1947 that, "Quite apart from dismissing and replacing the governors, the government has complete control over the BBC, either by the issue of a new charter or, if necessary, by new legislation," and this applies equally to government powers over the

The BBC, the IBA and the program contractors are legally bound "to refrain from expressing their own opinions on current affairs or on matters of public

ensure that programs "maintain a high standard and a proper balance between information, education and

from 1964, acknowledging "the BBC's duty to treat controversial subjects with due impartiality and to ensure that, so far as possible, programs should not offend against good taste or decency, or be likely to enocurage crime and disorder, or be offensive to they get out of line.

Leap Forward In Next 5 Years

(Continued from page 153).

But often quoted is a statement made by the minister The amount of money to be used in broadcasting, by in charge of the Post Office to a government committee fixing the level of the license fee and of the levy paid by in 1923, that the BBC "could be as partisan as it pleases the program companies to the Exchequer, is also in the about economic or other questions," but if it was "I am quite sure that the license would never be renewed.'

Seventy-Third VARIETY Anniversary

# The Government, People & BBC

And in 1926, during Briatin's general strike, Lord contractors to prevent them making "excessive Reith, the director general and founding father of the is a national institution, and since the government in the crisis is acting for the people...the BBC is for the

> More recently, Chris Chataway, a Conservative Minister of Posts, in 1971, said that "no obligation of impartiality could absolve the broadcasting services from exercising their editorial judgment and from exercising it within the context and values of the society they are there to serve.'

> A part of the BBC's claim to independence is based Queen in Council, but in practice they are appointed by

> The BBC's Sir Michael Swann agreed that this was from a civil service list of 'the great and the good' and I am consulted as a matter of courtesy" and the final decision is left to the premier. Certainly the foreign Office is asked to suggest candidates.

> "I think if you are to be representative of society," he told *Variety*, "it is for the elected representatives to appoint you. So, in the beginning, they don't discuss it

He added, "It would be perfectly easy to push in people of one party or another, but I've never had the leading political parties. This ban was not lifted until feeling that they were thinking of this in political Sir Michael was himself appointed as chairman by Edward Heath when he was Conservative premier.

# Creature Of the Establishment?

The totality of government powers over broadcasting, including the government appointment of BBC governors and members of the IBA, plus the proposal of service management boards and piecemeal financing for the BBC, have reinforced the view of broadcasting's critics that the medium basically represents the Establishment and society's status

king over the BBC entirely.

As one critic has defined it: The state says to the Critics of broadcasting say the veto hasn't been used broadcasting institutions, "You may use these fremaintain standards of which we approve. These standards are those of the Establishment and are defined as impartiality and objectivity in factual coverage of political and social affairs and as good a taste in less contentious areas.'

Sir Michael denied that this was the position. "It isn't that the government says, 'Providing you behave we won't screw you.' I think society says that, in a subtle sort of way, where you have a free press and free media. It is simply that if broadcasting outraged too many people too much of the time, a degree of pressure would build up that would force the government to take

'That's how a free society works, and in a large that the price of "independence" has been eternal society of millions of people that is how the consensus of

# 'Pressure In Subtle Ways'

He rejected the idea of a conspiracy "with either a left or right-wing government endeavoring to get the BBC to support the status quo.

"If you are a monopoly like the BBC or IBA and get too far out of step with society you are liable to get into trouble, you are forced to set your own level sof impar-

tiality. He did admit, however, that "there are various subtle ways in which the government influences us," and, ITV is also legally required by the Television Act to as one unnamed ITV representattive told the Annan Committee, "You do get influence from certain government areas — usually very indirect, nothing so direct as a mandate to the  $\mathbb{IB} \mathsf{A}$  and from the  $\mathbb{IB} \mathsf{A}$  to the The BBC has a "self-imposed prescription," dating company, but pressure is brought to bear from time to time in subtle ways.'

All of which means, finally, that Britain's broadcasting institutions have independence, but one which is qualified by a varied assortment of state options if

> consider the relative strengths and weaknesses. Videodisks cannot have the immediacy of broadcast tv, which will increasingly concentrate on news. Children like to therefore, subjects which depend on

So what are the sensible guesses

about 1983? Present estimates of the Hanna-Barbera Australia home video software market range from \$150-million to \$5-billion. Let's just say that the first indications are encouraging and that well-informed opinion sees a major business ahead.

I expect the domestic tv set (with large, solid-state screen) and a miniaturized hi-fi amplifier and speakers to become the output components of an AV system — with the following options:

- Broadcast tuner/cable.
- Teletext decoder (for a limited supply of free broadcast information)
- Videocassettes (for time-shift viewing).
- Video disks (for pre-recorded programs and super-fi music). Programmable TV Games
- and Personal Computers. Viewdata (for almost un-

limited supply of information, and some two-way communi-

To a limited extent, all but the videodisk are available in Britain now. The main question seems to be whether the disk will miss its timeslot and be preempted by solid-state memories continually refreshed with data from satellites. That is a more elegant solution than pressing plastic and warehousing and shipping and buying and storing, etc. And of course it's technically pos-

# 'Inside' EBU

(Continued from page 153) -

EBU studies.

# **Battle On Tariffs**

Between them, the Legal and Technical Committees have conducted a continuing battle about the level of current satellite tariffs, and slowly they have come down more slowly than in the United States — and there must be more tariff-cutting if the broadcasters are to increase their traffic.

People ask, when they look at the EBU's activities, "Where is culture?" The EBU replies, "Did you see the first performance of Benjamin Britten's opera 'Owen Wingrave', sponsored entirely as an EBJ project? Or the live relay of 'Don Carlos' from La Scala?' Others will be forthcoming.

How many people know that the recent Philips recordings of previously unknown Haydn operas are based on an EBU initiative to produce them for broadcasting? And there is, every year, a series of EBU international concert relays to present works which would otherwise be unlikely to be heard.

The EBU is known to the public as the linchpin of negotiations for major events. More importantly, it has been the base for solidarity between the unions of broadcasting organizations in different continents. It is acknowledged by its sister organizations in the Socialist countries of Europe, in the Arab countries, in Africa, in Latin America, and in the Asia-Pacific area as the model for international broadcasting cooperation - not an insignificant achievement for "effete" European society at the latter end of the 20th century.

# Radio Strip On Energy

Washington.

D.C.-based FSS Productions is packaging for syndication on a daily five-minute radio show featuring tips on cutting home energy

The show will feature the voice of John Cameron Swayze, and will be penned by George B. Roscoe, author of "200 Ways to Save on Energy in the Home and Still be Combe offered in each segment.

# In Tie With Pic Prods.

Sydney.

Hanna-Barbera Australia and two of Australia's leading producers are combining to launch a new venture in the field of liveaction television production.

Neil Balnaves, Hanna-Barbera's man in Australia, has concluded a deal with the McElroy Bros. for the development of both tv product and theatrical films.

Hal McElroy will be charged with looking after that side of the new direction. He's signed an exclusive deal in which he will handle the development of new projects in an area new to Hanna-Barbera Down Under.

The idea is that the material he develops will play theatrically here and on the small screen in other markets. His twin brother Jim with whom he produced the top-grossing Aussie film to date, "Picnic At Hanging Rock," will act in a consultant capacity, but will continue to produce feature films outside the operation.

The major aim is to use the already established Hanna-Barbera name to move the company's well established with animated product in the U.S., the next logical move is into live-action.

Hanna-Barbera Australia is a 49% owned arm of the Yank concern, with the rest owned by the London-based Paul Hamlyn group. It is clear that the new branch will be the recipient of considerable support from its parent's publishing in-That, too, has emerged from the terests in the production company.

# **British TV Ratings**

(Continued from page 154)

evolved to the present day two tv and four radio networks, plus 20 local radio stations with more to come. The tv service was the first on a regular basis, commencing in '36 and suspending three years later for the duration of the war. Independent video (15 licensees constituting the ITV Network) was joined by independent radio in the early '70s, with 19 local AMers currently scattered around the country.

BBC as a royal-chartered corporation didn't happen until 1927. Before that it was the British Broadcasting Co., formed "at the invitation of the then Postmaster General by the principal manufacturers of wireless apparatus" who in turn appointed one John Reith to run the modest monopoly. Later, when "Co." switched to "Corp.," Reith was retained as supremo. It was this paternalistic Scottish Calvinist who set the public service tone that still bedrocks broadcasting in the U.K. Even commercial television pays a certain homage.

# Britain's Visnews

(Continued from page 155).

Gulf States, the Far East and to North and South America. Scheduled to begin in April is a fourth daily satellite feed, this one a trans-Pacific affair serviced for Visnews by

Visnews and UPITN are probably the two top international newsfilm suppliers, with CBS News as runnerup.

The British agency has reciprocal arrangements in the U.S. - not only with NBC but with PBS and the Independent Television News Assn. as well. Those ties tend to limit the company's scope for lining up additional American clients.

Bulk of Visnews clients are in the so-called Third World, and are catered to by carefully packaged feeds with an abundance of regional stories. Also on the client string are fortable." Individual handy tips will Moscow and Peking, along with most other Socialist bloc countries.

oped its own subjects and styles that gradually became its mainstream.

One field where videodisks should thrive is currently the province of publishing. The servicing of special minorities. interests is not a function for broad-

secondhand software, then devel- and stereo sound communicate more effectively than print alone. And if we lose "economies of scale" we're still in the business of mass marketing. There are a mass of

The effect of Home Video on other on. casting. But moving color pictures media is broadly predictable, if we

see the same story repeatedly they'll love the disk; adults do not narrative or surprise will be unattractive on disk, and increasingly sought for theatrical films. And so





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# THE CRACKER FACTORY (ABC)

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(CBS)

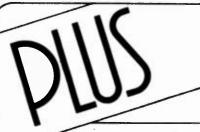
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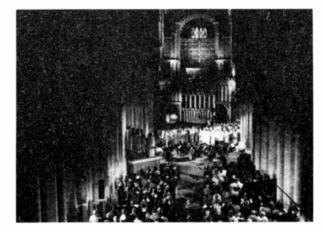
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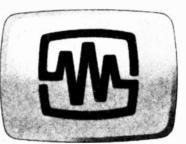
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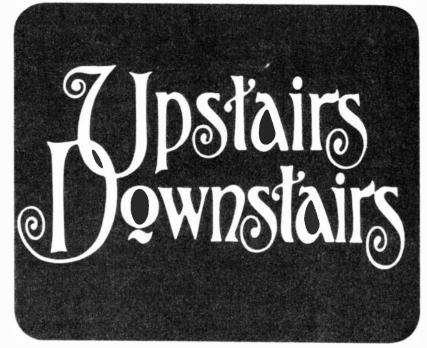
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# **Robert Paterson Diversifies:** Fiesta, Disks, Chat Show, Films \{ \}

London.

Robert Paterson, for many years number of associated activities in veloping television and feature proorder to give his company, Inter- jects. national Entertainment Ltd., across-the-board breadth in the

This is not to say that Paterson is vacating concert promotion. He repean tour for Barry Manilow and anticipates two or three such durable promotions per annum.

He is presently talking to Shirley Bassey and Benny Goodman about some selected European dates in the fall and spring respectively.

But the big venture for Paterson in his 1979 concert calender is the creation of the first outdoor country music fiesta at Lord Bath's stately Wiltshire home, Longleat. Set for June 30, the show will be toplined by Johnny Cash whom Paterson has firmed for the engagement.

The promoter is also negotiating with Kenny Rogers, Emmylou Harris, Tammy Wynette, Don Williams (who presently has a conflicting commitment), Jerry Lee Lewis, Charlie Rich, Crystal Gale and others.

Paterson has dubbed the show 'Longleat '79'' and intends to make it an annual bash. He estimates it will cost \$1,000,000 to stage, a tab which may escalate if he manages to get other acts — such as Slim Whitman, Dolly Parton, Charley Pride and Olivia Newton-John that he is hopeful of persuading to join the big shindig.

# **Tourist Authority Tie**

The British Tourist Authority Keith Prowse and an airline are associating with the promotion. Via the Prowse ticket agency, the Longleat tix will be on offer in the U.S. in a package with Wimbledon tennis and Ascot horserace ducats for prospective tourists. Altogether KP gives Paterson 1,500 sales outlets in the U.S. plus a further 500 in Eur-

To help defray the huge cost of erecting a stage and facilities for 250,000 people (the anticipated geter in which Paterson would be crowd at Longleat), Paterson will partnered with Lord Birkett. Writer promote a second concert at the noted beauty spot the following apparently, is fascinated by the weekend. No details yet, but it won't be the Bee Gees who, Paterson says, turned down his offer of \$2,-000,000 to play the date.

# 'Stage Door' Maxim

As to diversification, Paterson recalls agent Leslie Grade's advise "no matter how many onenighters you do most of the money walks out of the stage door." He is seeking to get a toehold in those kind of activities which pay off in royalties, thereby providing ongoing

Initially he is setting up a record duction arm (possibly with a major label) and a publishing com- research tracing history of musical up for the year, most will play Eurpany. Aim is to find and develop instruments from obscure origins singer-writer talent for lease tape deals. He is prepared to hire "two leading music trade executives" to run these affairs day to day.

Paterson is also moving into artists management and has pacted Diane Solomon as his first signee, in a natural corollary of his promotion effort.

In order to free himself "to become more creatively involved" with yet another field of diversification, Paterson has associated ning Jan. 8. with a young promoter, David Bainchaperoned him to the Coast on al ginning April 17.

familiarization trip.

Paterson's other new enterprise a leading concert promoter on the is International Entertainment British scene, is diversifying into a (Films) Ltd., a limb which is de-

# Lady Falkender Chat

Lady Falkender, formerly private secretary to Sir Harold Wilson, has agreed to host a chat show which Paterson will exec produce. cently set up a British and Euro- Six one hour specials are planned around figures of distinction who are not normally readily accessable to the media, as Paterson puts it. He emphasizes that the subjects of the Falkender shows will not be confined to British politicians but will be figures of international standing as the show will be aimed at a world market.

Among the feature films in the works is an original screenplay by writer-director David Wicks, as yet untitled, which is set in the southern states of the U.S. and climaxes in Las Vegas.

A second project is in association with Ed Sands (until recently president of EMI Films in Hollywood) and Larry Fitzgerald. This one is a true life yarn about a year in the life of American folk singer Tom Jans. Arnold Shulman may write it, says the Britisher.

# Filming A Book

Paterson has also acquired film rights to a new book, "Wilderness," by Michael Joseph, which he describes as a tough action adventure to be made on location in Australia. He's talking to the Queensland Film Commission and the Hoyts theatre chain about bankrolling and, he says, Robert Redford is reading it.

He figures the Wickes and the Wilderness" projects will both go

Another gleam in the promoter's eye is a James Mills tome, "One Just Man," for which Dino de Laurentiis has an offer of around \$350,-000 for film rights. Paterson is deciding whether to pick it up.

Fourth film subject on the development plate is "Uncle Ludwig" (Beethoven, that is), a low budon this one is Anthony Burgess who, composer's relationship with his nephew during the last five tragic years of his life. Paterson is pitching the Beethoven role to Richard Bur-

# Fine Work On 'Instruments'

Prof. Karl Geiringer of the U. of California has earlier published books on Bach, Brahms and Haydn. His latest work is "Instruments in The History of Western Music," from Oxford University Press, 1978, (318 pages, \$19.95 hardcover).

Work is major feat of scholarly up to present. It is richly illustrated with diagrams about instrument design, also early drawings and photographs of contemporary instruments. -Hitch.

# **UCLA Music Courses**

Hollywood.

Composer-arranger Eddy Lawrence Manson will teach another session of his film scoring class at UCLA Extension begin-

Lyricist Buddy Kaye will teach bridge, on a number of his concert two UCLA Extension classes in the promotions and Paterson recently subject for the spring quarter, be-

# ROCK PROMOTER SEZ: U.S. HAS COIN, U.K. THE PRESTIGE

By SIMON PERRY London.

"The disco trip? Disco music gets to the top of the pile when there's nothing else going on.

Top rock promoter Harvey Goldsmith, looking ahead to a year of tours by "old favorites," admits that | cause, promoters insist, people tend the British wave of creativity which crested in the '60s has ebbed in the '70s. But he still considers Britain the home of contemporary rock music.

Veteran at 33, Goldsmith currently mounts 40-odd tours a year. Since the Technicolour Dream at London's Alexandra Palace in 1967, he has consistently presented leading U.S. and U.K. acts under the banner of John Smith Entertainments and, since 1975, on his own. Last summer he brought Bob Dylan to Europe after a nine year absence, pulling audiences reportedly totalling 94,000 at six Earl's Court concerts, and an estimated 250,000 in the open air at Blackbushe Aerodrome.

"America is the money mar-et," he says, "where hit records are made. Britain is the prestige market: the creative pattern is set here." Citing Lynyrd Skynyrd, Van Halen and Manhattan Transfer as recent examples from his own stable, he claims acts can be built here which then go back to the U.S. armed with press credits and sell

# **Building An Act**

Building an act is not just renting halls and counting figures. "The chances are you won't even cover costs. You can lose \$200,000 on a 10-day tour in U.K." "Acceptance here is a springboard, not only to the U.S., but to Australia, the Far East, even Africa.'

While U.K. talent level may be down this decade, it's down in the States as well, he avers. Mushrooming disk successes in U.S. are the result of improved sales techniques. British artists have benefited too: Peter Frampton, Fleetwood Mac have sold millions of albums. but "their musical outlook is no different from 10 years ago." He wishes record companies would look at the overall sales picture and involve themselves more in live tours, but it seems "they can't cope mentally.

# **Punk Rock**

Punk rock is only interesting inasmuch as it provides an opportunity for some talented kids to get into music, he reckons. New Wave survivors will be musicians, not rebels. "But the ones that make it will be very big indeed." He tips Graham Parker, Boomtown Rats and the Stranglers as heading for "the monster league." At the end of the day it's entertainment that counts, not hype machinery.

With tours of Elton John, Queen and Joan Armatrading immediately in view. Goldsmith still notes the U.K.'s need for midsize rock venues, 5-10,000 seaters in key cities. Of the list of Yank bands lined one as well.

Besides music tours, Goldsmith is sending Scottish comic Billy Connolly on a 63-date U.K. trek this year as groundwork for a shot at the U.S. "It's time Britain had an interna-tional comedian," he says, "Bob Hope was about the last.'

**Bob Gooding** has joined Tomato Music as national promotion director, David Carrico as promotion consultant to the promotion and marketing departments. Both come from Private Stock, where Gooding was national albums promotion director and Carrico, promotion & artist development v.p.

# Concert Sites & Seating

The United Kingdom has more than 60 concert sites with seating capacity in excess of 1,000. It is a phenomenon of the British market that an act can play 20-30 engagements throughout the country benot to travel more than 10 miles to catch an attraction. This applies even in the major centers such as Manchester and Liverpool, which means an act can play in more than DEREK BLOCK PUTS one spot in the area.

Figures given in the following list are approximate and leading venues are collated under key cities.

LONDON	
Venue	Seats
Earl's Court	16,500
Wembley Arena	. 7,900
Olympia	. 7,500
Royal Albert Hall	. 7,000
Odeon, Hammersmith	
Rainbow	. 3,000
Royal Festival Hall	. 2,900
Wembley Conference Centre	. 2,700
Palladium	. 2,300
Theatre Royal, Drury	
Lane	. 2,300
Dominion Theatre	
Victoria Palace	. 1,550
BIRMINGHAM	
Hippodrome	. 1,900
Town Hall	. 1,900
MANCHESTER	
Free Trade Hall	. 2,500
Apollo Theatre	. 2,500
Apollo TheatreLIVERPOOL	
Empire Theatre	
BRISTOL	
Colston Hall	. 2,100
NEWCASTLE	,
	. 1.500
City Hall	,
Brighton Center	
Dome	2 100
DomeGLASGOW	. 2,100
Kelvin Hall	
King's Theatre	1 800
EDINBURGH	. 1,000
Usher Hall	2 500
DURIN	. 2,300

Royal Dublin Society . . . . . . 4,500

# A list of other halls follows: DeMontfort Hall, Leicester 2,500 Capitol, Cardiff 2,500 City Hall, Sheffield 2,400 Guildhall, Preston . . . . 2,400 Guildhall, Portsmouth . . . . 2,300 Hexagon, Reading .........2,200 Spa Royal Hall, Winter Gardens, Bournemouth ..... Leisure Centre, Gloucester . . . . . . . . . . . 2,000 Coventry Theatre, Coventry . . 2,000 St. George's Hall, Bradford . . . . . . . . . . . 1,900 Caird Hall, Dundee ........1,800 Capitol, Aberdeen . . . . . . . . 1,800 Fairfield Hall, Croydon . . . . . 1,800 Floral Hall. Empire Theatre, Sunderland . 1,750 Davenport Theatre, Wessex Hall, Poole . . . . . . 1,750 Congress Theatre, Eastbourne . . . . . . . . . 1,750 Gaumont, Southampton ....1,700 Southport Theatre. Southport . . . . . . 1,700 New Theatre, Oxford . . . . . 1,700 Festival Theatre, Paignton . . . 1,650 Grand Theatre, Leeds . . . . . 1,550 Gaumont, Ipswich ......1,500 Kerridge Hall, Cambridge . . . 1,500 Town Hall, Leeds ...........1,500

ABC, Peterborough . . . . . . 1,500

Thames Hall, Slough ......1,400

Royal Shakespeare Theatre.

Wolverhampton ......1,400

Stratford-upon-Avon . . . . 1,350

Brangwyn Hall, Swansea . . . 1,200

Civic Hall,

Central Hall, Chatham 1,200 Theatre Royal, Nottingham . 1,200 Town Hall, Southampton 1,100 Odeon, Taunton
Eden Court Theatre, Inverness

# **SHOW BIZ EGGS IN CORPORATE BASKET**

A feature of British show trade modus operandi is the tendency for mature companies to diversify into allied fields in order to create a great degree of self-sufficiency.

A classic case in point is the rapid six-year growth and development of concert promoter Derek Block into a corporate group embracing personal management, talent agency, disks and publishing to run alongside his ongoing concert promotion business.

"The Americans don't understand how such integrated companies can run ethically," says Block. "I tell them that if we didn't act properly we would fall victim to our competitors.'

Block says if he wants to tour one of the acts he manages he feels obliged to offer that act to other promoters. If they bid high, he has to bid even higher, he says, and the act gets the benefit. In that sense being manager, agent and promoter can work against the company.

Block, who reps the Morris office in West Europe for its variety artists, and has other strong links in the U.S. through which he imports into U.K. top American performers, is an example of a new breed promoter-agent who effectively challenges the show establishment hereabouts.

As others either fold or are absorbed by larger operations, Block has done some absorbing of his own and lays claim to be the most prolific promoter in the country. He has deliberately resisted approaches to be drawn into larger combines in order to maintain growth at the rate he determines, not at the behest of some corporate dictum from above.

# **Anchor Topper Ralfini** Departs Music Biz; Turns Film Coproducer

London.

Ian Ralfini, who at the end of last month quit as managing director of Anchor Records, U.K. subsidiary of ABC, will leave the business and the U.K. to head for Hollywood.

After a 20-year career in the industry with record companies Pye, MGM and WEA among others, pendently-financed film musical, entitled "Ice." with Shep

Budgeted at \$15,000,000, "Ice" is a love-story with the Olympics as background. Conceived by Tony Colton of Head, Hands & Feet, it concerns a romance between two skaters, a Russian girl and an American boy. Ralfini is rumored to be trying to secure former champion John Curry for the male lead.

Anchor director Sonny Damley is expected shortly to announce the future of the company, following discussions with parent ABC. Anchor's distribution deal with CBS expired at the year's end.

Robert D. Jacobs has been upped Assembly Rooms, Derby .... 1,200 to finance v.p. and treasurer of GRT Pier Theatre, Skegness . . . . 1,200 Corp. He formerly was controller Theatre Royal, Norwich . . . . 1,200 for the firm's marketing divisions.

# The Beatles Have Gone, But Int'l Music Hasn't Been Same Since British Wave Hit In Early '60s

"I Want To Hold Your Hand," came the short-lived Blind Faith. After a out late in 1963 and hit big early the stint with Americans Delaney & next year. The rock international Bonnie, Clapton formed Derek & music scene hasn't been without British stars since. It's difficult to picture pop music today without the Rolling Stones, Led Zeppelin, Who, Kinks or countless others.

Actually many of these young artists displayed American blues and rhythm & blues influences before such music was fully recognized in the U.S. Eric Burdon & The Animals and the Stones were in the forefront of groups drawing heavily on the blues. Late in 1977, Foghat, a newer combo whose membership includes alumni of Kim Simmonds' Savoy Brown, gave a New York concert, part of which consisted their backing such veteran bluesmen as Muddy Waters and John Lee Hooker.

The Beatles hit their famed lineup in 1962 when Ringo Starr became their drummer. First record in England was "Love Me Do," followed in quick order by "Please, Please Me," "She Loves You" and many others. The quartet disbanded in 1971, but the influence of the Liverpool combo continues. Paul McCartney is enjoying success as the leader of Wings. George Harrison also has toured the U.S. John Lennon and Starr still are major recording figures.

Liverpool also contributed other click acts to the English invasion including Gerry & The Pacemakers ("Don't Let the Sun Catch You Crying," "Ferry Cross the Mersey") Searchers ("Needles and Pins," "Don't Throw Your Love Away") Billy J. Kramer & The Dakotas ("I'll Keep You Satisfied," "Bad to Me"), Cilla Black ("You're My World") and others not as successful. Many, including the Beatles, Kramer and Black, were managed by the late Brian Epstein.

Rock soon branched out with such 1964 chart acts as the Kinks ("You Really Got Me," "All Day and All of the Night"), Hollies ("Just One Look"), Animals ("House of the Rising Sun," "I'm Crying"), Manfred Mann ("Doo Wah Diddy Dis-" "Sha La La"), Herman's Hermits ("I'm Into Something Good") and Peter & Gordon ("A World Without Love," "Nobody I Know").

One of the most influential of acts on today's rock scene was the Yardbirds, who grew out of the r&b field. Yardbirds' last three guitarists, Eric Clapton, Jeff Beck and Jimmy Page, still are in the forefront. Three other members, Keith Relf, James McCarty and Paul Samwell-Smith formed Renaissance. Relf was among the few musicians who were electrocuted on stage, his death occuring in 1976.

# **New Yardbirds**

formed the New with Robert Plant, John Bonham and John Paul Jones, a short-lived handle which, in 1968, became Led Zeppelin, who went on to dethrone the Beatles in U.K. polls. The group is due for a major American tour early this year. Led Zeppelin has formed its own label, Swan Song, whose roster has included Bad Company with members Simon Kivke and Paul Rodgers, ex of Free; Maggie Bell, ex of Stone The Crows, and The Pretty Things.

Clapton went on to John Mayall's Bluesbreakers before forming the Cream supergroup with Jack Bruce and Ginger Baker. When that combo disbanded in 1969, Clapton joined with Baker, Steve Winwood and

The Beatles' first American click, Rick Grech, ex of Family, to form The Dominoes. He's now out on his the way, is "Bicycle Race.

> The Jeff Beck Group included such luminaries as Rod Stewart and EMI, CBS, WEA Ron Wood, who left to join Small Faces, later the Faces. The Small Faces, who enjoyed success with 'Itchycoo Park,' needed new personnel after Steve Marriott left to join Humble Pie, the combo that included Peter Frampton, one of today's superstar Britishers. Also with Beck, at one time, was keyboardman Nicky Hopkins, most recently with Leo Sayer. Hopkins has recorded with the Rolling Stones, The Who and The Kinks.

# Mayall's Groups

Mayall's groups have been breeding grounds for some of the biggest rock names, including Clapton, John McVie and Mick Fleet-wood, founders of Fleetwood Mac; Hugh Flint, Mick Taylor, Peter Green, Bruce, Keefe Hartley, Harvey Mandell, Aynsley Dunbar and Jimmy McCulloch, the last of Small Faces and Faces. Taylor, who replaced Brian Jones in the Rolling Stones, has been succeeded by Ron Wood in that group.

In addition to Mayall, other top Manchester acts have been Ten Years After and the still performing Hollies. The latter's score of clicks includes "Bus Stop," "On a Carousel," "Stop, Stop, Stop," and their standard, "He Ain't Heavy, He's My Brother." Also active around Manchester was the Dave Clark Five, whose "Glad All Over" was the first of a string of biggies.

In addition to the Yardbirds, defunct groups whose members have had major influences are the Zombies, whose lineup included Rod Argent and Colin Blunstone and whose hits included "She's Not There" and "Time of the Season," and Them, whose best know alumnus is Van Morrison and whose "Gloria" is a rock standard. Another is Chicken Shack, whose membership included Paul Raymond, Andy Sylvester and Stan Webb, all later with Savoy Brown, and Christine Perfect, now in Fleetwood Mac as Christine McVie.

# **Alexis Korner**

Looming large via his famous alumni is Alexis Korner, who headed groups containing Charlie Watts, Mick Jagger and Keith Richard of the Rolling Stones, Eric Burdon of the Animals, Danny Thompson and Terry Cox of Pentangle; Dick Heckstall-Smith of Coliseum, Long John Baldry, Bruce and Bak-

Jagger and Richard, schoolboy friends from Dartford, joined with Watts, Jones and Bill Wyman to After the Yardbirds' demise, form The Rolling Stones in 1963. They cultivated a "bad boy to contrast with the cleaner Beatles image. With Andrew Oldham as manager, and blues and rhythm & blues as foundation the Stones have written an important chapter in rock music. "Satisfaction," "Jumping Jack Flash," "Honky Tonk Woman" and "Brown Sugar" are among their voluminous collection of standards. Last year was an auspicious one for the quintet. Their SRO American tour mixed stadium and arena dates with concerts in smaller theatres, an un-awards during the year, and are not necessarily 1978 releases. usual medley of venues.

# The Who

Last year wasn't as good for the EMI Who, who first clicked with "I Can't (Continued on page 180)

# Queen Rolls On

Queen's "We Are the Champions" has been converted by cleffer-producer Charlie Morrow to a faster-paced theme for Marx Toys Champion Bikes.

The acceleration was needed to keep time with footage of youths racing their bikes, which was by Harvey Herman of Herman & Rosney Enterprises. Herman also produced the spot at Quadrasonic Studios, N.Y. Queen's current hit, by

# Dominate U.K.'s Singles, LP Biz

EMI, CBS and WEA share nearly 50% of the singles market in the United Kingdom, and almost 45% of he LP market.

British Phonograph Industry Ltd. statistics for 1977 reveal the extent of domination by the three biggies, and also show that only 18 companies grab more than a 1% share in singles, 17 in LPs. The rest of BPI's membership (about 100 companies) scuffles for remaining 51/2% of singles revenue, and less than 1/2% of LP sales.

Retail disk sales for the year toalled \$544,000,000.

Following are the market shares for the top companies in 1977 in single and full-priced LP sales.

Labei	Singles	LPS
EMI	17.5%	18.5%
CBS	16.8%	12.5%
WEA	12.2%	12.6%
RCA	6.8%	6.5%
Pye	5.9%	3.3%
Phonogram	5.7%	6.0%
Polydor	5.7%	7.4%
United Artists	4.3%	4.1%
Private Stock	2.9%	_
Arista	2.8%	1.0%
A & M	2.5%	2.7%
Anchor	2.0%	1.5%
Chrysalis	2.0%	1.7%
Island	1.9%	2.9%
Creole	1.8%	_
Virgin	1.5%	1.7%
Decca	1.1%	5.4%
Magnet	1.1%	
Others	5.5%	7.4%

Jorge Alberto Pino has been named international product development manager at RCA Records. He previously was international marketing specialist for the

# British Disk Biz Plugs Into TV For Ad Drives; '78 Total **Could Climb To \$30-Million**

# **VIRGIN RECORDS SUES WB OVER BEEFHEART**

London-based Virgin Records has filed a breach of contract suit against Warner Bros. Records and artist Don Van Vliet, who performs as Captain Beefheart, in L.A. Superior Court.

According to the action, Virgin pacted with Hollywood-based A. Dimartino Prods. in March, 1974, to deliver a series of Van Vliet LPs over a three-year period, with a one-year additional option. Virgin claims Van Vliet did not deliver the required number of LPs from 1975-

Warner Bros., suit claims, induced Van Vliet to breach the pact by signing him to record for that label. Diskery issued a new Captain Beefheart LP earlier this fall.

# London Palladium **Exits Concert Biz** For A Show Policy

The London Palladium, for the past couple of years resurrected as national headliners, is to undergo a

After many months of renting out his own short concert seasons -Benjamin thinks that the likelihood of filling the place with top attrac- at an appropriate price. tions throughout '79 is remote because it is too soon to repeat for those who've played there recently top drawers.

The new strategy is to give the house over to longrunning shows. First in is the Palladium's own venture, a pantomime starring Danny La Rue, a female impersonator of strong local appeal. As from June the Palladium stages Yul Brynner in a retread of "The King And I."

Move robs the West End of a (Continued on page 180)

# The British music industry spent

\$25,000,000 to plug records, cassettes and cartridges on tv during the 12-month period ended November last year. With an exceptionally high number of Christmas campaigns taken into account (over 50 in December), the final 1978 figure is likely to approach \$30,000,000.

The tube pulled at least 40% more revenue from record companies last year than in 1977, when expenditure totalled less than \$18,-500,000.

The numbers now attached to tv promotion budgets have caused some consternation among independent labels. TV spots soak up marketing funds mainly on established material, and major companies now match the pace set by merchandisers like K-Tel and Arcade. Some smaller companies fear that opportunities to break new acts will be washed away in the tidal wave of "Greatest Hits."

Pressure from tv may be reflected in an equally sharp increase last year in press advertising. Here, although the numbers involved were smaller, a 40% rise in disk ads over 1977 was also recorded by a research company.

Media Expenditure Analysis Ltd. (MEAL) monitors the U.K. coma deluxe concert situation for inter- mercial tv network, and employs some 40 workers to count and meapolicy shift this year, according to its managing director, Louis Benpapers and periodicals. Rate card information is stored in computer which, from ty spot timings and the vaude flagship — or mounting press ad details, assesses expenditure brand by brand. MEAL publishes statistics monthly, available

Over the last six years diskeries' tv promotion budgets have rocketed by 750%, from a mere \$3,000,and there's not a limitless supply of 000 total in 1972. Current expenditure is outstripped only by beer, which in 1977 received a heady \$36,-000,000 worth of tv plugs, nearly wice the figure for records.

> But the biggest leap this decade has been made by audio equipment manufacturers, who spent 7,000% more in 1977 than in 1970.

> Press advertising is dominated by corporate ads, which in 1977 took \$25,000,000 worth of space. Cinemas and theatres have performed quite steadily on paper, spending just under \$7,000,000. But use of the tube — significant poacher of their audiences — has jumped a dramatic 2,800% in the '70s, and upstaged this figure.

> Last year's 40% music biz cres-

With Lorenz In Dayton Dayton.

Norman Luboff, choral director has signed with Lorenz Industries here to move his Walton Music Corp. from New York to Dayton, where the Lorenz firm will handle printing, warehousing, shipping, advance billing, etc.

Lorenz is one of the 10 largest music publishers in the nation, and one of the few to do its:own printing. Geoff Lorenz, with his brother, Steve, represents the fourth generation of the family to operate the business, founded in 1890.

Melville B. Nimmer, copyright attorney, will discuss the new copyright law Jan. 9 at the luncheon meeting of the Assn. of Independent Music Publishers, Los Angeles.

# U.K. Gold & Platinum Disks

With figures for 1978 not yet fully accounted for, comparison of 1978 record sales with the previous year can only be guesswork. Final results, however, are likely to show an increased number of platinum singles, but cendo meant press ads for disks a significant drop in platinum LPs. (Listings below cover January through turned in a total of \$9,000,000. November).

Last year's score on million-seller singles was five, and the predictable rush of Christmas gift-buyers will probably have notched up a few more in Luboff Firm In Deal the currently five-strong category by the time the year's tally is reckoned.

With this year's million pound album slot showing only 19 titles, it's hard to see the '77 total of 43 being equalled, unless \$10,000,000 of tv advertising

Gold disks of both sizes are lagging, too, with singles needing to double the present score in December to keep up.

The year has seen a wealth of compilation albums and collection of rereleased favorites, reflected by strong presence among the top-sellers of merchandising companies, K-Tel and Ronco. EMI, too, has proved its 'Golden Greats" tv albums to be aptly named.

RSO's films "Saturday Night Fever" and "Grease," have produced not only platinum soundtracks, but a flush of chartbusters from the stars as well. Equally strong are newcomers Boney M, their Christmas offering, "Mary's Boy Child," a cinch for platinum.

Listing, compiled from information supplied by the British Phono-

graphic Industry Ltd., is by company, with affiliated labels noted in parentheses where appropriate. Titles shown are those which qualified for

# **PLATINUM SINGLES**

**Talent** 

**Mull Of Kintyre** Simon Park Orchestra Eye Level (Continued on page 180)

Label

# This is your European Connection

# derek block concert promotion/

16 Oxford Circus Avenue 231 Oxford Street London W.1. Telephone: 01-439 9881 (10 lines) Cables: Bestours, London

Telex: 298625 DBLOCK G

# derek block artists agency

16 Oxford Circus Avenue
231 Oxford Street
London W.1.
Telephone:
01-439 9096 & 01-439 9881
Cables: Bestours, London
US Office
9200 Sunse
Los Angeles
California 9
Telephone:
(213) 550 56

Telex: 298625 DBLOCK G

# derek block concert promotion/

US Office 9200 Sunset Boulevard Los Angeles California 90069 Telephone: (213) 550 5948

"Taking Care of Business in Europe"

# Artists Currently Presented and Represented

Alberto y Lost **Trios Paranoias Pearl Bailey Kenny Ball Harry Belafonte** George Benson Chuck Berry **David Bowie Brothers Johnson Jackson Browne** Dave Brubeck **Buffalo Bill's Wild West Show** Shaun Cassidy Chicago Roy Clark The Clash Natalie Cole Bill Cosby The Crusaders Mink de Ville Devo

Barbara Dickson The Dramatics **lan Dury** and the Blockheads **Eddie and the Hot Rods** Randy Edelman Jose Feliciano The Four Freshmen **Art Garfunkel** Crystal Gayle **Iggy Pop** The Jacksons **Greg Kihn** Kraftwerk Frankie Laine **Jerry Lewis Rich Little Little River Band** Don McLean Ralph McTell **Manhattan Transfer Johnny Mathis** 

**Sergio Mendes** The Nolan Sisters Oak Ridge Boys **Mary O'Hara** John Otway Roy Orbison **Alan Price** Lou Rawis **Helen Reddy Charlie Rich** Smokey Robinson Diana Ross Ray Stevens **Donna Summer** Tavares **Mel Torme** Frankie Valli Sarah Vaughan Ben Vereen **Dionne Warwick** Johnny Guitar Watson Mike Yarwood

# Derek Block Group of Companies

# CIEO'S YEAR

# It's been a great year for Cleo Laine and John Dankworth



# **AWARDS**

# **APPEARANCES**

April 3-5	Venice Excelsior
April 10-13	Amsterdam Hilton
May 4-25	Return to Las Vegas: MGM Grand
July 7	Monte Carlo Sporting Club
	Record-breaking American Tour
August 25-26	Los Angeles Greek Theatre
August 31-September	13San Francisco Fairmont Hotel
October 6	New York Avery Fisher Theatre
October 7	
November 20-25	London Palladium

# **TELEVISION**

The Muppet Show	ATV
Bonkers	VTA
The Bruce Forsyth Show	LWT
Cleo – Three prime time hour-long specials	ATV

# **ALBUMS**

'Gonna Get Through'	RCA
'Cleo'	Aroado
'Wordsong'	RCA

World Wide Management: Laurie Mansfield, International Artists Representation Ltd., 235 Regent Street, London W1. Tel: 439 8401.

US Representation:



Regency Artists Ltd.
9 200 Sunset Boulevard, Los Angeles, California 90069.
Tel: (213) 273 7103.

Steve Alder Keith Alexander **Anderson Sisters** 

\*Richard Anderson Roy Barraclough Yolande Bavan **Black Gold** Ali Bongo Billy Boyle

**Gavin Campbell** + Cannon and Ball

**Julia Carey**  Leslie Caron Mike Carter Michael Cochrane Fiona Curzon **Lorna Dallas** John Dankworth Jim Davidson Roger de Courcey **Edward Dentith** Charlie Drake James Drake Ron Farebrother

Graham Faulkner Berni Flint Garmini Fonseka

+ Stu Francis

Pierre Franck & The Swings

\*Linda Goranson **Rolf Harris** James Healey John G. Heller Derek Hobson Sheila Holt **Barry Hopkins Jack Howarth** Rod Hull & Emu Nat Jackley

\*Jack Klugman

Kristine (Sparkle) Cleo Laine **Carol Lee Scott** Siobhan McKenna Jill Meers Fidelma Murphy Madlena Nedeva Dan O'Herlihy John Orchard Milo O'Shea Steven O'Shea Peters & Lee Hana Maria Pravda

**Godfrey Quigley** \* Tony Randall **Damon Sanders Jack Smethurst Timothy Stetson Donald Swann** Josephine Tewson **Bob Todd Jackie Trent & Tony Hatch** 

Merlin Ward \*Stuart Whitman Lee Wilson **Roy Winston** John Wyman

\*in association with Diamond Artists, Hollywood + in association with Kennedy Street Enterprises

W. H. C. ALEXANDER-P. M. ROUNCE-HUGH J. ALEXANDER-LAURIE MANSFIELD

# INTERNATIONAL

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TELEGRAMS/CABLES INTIRVING, LONDON, W1

CABLES: INTIRVING, LONDON, W1

# **ARTISTES**

THEATRE, FILMS, TELEVISION . . . . . . . . . . . . W.H.C. ALEXANDER PLAYS, CONTRACT ARTISTS ..... HUGH J. ALEXANDER NICK LEGH HEPPEL

LIGHT ENTERTAINMENT..... PHYLLIS M. ROUNCE LAURIE MANSFIELD PETER WOODLEY

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By Robert Paterson and Interna



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With special thanks to Sergio Novak.

These pages probably represent the most extraordinarily prodigious and versatile list of artists ever presented by one office. We have highlighted Shirley Bassey and Barry Manilow who We have been proud

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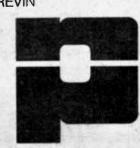
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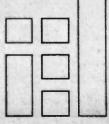
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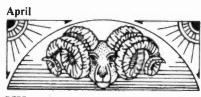
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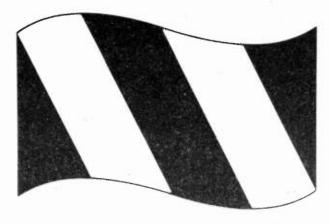
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"Force 10 From Navarone" (Columbia)

"The Spaceman and King Arthur" (Disney)

# **ALBUMS 1978**

"Going Places" – The New Zealand Symphony Orchestra

"The First 25 Years" -

The Ron Goodwin Concert Orchestra

"Christmas Wonderland" -

The Ron Goodwin Concert Orchestra

# **BROADCASTS 1978**

September – BBC Radio Orchestra October - BBC Radio Orchestra

# **TELEVISON 1978**

February – New Zealand Live concert performances - Christchurch

March - Australia ABC TV Special - Sydney

Live Concert Performances – Sydney, Brisbane, Melbourne

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# **CONCERTS 1978**

February – New Zealand Nationwide tour with The New Zealand Symphony Orchestra – 20 concerts

March – Australia Sydney Symphony Orchestra – 2 concerts Queensland Symphony Orchestra – 3 concerts Melbourne Symphony Orchestra – 1 concert

June – Britain

Royal Philharmonic Orchestra - 1 concert

December – Britain Bournemouth Symphony Orchestra – 4 concerts

Royal Liverpool Philharmonic Orchestra - 2 concerts

# U.K. Gold & Platinum Disks For 1978

(Continued from page 167)-Polydor Olivia Newton-John/ You're The One That I Want (RSO) John Travolta Olivia Newton-John/ Summer Nights John Travolta **WEA** (Atlantic) Rivers Of Babylon Boney M **GOLD SINGLES** (500,000 units sold) We Are The Champions **EMI** Queen **Wuthering Heights** Kate Bush (Carrere) Clout Substitute Dancing In The City Marshall, Hain (Harvest) (Motown) Commodores Three Times A Lady Polydor Night Fever (RSO) **Bee Gees** Frankie Valli Grease Hopelessly Devoted To You Olivia Newton-John (Midsong) John Travolta Sandy **WEA** Rivers Of Babylon (Atlantic) Boney M Boney M Rasputin Mary's Boy Child Boney M Love Don't Live Here (Whitfield) Rose Royce Anymore Phonogram Oh What A Circus David Essex (Mercury) 10 CC Deadlock Holiday Rat Trap **Boomtown Rats** (Ensign) Come Back My Love Magnet **Darts** Darts It's Raining Brotherhood Of Man **Figaro** Pye Brian & Michael Matchstalk Men and Matchstalk Cats & Dogs **CBS** Take A Chance On Me (Epic) **ABBA** Chrysalis **Blondie** Denis Father Abraham The Smurf Song Decca Donna Summer Love's Unkind GTO It's A Heartache RCA Bonnie Tyler **Gerry Rafferty United Artists Baker Street PLATINUM ALBUMS** (1,000,000 pounds sterling wholesale; including disks, cassettes & cartridges; excludes exports and VAT.) **EMI** Various Evita (MCA) **Buddy Holly** 20 Golden Greats (Capitol) Nat King Cole 20 Golden Greats Arista Bay City Rollers Bay City Rollers (Bell) Rollin' Once Upon A Star (Sybel) The Mathis Collection **CBS** Johnny Mathis War Of The Worlds Jeff Wayne K-Tel Don Williams **Images** Classic Rock London Symphony Polydor (RSO) Various Saturday Night Fever Grease Various **Max Bygraves** 100 Golden Greats Ronco Various Classical Gold **WEA** (Swan Song) Led Zeppelin Physical Graffiti (Atlantic) Boney M Night Flight To Venus Carpenters A&M Singles 1974-1978 **CBS ABBA** (Epic) The Album **United Artists Electric Light** Out Of The Blue (Jet) Orchestra Virgin Mike Oldfield Incantations **GOLD ALBUMS** (300,000 pounds sterling wholesale) Joe Loss/Black & **EMI** 30 Golden Greats White Minstrels Max Boyce The Incredible Plan **Rolling Stones** Some Girls The Hollies 20 Golden Greats Kate Bush The Kick Inside I Know Cos I Was There Max Boyce Various Don't Walk Boogie

Queen Jazz Kate Bush Lionheart (MCA) **Buddy Holly** 20 Golden Greats (Capitol) Nat King Cole 20 Golden Greats Frank Sinatra 20 Golden Greats (Island) Bob Marley & Kaya The Wailers Wings (Parlophone) London Town (Motown) Various Chartbusters Vol. 3 Commodores Natural High Various Big Wheels Of Motown Commodores **Greatest Hits** WEA Manhattan Transfer (Atlantic) **Pastiche** Night Flight To Venus Boney M Love For Sale Boney M Tormato Yes Manhattan Transfer Live (Warner Bros.) Fleetwood Mac Fleetwood Mac (Target) **Nolan Sisters** 20 Giant Hits (Radar) **Elvis Costello** This Year's Model

Rod Stewart (Riva) **CBS Andy Williams Bob Dylan** - Johnny Mathis Jeff Wayne Johnny Mathis/ **Deniece Williams** Various (Epic) ABBA Johnny Nash London Symphony K-Tel Orchestra **Darts** Various Various Various Phonogram Thin Lizzy (Vertigo)

Status Quo **Boomtown Rats** (Ensign) 10 CC (Mercury) (Rocket) Elton John Pickwick Jim Reeves (Camden) **Elvis Presley** 

Neil Sedaka Elivs Presley **Elvis Presley** Various Lotus Various Tom Jones **Dolly Parton** Polydor Dave Clark Five The Who (RSO) Various Various Frankie Vaughan Ronco Various Lena Martell Various

A&M Carpenters Joan Armatrading Rita Coolidge Chrysalis Blondie Blondie Leo Sayer Stranglers **United Artists Gerry Rafferty** Shirley Bassey Magnet **Darts** 

**Darts** Arista (Sparty) Showaddywaddy Casablanca Donna Summer Charisma Genesis **Moody Blues** Decca **Island** 

Ian Dury (Stiff) Andrew Lloyd Webber MCA **Philips** Nana Mouskouri Pye (20th Fox) Soundtrack Warwick **Tammy Wynette** 

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**Bloody Tourists** 

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Grease

Passage

**Live And Dangerous** 

Can't Stand The Heat

Tonic For The Troops

Easy Come Easy Go

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Black Joy The Lena Martell Collection

I'm Coming Home

25 Thumping Hits

100 Golden Greats

The Greatest Hits Of

Show Some Emotion

**Anytime Anywhere** 

Walt Disney

**Plastic Letters** 

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Leo Sayer

City To City

**Darts** 

Red Star

Octave

Saturday Night Fever

Who Are You

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# The Beatles Have Gone

(Continued from page 167)

Explain" in 1965. One of the most durable of English combos, the quartet was depleted with the death limbo since 1973, the Moodys, reof drummer Keith Moon. Peter Townshend, Roger Daltrey and John Entwistle reportedly plan to continue. Kenny Jones, ex of the Faces plays drums on the soundtrack of the Who's upcoming 'Quadraphenia'' film.

The Who, despite "My Generaand "Happy Jack," didn't reach full popularity until the '70s, which explains why Who songs frequently turn up in current programs by punk rock and other contemporary rock acts as do tunes by the Kinks, which was organized later in 1963 by brothers Ray & Dave Davies and continues a top performing group today. The Who also have enjoyed film success including a version of their "Tommy" rock opera.

Formed in 1964 as a rhythm & blues band playing the Birmingham circuit, the Moody Blues had an international rock click with "Go Now." With the addition to mellotron three years later, the combo switched to more intricate sym-

formed last year for a U.S. tour and album.

The Troggs

The Troggs, originally the Troglodytes, also returned to the States last year, but still are playing small venues. Reg Presley & Co. first clicked with "Wild Thing" in 1966 followed by "I Can't Control Myself" the same year. Rory Gallagher of the defunct Irish group Taste continues strong, however.

Among other vintage British groups were Freddie & The Dreamers, Wayne Fontana & The Mindbenders, Nashville Teens, Honeycombs and the Spencer Davis Group. The last included Steve Winwood, later in Traffic with Dave Mason, Chris Wood and Jim Capaldi. T. Rex, originally Tyrannosaurus Rex, with Marc Bolan, began in 1967, the same year as Jethro Tull, headed by Ian Anderson. Mick Abrahams of Tull later of western AOR coordinator. Rothwas in Blodwyn Pig and Glen Corn-stein had been Capitol's Denverick later in Wild Turkey. Unit Four area promotion manager.

Plus Two was another vintage

**Procol Harum** 

Procol Harum scored with Whiter Shade of Pale." Group included Robin Trower, now on his own. Keyboardman Brian Auger, originally with Julie Driscoll & The Trinity, now has his Oblivion Express. The Nice, formed in 1967, was led by Keith Emerson, now in Emerson, Lake & Palmer with Greg Lake, ex of King Crimson, and Carl Palmer, ex of the Crazy World of Arthur Brown and Atomic Roos-

Pink Floyd formed in 1965, and Yes, in 1968, are going strong as are Joe Cocker, Black Sabbath, 10cc, Deep Purple, Electric Light Orch, the last a spinoff of the Move. Noel Redding, ex of the Jimi Hendrix Experience, has been in several groups since, including Fat Mattress. Ritchie Blackmore, ex of Deep Purple, has his Rainbow group. Also still active are Dusty Springfield, Uriah Heep, Status Quo, Thin Lizzy, and Ian Matthews.

**Mott The Hoople** 

Mott the Hoople, with Mick Ralphs, now in Bad Company, and Ian Hunter, had its biggest hit in 1972 with "All the Young Dudes" by David Bowie, one of the most talented of English writer-performers. Genesis, a current hit combo, has as alumnus, Peter Gabriel, whose performances usually include guest Robert Fripp, ex of King Crimson, an inventive defunct group.

Elton John and Cat Stevens are two of the most influential of today's cleffer-performers. Strawbs, Roxy Music, Gentle Giant, Wishbone Ash, Sweet, Manfred Mann's Easter Band, Lindisfarne and Mark-Almond are very much alive. Among other British acts that have had some success are Incredible String Band, Mungo Jerry, Foundations, Trapeze, Spooky Tooth, If, Barclay James Harvest, Bonzo Dog Band, Terry Reid, Marianne Faithful, Hawkwind, Tremeloes, Vanity Fair, Lulu, Georgie Fame, Badfinger, Slade, Van der Graf Generator, Juicy Lucy, Dad, Fairport Convention, Climax Blues Band, Chad & Jeremy, David & Jonathan, Silkie, Gary Glitter, Donovan and the Grease Band with and without Joe Cocker. The international impact of England, Ireland, Scotland and Wales continues strong even with the relative failure of-punk rock.

# **London Palladium**

(Continued from page 167)

prime concert locale (except for Sunday one-offs) which will obviously increase the crush on the other key spots, the Albert Hall and the Royal Festival Hall. But word is that as the Palladium takes itself out of the midweek concert circuit. the Rank organization is preparing to take up the slack by converting the Dominion cinema into a concert venue.

The Dominion, originally a show house (Judy Garland and Danny Kaye played there), was recently returbished for stage presentation as an alternative to its present cinema-only status. If the Palladium clicks with its longrun tuner, local promoters figure the Dominion will become a prized West End location.

The Palladium, meantime, is subject of negotiations to convert its basement area into some form of revenue getter. Mebbe a nightclub, or disco.

Ken Benson has been upped to national AOR promotion coordinator for Capitol Records. Dave Rothstein has Benson's former post

# 1978 London Shows

Below are listed the legitimate stage productions (not non-legit offerings such as variety, cabaret or burlesque) in London during the period of Jan. 1-Dec. 31, 1978. West End presentation include repertory entries of the National Theatre Co. at the Olivier and Lyttelton Theatres, plus Royal Shakespeare Co. offerings at the Aldwych Theatre, as well as productions at the Mermaid and Mayfair Theatres. Off-West End items include those at the Royal Court, Shaw, Greenwich and Hampstead Theatre Club. But Prospect Theatre Co. shows at the Old Vic, the Elizabethan Theatre, St. George's, the Young Vic and outdoor revivals in Regent's Park are ex-

Category designations are (P) for play, (M) for musical, (Rev) revival, (Ret) return engagement and (\*) for shows still running.

#### **WEST END**

Wednesday, January 3, 1979

Aladdin (M-Rev). Alice's Boys (P) Annie (M) (\*) Bar Mitzvah Boy (M) (\*) Bedroom Farce (P-Ret) (\*) Beyond the Rainbow (M) (\*) Clouds (P) (\*) Club (M) Dark Horse (P) Deathtrap (P) (\*) Deep Throat (P) Dracula (P-Rev) Elecution of Ben Franklin (So) Evening with Dave Allen (So) Evening with Quentin Crisp (So) **Every Good Boy Deserves** Favor (P) Evita (M) (\*) Family (P) Gloo Joo (P) (\*) Godspell (M-Rev) Great American Backstage Musical (M) Half-Life (P-Rev) Homecoming (P-Rev)
Joseph and His Amazing Technicolor Dreamcoat (M-Rev) (\*) Kings and Clowns (M) Kismet (M-Rev) Lady Harry (P) Let the Good Stones Roll (M) Little Little Jr.'s Resurrection (M) Look After Lulu (P-Rev)

Matchmaker (P-Rev) Mate (P) (\*) Memoir (P) Millionairess (P-Rev) (\*) Molly (P) Murder Among Friends (P) Night and Day (P) (\*) Night with Dame Edna (So) (\*) Old Country (P) Passion of Dracula (P) (\*) Paul Robeson (So) Peter Pan (P-Rev) Privates on Parade (P-Rev) Rear Column (P) Sentenced to Life (P) Sleuth (P-Rev.) Spinechiller (P) St. Mark's Gospel (So) Ten Times Table (P) (\*) Travelling Music Show (M) Troubadour (M) (\*) Under Milk Wood (P-Rev) (\*) Unvarnished Truth (p) Vieux Carre (P) Waters of the Moon (P-Rev)

Under the Greenwood Tree (P) (\*)

Who Killed Agatha Christie (P) (\*) Whose Life Is It, Anyway? (P) (\*) NATIONAL THEATRE CO.

Betrayal (P-Rev) Brand (P-Rev) Cherry Orchard (P-Rev) Double Dealer (P-Rev) Guardsman (P-Rev) Macbeth (P-Rev) Plenty (P-Rev) Plunder (P-Rev) Strife (P-Rev) Woman (P-Rev)

ROYAL SHAKESPEARE CO.

Alchemist (P-Rev) Changeling (P-Coriolanus (P-Rev) Dance of Death (P-Rev)

Henry VI (P-Rev)) Women Pirates (P)

OFF-WEST END Achurch Papers (P)

Arms and the Man (P-Rev) Audience Called Edouard (P) Bed of Roses (P) Beyond a Joke (P) Bodies (P) Class Enemy (P)

Don Juan (P-Rev)

Eclipse (P) Editor Regrets (P) England My Own (P)

Inadmissible Evidence (P-Rev) Inspector Calls (P-Rev) Julius Caesar (P-Rev) Laughter (P) Pennywhistle (P) Prayer for My Daugher (P) Tribades (P) Wesker Trilogy (P) Wheelchair Willie (P) (\*)

Flying Blind (P)

Golden Cradle (P)

Hindle Wakes (P)

Gloo Joo (P) (pre-West End)

I Was Sitting in My Patio (P)

Ideal Husband (P-Rev)

Glad Hand (P)

#### Recapitulation

**WEST END New Plays Play Revivals Solo Shows New Musicals Musical Revivals** Repertory **Total West End** OFF-WEST END

**New Plays Play Revivals Total Non-West End** TOTAL LONDON PRODUCTIONS

STILL RUNNING **West End** Off-West End

# West End Stages, **House Capacities**

Principal West End theatres for stage presentations, with seating

Adelphi (musicals), 1,501.

Ambassadors (straight plays), Apollo (straight plays), 796.

Cambridge (straight plays and musicals), 1,275. Comedy (straight plays), 820.

Criterion (straight plays), 645. Drury Lane (musicals), 2,283. Duchess (straight plays), 491. Duke of York's (straight plays)

Fortune (straight plays), 424. Garrick (straight plays), 800. Globe (straight plays), 903. Haymarket (straight plays), 911. Her Majesty's (musicals), 1,283. Lyric (straight plays), 948. Old Vic (plays), 878. Palace (musicals), 1,462 Palladium (musicals), 2,317. Phoenix (plays), 1,012. Piccadilly (plays and tuners), 1,-

Prince of Wales (musicals), 1,-

Queen's (plays), 983. Royalty (plays and tuners), 887. St. Martin's (plays), 550. Savoy (plays), 1,121. Shaftesbury (musicals), 1,300. Strand (plays), 1,085. Vaudeville (plays), 657. Victoria Palace (musicals), 1,-

Whitehall (plays), 632. Wyndham's (plays), 819.

Additionally, there's the 1,030-seat Aldwych, West End home of the Royal Shakespeare repertory company, which house is expected to be vacated in a year or two when the RSC moves into its own brand new theatre complex.

Also, the new three-auditorium National Theatre complex.

# Hochhauser, Gorlinsky Point The Way For Brit.'s **New Crop Of Impresarios**

A new generation promoting longhair attractions in Britain has sprouted, but individually with nothing yet like the lustre and identification of Victor Hochhauser, the local Sol Hurok, or Sander Gorlinsky, predominantly in personal management. Both remain active and prolific.

The former, on a recent junket to China, tied up the Peking Opera for a tour of Britain later this year. The London Festival Ballet is scheduled to reciprocate under the arrangement, with Rudolf Nureyev also going there as part of the pack-

Hochhauser, who is still topmost at promoting on the local concert and recital circuit, at one time could boast of a monopoly on major Russian attractions — the Moiseyev, Bolshoi and Kirov dance troupes, also Oistrakh, Richter and other stellar instrumental soloists. All was cozy for many years until the Russians began giving him "problems," whereupon the impresario dropped them flat. Moscow's big attractions now tour here under various other auspices.

Even longer in the business is Gorlinsky, a Russian whose career started in pre-war Berlin, switched to Paris and then postwar London. Though a sometime promoter of concert events himself, and at one time an occasional West End legit sponsor ("Fanny," "Bells Are Ringing"), Gorlinsky chiefly was and remains a personal manager of broad repute.

Among former operatic clients were Gigli, Gobbi and Callas. He brought Toscanini to London in the early '50s, also engineered British visits in earlier days by the San Carlo Opera from Naples and the La Scala from Milan.

He now has a newer roster from the operatic stage, and also represents the aforesaid Nureyev.

# U.S. And U.K. Producers Succeed In Each Other's Legit Confines, **But Actor Unions Are Resisting**

#### No In-Between?

London.

Largest legit house in the United Kingdom is the Astoria, in London's West End, with a seating capacity of 2,289

The smallest is the Mull Little Theatre, a converted cowshed on an island off the west coast of Scotland. It seats 35.

Reportedly well patronized, Mull Little is a regular repertory theatre which presents shows weekly (Thursdays) with a cast of two. Barrie and Marianne Hesketh, in whose garden the theatre stands, fled the southern rat race but could not foresake thesping altogether.

"We've considered expanding the company," says Hesketh, "but it just doesn't make sense economically."

# Pilbrow Firm Is Of World Scope London.

That old habit of trading with the world on which British economic fortunes have always depended is also exemplified by various and sundry amusement trade enterprises. One such is Theatre Projects Ltd., which lights numerous arena attractions and West End shows But that's only part of it.

The London-based company, top-ped by Richard Pilbrow, operates around the world as a lighting, sound and theatre design consult-No way — this is a small multina-

# ant. So is this a big multinational? tional with a mere 120 staffers, mainly in London but also in Hong (Continued on page 190)

# **Producer Wants Sunday Shows**; Sees Boost For West End Legit; Asks Standard Matinee Sked

available a la the Broadway stage, a broad impression of the London tarde is that West End legit may be losing its way, or at least failing to stimulate the business needed to overcome inflation, upped ticket scales and stiff leisure competition. If not staying away in droves, playgoers at least appear to be more selective than formerly.

Numbered among those who win trade is producer Michael White, who says West End biz last year was not so hot. He cites traditionally soft matinee trade as a argues. He also asserts that profit profitability and thinks he has a two-part remedy, both of which on matinees." mean copying Broadway.

One is to introduce Sunday matinees, no longer stymied by 'blue laws' but rather by dillydally negotiations between unions and managements. White wants the latter, on which he has some influence, to "work harder" tor esolve the issue favorably, pointing out that with London traditionally "closed" on the Sabbath the tourists have nowhere to go.

The producer believes that Sunday matinee performances are "es-

| centage of such trade is now put at Though no verifying fiscal data is 40%. It used to be 20%. As on Broadway, the idea for London is that shows playing Sunday matinee performances would go dark Monday nights, and vice-versa.

White's other explanation for soft matinee trade here is the failure to condition tourist playgoers accustomed to uniform matinee days and performance .times, both of which vary in London. The only constant is Saturday, but even then think more can be done to woo and matinee starting times range anywhere from 2:30 to 5 o'clock.

Such anarchy is defeating and should no longer be tolerated, White "very much depend on what you do

The producer, most noted in the West End for sponsoring Broadway musicals, albeit one of his current entries is a straight play, Ira Levin's "Deathtrap," cities certain adverse factors about the spotty state of legit business last season. For one, a firming up of the pound sterling (i.e., a less favorable exchange rate, notably vis-a-vis the American dollar), and secondly the runaway cost of hotel rooms in

The effect, White believes, has been to throttle freer spending sential to the West End's future on among tourists, with legit becoming the basis that so much of our busi-more of a dispensable element as a ness is tourist." The annual per-result.

By JACK PITMAN

London. Besides supplying each other with shows on a consistent basis,

various other angles attest to the historical affinity between Broadway and London's West End, the world's two major legitimate production centres.

For one, there's the local American beachhead in the ranks of West End management. Alex Cohen has for years straddled the Atlantic, though latterly quiescent as a London producer. Another is Arthur Cantor, a onetime Broadway pressagent turned producer, and now a West End activist as well as head of H.M. Tennent Ltd. A third is Peter Witt, a former Hollywood talent agent who turned producer three seasons back with a London musical, "Billy." His current entry here is another tuner, "Bar Mitzvah Boy.'

#### **Works Out Okay**

Other Yanks prominent in local legit are directors Charles Marowitz and Michael Rudman, the latter now with the National Theatre, the former still in his longtime stewardship of the non-West End Open Space Theatre.

Probably not the very first, but at the moment most conspicuous of London producers to emerge lately as Broadway investors is Michael White. His recent participations have included "Deathtrap," "Dancin" and "Prince of Grand Street," on the basis that each not only seemed a "good investment" per se but also gave him favored-nation status with respect to an option on the London edition. As it happens, White is sponsor of a current West End production of "Deathtrap."

Another is Ray Cooney, who has a piece of Neil Simon's "They're Playing Our Song," the British producer-playwright's first, and probably not his last, Broadway investment. An angle here is that he and the show's producer, Emanuel Azenberg, have a footsy relationship and will coproduce the Broadway production of "Whose Life Is It, Anyway?" next March.

#### Billy Rose Purchase

Another legit tie is the recent deal whereby the Billy Rose Theatre on Broadway is now under Anglo-American management, as the Trafalgar, with a presentation account on London-originated shows both new and revivals. Cooney and Azenberg also figure in this, along with the James Nederlander Organization. Cooney and realtor Laurie Marsh operate several legit houses in London as well.

Years ago the late Gilbert Miller operated theatres on both sides of the Atlantic — his actor-father's Henry Miller in N.Y., and the Lyric and since-demolished St. James's in London.

Another prolific backer and freprime ongoing drag on West End margins in the West End often quent coproducer in the West End and on Broadway is Eddie Kulukundis, a Londoner of Greek extrac-

> One fly in the Anglo-American ointment is the renewed mood of protectionism between the Actors Equity unions in both London and New York. Not so much tit-for-tat as genuine concern over dwindling employment, despite which both unions continue to waiver key stars in certain circumstances.

Also noted on that score is a stiffening union attitude in Australia and Canada, for the same reasons plus a new-found sense of pride in domestic talent.

# Brit. Equity Has Nearly 30,000 Members; Live Theatres, In All Branches, Offer 4,000 Jobs

(General Secretary, British Actors' Equity Assn.)

London. towards Variety, which, despite its rolled into one. transatlantic origins, often provides more and better information about our entertainment industry than any of our own trade papers, that I have agreed to write an article on the general subject of the plight of the actor in the British legitimate theatre particularly in reference to international exchange. I think the subject is, to a large extent, unsatisfactory, in that it implies that there are actors here who are stage actors and who survive or fail to by working exclusively in the live the-

Of course, there are a number of British Equity members who work predominantly in the live theatre and some - mostly young and mostly employed in the regional, fringe or community theatres who have only played before live audiences. In fact, though, the plight of the British actor, if that is how you choose to describe it, is overwhelmingly the plight of the professional performer who works in all media and who for years has obtained the major part of his or her living somewhere other than in the live theatre.

Just because we stole the name, Equity, from our American colleagues some 50 years ago, there is a natural tendency to imagine that we are the precise British equivalent of the similarly named union of American stage actors. With a membership now distressingly approaching 30,000, we are actually the equivalent of Equity, SAG, AFTRA, AGVA, AGMA and the

associations of theatre directors It is because I am well-disposed choreographers and designers all

#### **Just Actors**

Largely because of the relative size of our two countries, the actors here, unlike their American counterparts, tend not to be nor to think of themselves as "film actors" or "tv" or "stage actors" but just as actors - moving regularly and freely from medium to medium.

London is, after all, as near to New York as New York is to Hollywood, and despite the welcome but slow growth of television production in the British regional centres and the development of the subsidised regional theatres, the bulk of all the work for actors remains in and around London.

Nevertheless, the British acting profession attaches the greatest possible importance to the live theatre. It is not insignificant that the training of students in drama is still largely geared towards training them to play before live audiences, and there is very little evidence of any move towards actors progressing from, say, walk-on and extra parts in television and films into playing leads in them.

Rightly. I think the actor recognises that the one area of employment where he or she can exercise the full range of professional skill is in the theatre which is predominantly an actor's medium rather than one which can be dominated by the director, writer, cameraman or sound recordist.

At the present time, the British Continued on page 188)

\*5 Companies of Egyptian and Middle Eastern Actors/Actresses came to make a T.V. lar and viable in the '60s, provided a Arabic Series, totalling 76 artists in all.

Seventy-Third VARIETY Anniversary

#### **UNIT COMPANIES**

Weeksin

Weeks in

	London	Provinces	T.V
Ghanaian "Dabuo" Troupe 12 members	_	3	BBC
Greek "Greek Art Theatre" 42 members	3		
State Theatre of Greece, 36 members	_	2	
Hungarian State Folk Ensemble, 124 members	_	1	
Puppet Theatre, 28 members	_	1	
Indian "Common Art Mandal" 11 members	_	6	
Indonesians "Dances Sacre de Bali," 24 members	2	_	
Japanese "Ennosuke Ichikawa Kabuki Co"			
52 members	2		
"Ondeka-Za," 10 members	3	_	BBC
Korean National Dance Co., 45 members	2	1	BBC
Mexican "Ballet Folklorico," 62 members	4	_	BBC
Polish "Krakoviak Folk Co," 49 members	1	l	
"Polish Concert Party," 7 members	_	2	
Russian "Yatrian Ukranian Dance Co.,"	_	2	
70 members			
South African "Ipi Tombi" Tour & extension	_	52	
"Ipi Tombi" London Co. & extension	52	-	
Phe Zulu Co., 48 members	_	4	
Spanish "Nuria Ispert Co.," 20 members	2	2	
Swedish Gothenberg Coper Co., 115 members	2	_	
United States "American Ballet Theatre,"			
70 members	2	_	
"Folies Bergere Ballet," 8 members	10	_	

APPLICATIONS FOR PERMITS SUCCESSFULLY OPPOSED JAN. 1-DEC. 31, 1977

Nationality	Ballet	BBC TV	Radio	Film	ITV	Misc.	Opera	S.P. Total
Australian						1		- 22 1
Bermudan Finnish	1			1		1		2
Russian				_		1		1
Swedish	1							1 2
United States Yugoslavian	1 k 1	1	_ 1	2	1		2 ,,,,	1 9
	E 50						w. ^	rtr

The Department of Employment overruled Equity's opposition to 6 permits: 4 in Opera, 1 Unit Company extension and 1 Straight Play.

#### FOREIGN VARIETY ARTISTS EMPLOYED

ercial Summer

Panto/ Cabaret

PERMITS SUPPORTED OR UNOPPOSED JAN. 1-DEC. 31, 1977

Comm.

Nationality	BBC TV	Radio	TV	Theatre	Clubs	Concerts	Circus	Total
Australian					4			4
Austrian							1	1
Canadian					3			3
Chinese							2	2
Cypriot					2		1	3
Czech							1	1
Egyptian					26			26
Greek					11			11
Hong Kong		3	,		2			5
Hungarian	1						3	4
Indian					,	3		3
Jamaican					3	1		4
Maltese					1		1	2
Moroccan					4		1	5
Paraguayan		1	2		3			6
South African	1						1	2
Spanish	1				7		1	9
Stateless							1	1
Swedish	1			1 -		2	1	5
Swiss	1				1		3	5
Turkish					8			8
U.S.A.	57	23	30	12	P21	37	6	286
Totals	62	27	32	13	196	43	23	396
	APPI	ICATIO	NS SUC	CESSFULL	Y OPPO	SED		
Jamaican	2	:				1		3
South African	1					1		2
The sale is b	_					2		2

Note: Total Entrance Fees & Subscriptions from Visiting Artists: L21,744.43.

# Alien Performers In Britain

Following is a detailed breakdown of foreign artists allowed to work in Britain in 1977. Provisional estimates for 1978 by British Actors Equity suggest a slightly lower figure.

After one-off visits by various companies are excluded, the traditional domination of American artists is very clear, especially in the figures for variety artists and, unsurprisingly, those for movie actors. One other interesting figure is that for U.S. thesps employed by the two tv networks: while the indie companies took on 20 of these, the public-funded BBC took

#### FOREIGN ARTISTS EMPLOYED IN ENGLAND PERMITS SUPPORTED OR UNOPPOSED BY EQUITY, JAN. 1-DEC. 31, 1977

TV Films ITV Misc. O M.P. S.P. Ind. Co. Total Nationality

Argentinian	4			1		1		2	8		8
Australian	4	1		1		9			15		15
Austrian						3			3		3
Brazilian	1								1		1
Bulgarian				1		3			4		4
Canadian	2		3	3	1	4			13		13
Czechoslovakian						2			2		2
East German						4			4		4
Egyptian*				76*					76		76
Finnish	2			1					3		3
Ghanian		12			12					24	24
Greek	1	4		•	78	2			7	78	85
Hong Kong	1								1		1
Hungarian					152	2			2	152	154
Indian			1		- 11				1	11	12
Indonesians					24					24	24
Israeli	2								2		2
Japanese	1	11			63	1			4	72	76
Korean		45			45					90	90
Lebanese						1			I		1
Maltese					1				1		1
Mexican		63			62	2			3	134	127
New Zealander	3								3		3
Polish					56	2			2	56	58
Rhodesian	2								2		2
Rumanian				1		1			2		2
Russian					70	1			1	70	71
South African			3		94			2	6	93	99
Spanish					20	6			6	20	26
Swedish	2		1		115	1		2	6	115	121
Swiss	1					4			5		5
Turkish	ì								ī		1
United States	13		55	20	78	30	17	7	142	78	229
Yugoslavian			4			1		•	5		5
Stateless	4		•			-			4		4
TOTALS	44	136	67	104	882	80	17	13	336	1007	1343

Misc.-includes Tours of Unit Companies, individual miscellaneous engagements. MP.-Musical Play. O-Opera. S.P.-Straight Play.

# **Edinburgh Festival Of 1947 Spawned Today's Agit-Props**

First-time visitors to the Edinburgh International Arts Festival in the last several years could pos- nizer (specifically not director, as sibly miss some of the classical con- he eschews selections), claims the tive theatre is not seen by its succerts and legit performances which fringe is now the wor make up the official event each fall. Alongside the main fest, and even threatening to obscure it, a frenetic melee of banners, posters and flyers bedecks and litters the city. This promotional material advertises hundreds of alternative shows known collectively as the fringe.

10

U.S.A.

Totals

The fringe started with the festival of 1947. Eight local drama groups rented halls and put on plays. In the following years the expansion at first was gradual, then increasingly rapid through the '60s.

Last year, 273 troupes used just about every suitable and not-so-

London. | period. They sold a total of over 300,-000 tickets.

Alistair Moffat, current orgafestival. From left-wing beginnings, when radical doyenne Joan Littlewood was a prominent participant, it has become an international showcase for pro and semipro touring companies from Britain, Europe and several other countries, he says.

general in the United Kingdom has seemingly gained ground in step with the alternative fest in the Scottish capital. No doubt each has furthered the other.

suitable space to give 6,000 per- of the early "fringe" shows. Lunch- of theatre which is not avant-garde, formances in the three-week time theatres, which became populout popular."

platform for new writers and directors with an urge to work outside the constraints of commercial and repertory production.

Pub theatres, small and patronized largely by a young, politi-cally-minded clientele, offered a similar opportunity at regular hours.

Even more significantly, in the early '70s a number of touring companies started to emerge, which aimed to perform for "non-theatregoers in non-theatre places," to quote one active observer of the scene since its early days. The 150odd companies now operating are not competing with mainstream legit, he believes, but represent a separate kind of theatre altogether.

Catherine Itzin, author of handbooks on new playwrights and theatre-in-education as well as feminist plays, will publish this year for the first time a British Alternative Theatre Directory. The reference volume will supplement an existing annual publication by John Offord, the British Theatre Directory.

In Itzin's view, experimental, avant-garde fringe activities of the 60s gave way this decade to a direct political purpose. Where offand off-off-Broadway productions may be artistically radical, yet aimed at a cognoscenti audience, British alternative stage authors steer away from converted playgoers and write for factory canteens, shopping precincts and community centers.

An early play by now-established writer, David Edgar, for a company called General Will, was a dramatization of the Rent Act. It was intended to tenant-playgoers and also to educate them about their rights.

Many companies are grantaided, though minimally. Belt & Braces, "which produces socialist entertainment from a working class viewpoint" (its own blurb), and is run, like many, as a cooperative, receives about \$100,000 a year from the Arts Council of Great Britain.

Welfare State (Galactic Smallholdings Ltd.), less political, receives rather more funds, to "devise and design ceremonies ... establish cult-houses ... transform landscapes with poetry."

Recent commissioning of alternative playwrights by the country's leading drama houses reflects the influence exerted by the proliferating fringe.

David Edgar, with such titles as 'Dick Deterred" (in which the president of the U.S. meets Richard III in a Washington hotel), performed at the Bush pub theatre, reached the grander London stage with "Destiny." An analysis piece on the U.K. race-conscious party, the National Front, it was presented by the Royal Shakespeare Co. in 1977 and subsequently on tele.

The National Theatre has premiered plays by David Hare, Trevor Griffiths and Howard Brenton, all of whom cut their dramatic teeth with such companies as Joint Stock, Open Space and Theatre Upstairs.

cessful fledglings as nursery slopes to a more lucrative profession. Edward Bond, a veteran maverick who reportedly accepted a National commission only on the basis that "The Woman" would be performed in the main house and not on the adjoining "experimental" stage, has concurrently written for So-called alternative theatre in Gay Sweatshop and Almost Free Theatre, both fringe groups.

John McGrath forsook film work in favor of setting up the 7:84 company, which "aims to present and tour new plays which present a In London, first signs came with socialist analysis of Britain today, the appearance of new types of en- touring particularly in theatre-detertainment far beyond the content prived areas; and to develop a style



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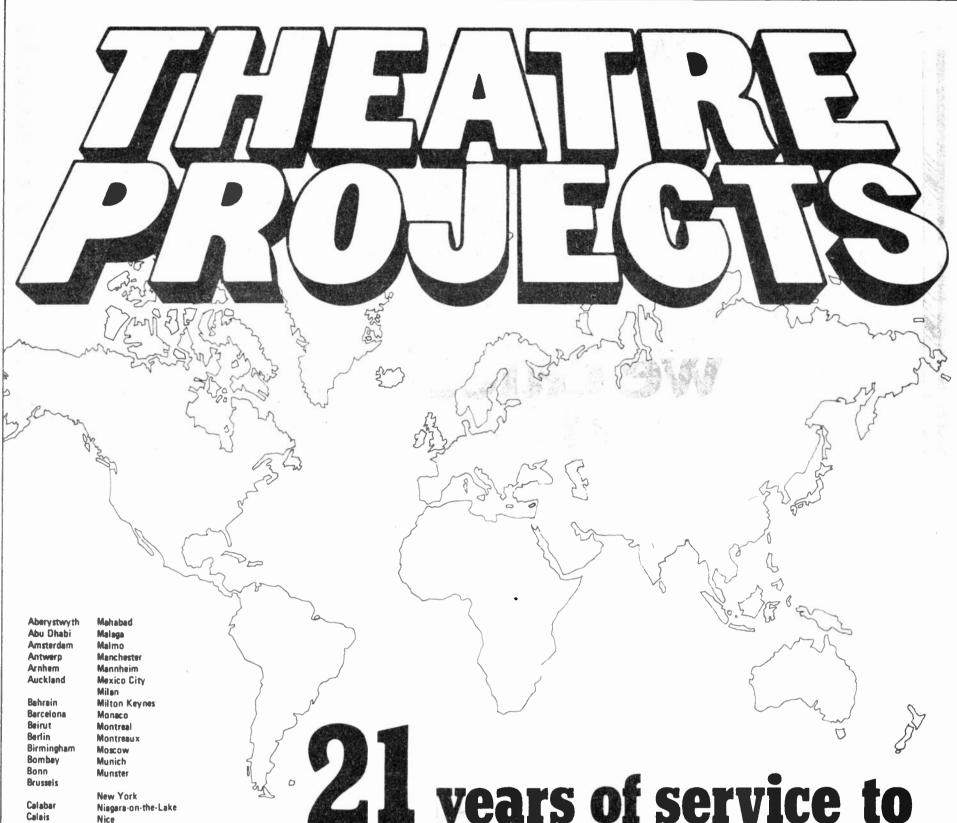
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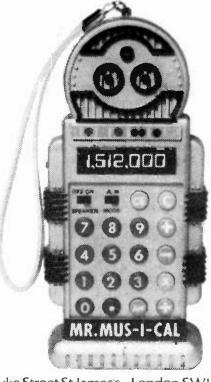
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# Lotsa Members, But Not Jobs

Continued from page 182)

treated

#### **Mixed Economy**

For many years, the British theatre has epitomized the contradic-

theatre is most precariously bal-| but because we strive after the best | public interest. anced and within it the actor, as of all possible worlds and very ocusual, is being less than well- casionally and very briefly we come close to achieving it.

However, there are massive problems involved in a system which essentially is based upon taktions of the British mixed economy. | ing into public ownership the weak-We are neither a socialist nor a est sections of the economy, whilst capitalist country, I believe, not be- allowing the rest to remain in cause we lack the will to make a private hands as long as their con-

In the case of the theatre, this means that, over the years, the bulk of activity in the British provinces has been brought into public ownership where in the main the buildings are owned by local authorities or non-profit making trusts, and the companies that work in them are subsidised to an extent normally well in excess of the boxoffice take decisive choice one way or another, duct is not demonstrably against the by a combination of grants from the

nationally-financed Arts Council | and receive more. and the local authorities.

The heart-land of the commercial theatre is still the West End together with a dwindling touring thelarge and medium-sized receiving theatres in the provinces which are more and more being purchased by the local authorities.

Each pantomime and summer season is also a time when some of the major commercial managers, and a plethora of smaller producing managers, put on shows in theatres and halls throughout the land. The number of such seasonal shows has declined with their profitability and the size of casts in all but the largest productions has been cut back considerably over the years.

#### **Subsidized Employment**

The peak of subsidized employment is also in London at the National Theatre, the Royal Shakespeare Company and in London and the provinces both in the large national opera and ballet companies which together take the biggest share of the public funds distributed to the performing arts.

In addition to all this, there are a very large number of usually small and under-subsidized fringe, experimental and community groups, which hitherto have survived and occasionally blossomed largely upon the missionary devotion and sacrifice of those who work in them.

In all its branches, the live theatre probably never offers more than about 4,000 jobs a week to Equity members, and at some times of the year there may well be less than half that number employed.

Recent national economic crises have resulted in cuts in subsidies by the local authorities which have led to smaller casts and shorter seasons in the public sector. Although in the West End musicals and formula comedy plays are currently booming, a combination of high production costs and seat prices which have not kept pace with the increased cost of living, has generally reduced the size and number of new plays.

One thing all branches of the live theatre have in common is that to a possibly lead to the establishment of lesser or greater extent, the dedica- other such companies in the future, tion and vulnerability of the actors but there is a long way to go before are exploited by the employers with anything approaching free exthe results that of all British workers, they remain amongst the lowest paid and the most insecure.

#### **Minimum Salaries**

At the time of writing this article, the minimum salaries paid to our ter of theatrical international exmembers in the provincial theatre are \$100 per week or in the case of in television and films, the British some very small companies, \$90 per week. In the West End, the current minimum is \$120 per week.

Although there will undoubtedly be substantial percentage increases coming out of negotiations in which we are at the present heavily engaged, there is little likelihood | BBC's Shakespeare series for Pubthat we will emerge with salaries for our own skilled but completely | British actor seeing the peak viewcasually employed members which will compare at the minimum level | television networks being regularwith those which are paid to a City ly dominated by inexpensive imbus driver or a postman, who, unlike actors, are normally employed be likely to remain calm in the face for 52 weeks a year.

Of course, very few of our memat any given time. In this, as in other tween British and American practhe singing chorus of our most successful musical show are being paid something in the region of one-andminimum, and even in the generalusually only newcomers who receive the bare minimum. Tradinegotiated increases at the mini- aim will be no easy task on either mum level, most actors demand | side of the Atlantic.

#### **General Level Of Earnings**

Even so, the general level of earnings is low in comparison with that in other fields of actor-employatre which visits the few remaining ment and, increasingly, leading actors are saying that, strong as the emotional and professional pull might be, they simply cannot afford to work in the live theatre except for short periods between more lucrative work in television.

It is understandable that, within this context, British performers are less than wildly enthusiastic about the prospect of any large-scale importation of foreign performers to compete for what work is available in the live theatre.

Most committed actors have a genuine desire to be able to see the best of the work of foreign performers, and are opposed in theory to any restrictive or protectionist policy. This liberalism, however, generally remains theoretical unless there is the possibility of some genuine exchange so that the best of our work can be presented by our performers in the countries from which we receive foreign visitors.

For example, it is no easy task to persuade the British chorus dancer or singer employed in "Evita" (arguably the best musical, British or American, seen here for many years) that it is justifiable to import American chorus or small-part artists for the restaging of an American musical in this country, when there seems to be no practical chance of their ever being used in the Broadway production of their show

Although the acting profession is far less compartmentalized than most, it doesn't help very much to point out that over the years in straight plays, marginally more British artists may have worked in America than vice versa.

#### **Exchange Plans**

Encouraging discussions have taken place between British and American Equity in recent times on possible exchange plans. The creation of the British American Repertory Company is likely to be an interesting experiment and could change becomes a possibility.

As I pointed out earlier, ours is a unified profession and, even if it could be shown (which I believe it couldn't) that we have had the betchange, the fact would remain that actor faces massive competition from his American counterpart.

Although we understand and sympathize with our friends in AFTRA in their violent protest against the use of American public funds in the coproduction of the lic Service television, the average ing hours of all three of our national ported American material, would of the U.S. actors "plight.

Our members are more likely to bers are paid the minimum salary see the still minimal breakthrough of British television material into things, there is a difference be- the minority channels in the U.S., as being the tiniest taste for our Ameritice. For example, the members of | can colleagues of what has been our staple diet for a generation.

Fair exchange is a desirable aim towards which British Equity is a-half times the present Equity constitutionally pledged to work. Free exchange is something that I ly poorly paid regional theatre, it is believe will come only when the English-speaking unions have so radically improved the domestic tionally, our minimum fees have employment position of their own been considered the absolute base members that the importation of below which no one may be paid, overseas performers will not repand even immediately following resent a threat. To achieve such an



express heartfelt thanks to the producers

HARRY BERNSEN HAROLD FIELDING BERNARD DELFONT

RICHARD MILLS

to **DAVID FORREST** LESLIE BRICUSSE

to

JOHNNY DORELLI **LESLEY DUFF** 

ROY **KINNEAR** 

**JOHNSON** 

**JANET MAHONEY** NOEL **GEOFFREY** 

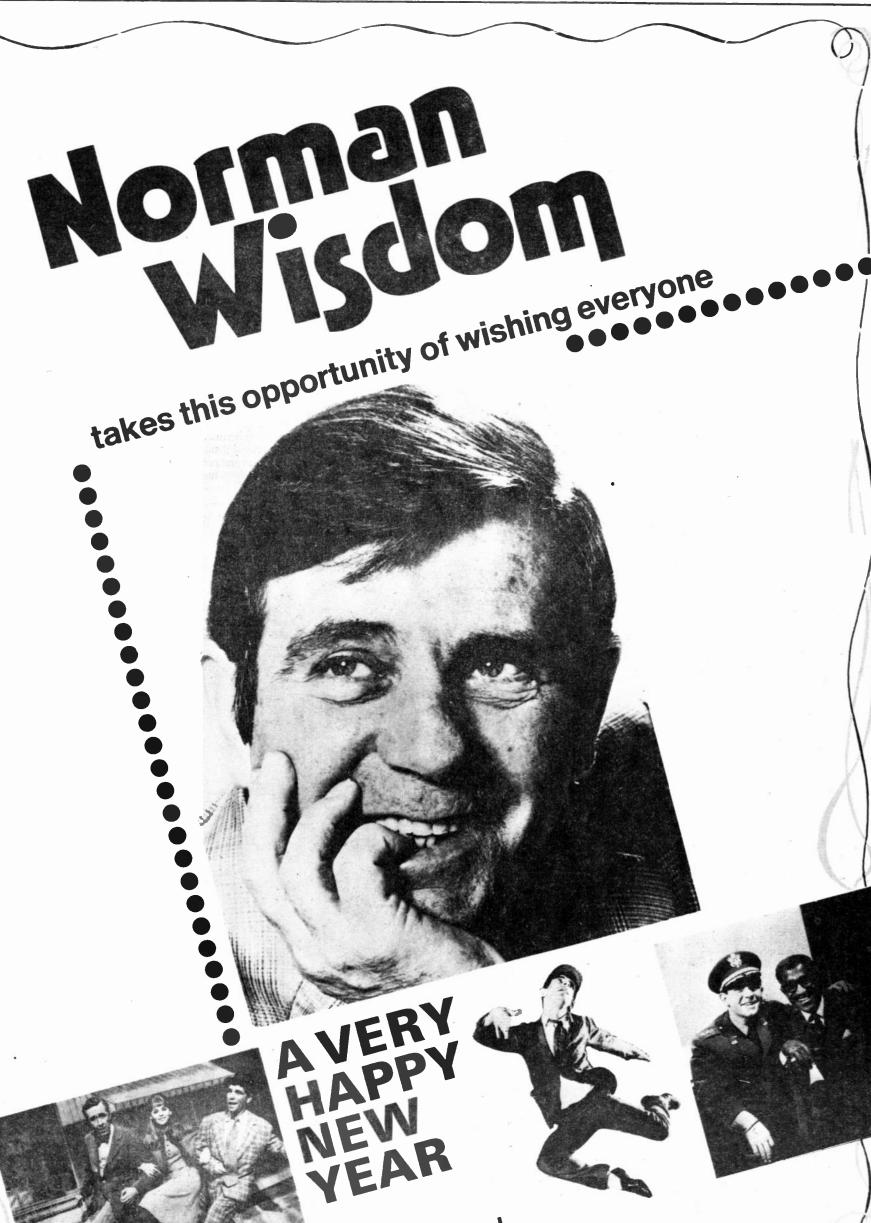
BURRIDGE

to the marvelous CAST and the outstanding CREW and to the wonderful AUDIENCE at the Adelphi Theatre for the continuing



adapted from their original italian musical





and is delighted that he is to announce that he is to announce that he is to announce that world-wide by square, now represented 28 Berkeley 6HD London W1X 6HD London Eric Glass Ltd London Tel: 01-629 7162.

# Show Biz Gains Classy Gloss Via British Peers And Knights tion; and theatreowners Emile Littler and Hugh Wontner. The two

Three knights, two barons and a member of Parliament are among the 70-odd members that constitute one of London's more exclusive "clubs" — the Society of West End Theatre, comprising play managements and owners of main stem legit houses. Incumbent Society president is theatre exec and quon-

dam producer Ian Albery

The organization, which presents annual drama-opera-dance awards, traces back to 1894 when actor-manager, Sir Henry Irving, shortly before his death, formed the Theatrical Management Assn. Some 14 years later, spearheaded by Charles Wyndham, it became the Society of West End Theatre Managers, finally dropping the last word two years ago (and thereby creating some singular confusion for news media).

Among key, or more active, pro-

London. | ducer members are Michael White (sponsoring the current London editions of "Annie" and "A Chorus Fielding, Eddie Kulukundis, John other arena attractions. Gale, Ray Cooney, Duncan Weldon, Louis Michaels, Lord Bernard Delfont, Peter Saunders and Bob Swash, the latter repping Robert Stigwood.

At least two passport-carrying Americans also belong - Peter Witt (whose current entry is the musical "Bar Mitzvah Boy"), and Arthur Cantor, a Broadway producer also active in London as head of H.M. Tennent Ltd., one of the more revered names in commercial play management here.

The Society's membership also includes reps from the major local subsidized companies - Royal Shakespeare, the National, Prospect, and English Stage Co.

Those three knights in the "club"

are Bernard Miles, vet film-stage character actor who operates the Mermaid Theatre, a stock operabarons are Laurence Olivier (via his LOP production banner) and Delfont. And the lawmaker is Tory MP Tom Arnold, chiefly identified Line"), Michael Codron, Harold for his presentation of ice shows and

#### Legit Awards

Two principal award presentations annually salute the London stage, encompassing grand opera and dance as well as legit achieve-

Long the monopoly event in this field was the Evening Standard awards luncheon, originated more than 20 years ago. Takes place in February and covers calendar year achievement. Three years ago for the first time it was rivalled by the Society of West End Theatre (singular, not plural) awards covering the West End season up to Oct. 31.

# Society Of West End Theatre Awards Director — Jonathan Miller for "The Three Sisters."

Designer — Farrah for "Henry V" and "Henry IV."

Comedy Performance — Penelope Keith for "Donkey's Years." Actor In A Revival - Alan Howard for "Henry V/IV.

Actress In A Revival — Dorothy Tutin for "A Month in the Country." Supporting Artist — Margaret Courtenay for "Separate Tables. Actor In A New Play - Paul Copley for "King and Country."

Actress In A New Play — Peggy Ashcroft for "Old World.

Comedy — "Donkey's Years. Musical — "A Chorus Line."

Play - "Dear Daddy." Special Award — Save London's Theatres Campaign.

1977 Director — Clifford Williams for "Wild Oats."

Designer — John Napier for "King Lear." Comedy Performance — Denis Quilley for "Privates on Parade. Actor In A Revival — Ian McKellen for "Pillars of the Community."

Actress In A Revival — Judi Dench for "Macbeth." Actor In A Supporting Role - Nigel Hawthorne for "Privates on

Parade. Actress In A Supporting Role — Mona Washbourne for "Stevie." Performance In A Musical — Anna Sharkey for "Maggie."

Actor In A New Play — Michael Bryant for "State of Revolution."

Actress In A New Play — Alison Fiske for "Dusa, Fish, Stas and Vi." Outstanding Achievement In Opera — Glyndebourne Festival Opera

for "Don Giovanni." Outstanding Achievement In Ballet - London Festival Ballet for

'Romeo and Juliet.' Comedy - "Privates on Parade."

Musical - "The Comedy of Errors." Play - "The Fire That Consumes."

Special Award - Harry Loman (Stage Doorman at the Criterion

Director - Terry Hands for "Henry VI."

Designer — Ralph Koltai for "Brand."

Comedy Performance — Ian McKellen for "The Alchemist."

Actor In A Revival — Alan Howard for "Coriolanus."

Actress In A Revival — Dorothy Tutin for "The Double Dealer."

Performance in A Musical — Elaine Page for "Evita." Supporting Actor — Robert Eddison for "Twelfth Night."

Supporting Actress - Elizabeth Spriggs for "Love Letters on Blue

Actor In A New Play — Tom Conti for "Whose Life Is It Anyway?" Actress In A New Play - Joan Plowright for "Filumena."

Outstanding Achievement In Opera - English National Opera for enterprising repertoire.

Opera Production Of The Year — "Lohengrin" (The Royal Opera). Outstanding Achievement In Ballet — Robert Cohan.

Ballet Production — "A Month in the Country" (The Royal Ballet).

Comedy — "Filumena." Musical — "Evita."

Play — "Whose Life Is It Anyway?"

# AgathaChristie's TheMousetrap

## ST MARTIN'S THEATRE

now in its TWENTY-SEVENTH YEAR

# Pilbrow's Global Scope

(Continued from page 181) =

Kong and New York.

The firm has consulted in recent years on major theatrical projects in Scandinavia, Iceland, Nigeria and Mexico, is currently on assignment in Iran re various broadcast and cultural complexes ordered by the Shah (which presumably will be completed whether or not the Harold Prince.

Shah's still around), and has also worked on a new government cultural centre in Hong Kong. A current consultancy project is the new performing arts centre in Calgary,

Pilbrow also has a working relationship with Broadway director

#### Marilyn Jones' Job: One Year For Sure

Sydney.

A former principal dancer with the Australian Ballet, Marilyn Jones, has been appointed the company's new artistic director.

Jones, who is 38, will take over from Dame Peggy van Praagh, who came out of retirement to fill the position when Anne Woolliams resigned at the end of 1977 following a dispute with the board on programming.

To take up her new position she has resigned as director of the National Theatre Ballet School in Melbourne, a post that will be filled by another former Australian Ballet principal dancer, Gailene Stock.

Jones' contract is only for 1979, for which the repertoire has already been decided.

"I think the board is just being cautious," she said.

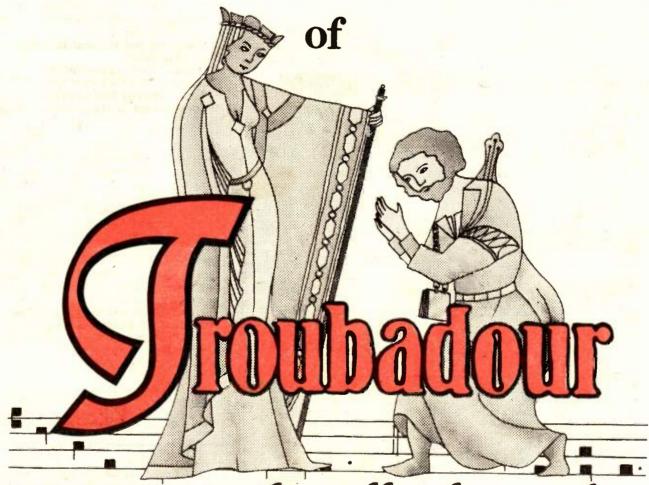
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Opened at London's Cambridge Theatre, December 19th 1978

"The best British production of a musical since "Camelot" Capitol Radio

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Evening News

''Spectacular ...'' Guardian

"... Opulent ..."
Evening Standard

"... A marvelously good-looking evening ..."

Daily Telegraph

"The dancing ... looks as if it belongs to "West Side Story" ..." Financial Times

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# Author! Author! Or, Nostalgia Is Nothing But The Stuff You **Have Left From Tomorrow!**

years ago. Since it included some events in which Bing Crosby participated, I sent him a copy and asked for a comment. He wrote back thanking me, adding, "I shall dine out on those yarns for many a happy meal.'

The discovery of Bing's old letter in a forgotten out-box fanned thoughts of the current nostalgia craze brought on, no doubt, by the



fact that nothing that's going on at present is nearly as much fun as anything anyone, young or old, can remember. The dull dead days beyond recall have suddenly become the dear dead days be-

access to a typewriter is busily reconstructing.

This is particularly true in the field of radio which many feel died before its time, nipped in the bud, in happened to be the audience. The its Golden Age, by a thing called comment invariably was, "You

It is an opinion shared not only by old gaffers who can remember at me by well-meaning members of it's out of print but if it isn't, they'll

Andy stretched one slim gag into a that I had done just that but had also also held by members (many of them still unborn when Amos 'n' Andy were in flower) of an organization known nationwide as themselves. SPERDVAC. That stands for Society for the Preservation and Encouragement of Radio Drama, Variety and Comedy.

The name tells the story and the discovery of it, coupled with the surfacing of Bing's letter, suggested that I, too, might "dine out" by peppering my otherwise bland conversation with partners to my left, right and across the table at McDonald's with stirring tales of the days that have come to be known as yore, those golden days of Joe Penner, Eddie Cantor et Al Jolson, as well as a few survivors.

It turned out that Bing was right. yond reproach which everyone with The yarns got very good reaction ranging from modified hilarity to uncontrolled hysteria, followed by an identical suggestion from at least one member of whatever group ought to put all that stuff in a book."

I wrote a book one day about eight | those great days when Amos 'n' | the multitudes unaware not only week of five 15-minute episodes but | furtively written several nostalgic autobiographies for well-known showbiz luminaries some of whom now think they wrote the books

Talking It Up

To convince me that their suggestion (to write a book) was the thought of the year, they went on to explain how, with the type of material I seemed to possess, I could get on all the talkshows which, as everybody knows, is the greatest way in the world to plug a book, particularly that type of talkshow that takes questions from the people out there in radio and tv land.

People think this is hard even to theorize about because anyone who has ever run through a complete day of appearing on three or four tv shows and seven or eight radio shows to tell the world what his book is about (making it almost senseless for a listener to buy it) knows that when he's finished his day of broadcasting he can wander into any bookstore in town, not find the book he has been selling, ask for it and be told that they don't have it, This idea was gratuitously tossed | have never heard of it, that maybe | gold.

order it for him.

I went through this whole routine once for that book I wrote one day. It was called "None of Your Business or My Life with J. Walter Thompson (Confessions of a Renegade Radio Writer)," which clearly is the type of short, snappy memorable tions such as why the book didn't title that flows trippingly from the tongue. This only partially explains why you can walk into any bookstore today and learn that they don't have it, never heard of it, that it may len show when George and Gracie be out print but that they'll look at up. Tell them not to bother. The book really is out of print.

This is the case because almost immediately after it was published by Cowles Books the entire effort of the Cowles sales force was appartrying to sell the company. They were successful.

The purchaser, Henry Regnery Company of Chicago, must have had a tax loss in mind because it seemed to show little interest in the titles it had bought from Cowles, including mine, which may have used up more red ink than the IRS would

#### A Conspiracy of Silence

The book was never reviewed by any literary supplement, of course, because it was not literary, just factual and funny and covered a very specialized segment of the so-called Golden Days of Radio, particularly those days when the alchemy of advertising was what turned them to

A few tv editors who had grad-

uated from being radio editors did become enchanted by the book and said so at great length ... sometimes as many as three or four short paragraphs mostly devoted to what they were doing in the days covdeal with incidents like that hilarious happening that befell a distant cousin in Casopolis, Michigan, who tried to get into a Burns & Alwere playing the Indiana Theatre in Indianapolis. It seemed this cousin got caught in the rain while waiting in line and had to sit through the whole show dripping wet, which caused the usher to ask him to please leave the theatre because ently diverted from selling books to dogs were not allowed in. When he protested that he had no dog, the usher said there was a poodle under his seat, a joke he remembered from an Ed Wynn radio show.

It was an interesting incident, clearly a highlight in the career of Burns & Allen as it pertained to broadcasting. That it had slipped everybody's mind was obviously an example of how careless people are about what they remember.

**Enter Harold Straubing** 

About seven years after the book first hit Brentano's and about six and a half years after it had disappeared from Doubleday's (and the memories of most men) it fell, by chance, into the hands of a bookish person named Harold Straubing. This happened while he was at-

(Continued on page 212)

# '78-'79 '2d Season' Sked - 1st Revise Effective 1st Quarter 1979

(New Shows in CAPS), with Starting Dates When Known

	7:30	8:0	8:	30 9:	:00	9:30	10	9:00	10:30	
		(Local)	SALV				HOW THE W	EST WAS W	/ON	
MONDAY		(Local)	FLATBUSH (1/22)	CO-ED FEVER (1/22)	Mash	WI	KRP In Cincinna	ii .	Lou Grant	
		(Local) Little House O		On The Prairie		45	M	lovie	1	
. /	7:30	8:0	00 8:	30 9	:00	9:30	10	0:00	10:30	
		(Local)	Happy Days	Laverne & Shirley	Three's Co	mpany	Taxi!		Starsky & Hutch	
TUESDAY		(Local)	Paper	Chase			N	lovie	A TOTAL STATE	
		(Local)	Local) CLIFFHANGERS (2/27)				M	OVIE	en en seit to	201
	7:30	8:0	00 8:	30 9	:00	9:30	10	0:00	10:30	c ș z
VEDNESDAY		(Local)	Eight I	s Enough		Charlie's Angels			Vegas	100
		(Local)	Incredi	ble Hulk	ble Hulk One Day At A Tim				Kaz	
		(Local)	SUPERTI	RAIN (2/7)		•	NOVELS	FOR TV (2	7 (2/14)	
	7:30	8:0	00 8:	30 9	9:00 9:30 10:00				10:30	
		(Local)	Mork & Mindy	ANGIE	Barney M	iller	Soap		Family	
HURSDAY		(Local)	The Wa	altons	Hawaii Five-O				Barnaby Jones	
		(Local)	LITTLE WO	OMEN (2/1)	N (2/1) Quincy				MRS. COLUMBO (3/1)	
	7:30	8:0	00 8:	30 9	:00	9:30	10	0:00	10:30	
		(Local)	MAKIN' IT	What's Happening			N	Iovie		
FRIDAY		(Local)	Wonde	r Woman	DUK	DUKES OF HAZZARD (1/26)			Flying High	
		(Local)	DIFF'RENT STROKES	*BROTHERS & SISTERS (1/26)	TURNABOU	T (1/26)	HELLO, LARRY (1/26)		SWEEPSTAKES (1/26)	
•	7:30	8:0	00 8:	30 9	:00	9:30	1	0:00	10:30	
		(Local)	DELTA HOUSE	Welcome Back, Kotter	T	Love Bo	at		Fantasy Island	
ATURDAY		(Local)	WHITE SHA	ADOW (1/13)		MOVIE		OVIE		
		(Local)	Chi	ips	ВЈ	& THE BE	AR (2/3)		Rockford Files	
	7:00	7:3	0 8:00	8:30	9:00	)	9:30	10:00	10:30	
									ovie	
SUNDAY		60 Min	utes	All In The Family & U	ONWARD PWARD(3/4)	Alice	STOCH		Dallas	- :
		Weeld O	f Disney		Big Ev	10 (0/1/	WEEKEND (1/7)	-		

# TV WEBS' GROSS TOPPED \$3.6-BIL IN 1978

**Editorials** 

# Finding New TV Writers

It is generally true to say that the major variables in television production are performers and writing. Experience and money can polish every other aspect of a program to a flawless sheen. But while performers by nature are aggressively in search of an audience — the good ones can be discovered simply by listening for applause and looking for whoever's taking the bow - many writers are much less noticeable. That is why it is admirable, or simply intelligent, of Columbia Pictures TV to initiate its search for new tv writers by starting a New York workshop this month. Only published writers are wanted; Columbia is operating on the assumption that ink-rich New York must contain some talent that would gladly diversify into television if given the chance.

But the television business too often seems to think that New York and Los Angeles between them contain all the possibilities of American talent. A satirist might even imagine a Columbia executive storming into Elaine's late one night and simply signing everyone at the bar to do a script.

The real breakthrough ought to be up to a network. Each spends sums on program development that would make Croesus blanch. A network could set less than \$1,000,000 aside and do itself a lot of good.

Not all writers get fancy advances, benefit from dizzy paperback deals and do screen treatments for fortunes. Any large publishing house could name a number of American novelists who have established reputations and simply can't make a living. Three years on a novel might result in a \$5,000 advance that isn't even made back by the

A network could designate an experienced program executive, preferably one with some taste for novels, to find 10 or 20 of these creatures and lure them away from their jobs as teachers, insurance adjustors and publishers' readers. Give them a modest annual income and tell them to do nothing but write, and most, no doubt, would consider the offer a dream come true.

In return, the network would acquire rights to published work and options on future writing. In reviewing the published books, the network functionary in charge might very well discover a property or two worth developing; not all writers have agents who are skilled at playing the Hollywood game. The writers brought under the network's wing also could be encouraged - not pressured - to think about writing for television, and given instruction in the rudiments. Very likely some would have considered the idea in the past and simply not known how to go about it.

Almost surely, within a few years the experience of supporting the novelists would be more than recouped; in addition, the network could count on winning valuable public relations points. So why hasn't a network done that?

# **Funding Public Broadcasting**

It has been said before, but needs saying again as the second Carnegie Commission on public broadcasting prepares to issue its report: The public itself ought to be consulted on the financing of the system.

Unfortunately, the public broadcasting establishment itself might prefer to restrict the debate to gentlemen only. But the Great Unwashed also pay taxes and have some claim to being subsumed under the title "public." It has been more than 10 years since President Johnson signed public broadcasting legislation, and some shared experience has been accumulated by American viewers. Direct government funding, dedicated taxes, matching funds, institutional sponsorship, on-air fundraising — all ought to be openly discussed before the public, and opinions ought to be solicited. It would be an awkward and often uncomfortable process, but it ought to be undertaken. The very public broadcasting officials who might in other contexts complain of the people being alienated from the Government must not ignore the public themselves. There need be no referendum in a legal sense. But Congress, the White House and the public broadcasting hierarchy need to ask those they serve for their opinions.

# MINUS COMP & COMMISSIONS, THAT'S \$2.9-BIL

The three television networks in excess of \$3.6 billion in 1978, up from slightly more than \$3.2 billion It is always true that the number the year before, according to a Variety projection.

index is what the FCC terms "net broadcast revenues," or the gross after affiliate compensation and agency commissions are deducted. Using that yardstick, in 1978 the networks pulled in \$2.9 billion, up from \$2.6 billion. That's an extremely healthy improvement, of course better than 10% — but it doesn't compare to the half-billion-dollar improvement that 1977 showed over 1976, itself the booming Bicenten-

Why the slight slowdown? The have moderated their price increases after a couple of years of rapidly adjusting upward to reflect what they consider the realities of 000,000.) the marketplace. For years, network executives claimed that web spots were underpriced. That argument isn't as often heard these days, though doubtless it is still believed

combined had advertising revenues | likely to be evident when reports of | markably accurate in the past. network profits leak out of the FCC. one network gets rich much faster than its competitors — they all have after a certain point almost all the leader's revenues go straight into its bank account — and 1978 probably was disporportionately lucrative for ABC. Both CBS and NBC have been investing huge sums in program development, especially NBC, where had a blank check. ABC's network profits in 1977 were \$165,000,000; last year they might have gone well past \$200,000,000. CBS is less likely to improve on its pre-tax profits of \$139,-000,000, and NBC's \$102,000,000 may ground. (It was a very few years ago, incidentally, that the three networks' profits together passed \$100,-

#### **Basis For Projection**

The official FCC figures on teleestimates for the three networks are leaving \$2,931,011,000.

An even sharper slowdown is based on a method that has been re-

The Television Bureau of Advertising, using figures from Broadcast Advertisers Reports, has issued its dollar volume reports for Perhaps an even better economic roughly equivalent expenses, and the networks in October and November, and it is not difficult to estimate December billings so that TvB figures for the year can be approximated closely.

Final TvB figures, when they come, will show total billings for ABC of about \$1.48 billion. CBS will new president Fred Silverman has | register about \$1.34 billion, and NBC \$1.25 billion.

Those industry figures are as reported by the networks, all of which cheerfully admit they lie by 8-12%, simply as a competitive morale booster. Sweating the 10% main reason is that the networks have had a hard time holding its exaggeration off the network total of \$4,707,848,000 that TvB probably will report, the figure comes down to \$3,-663,763,000. That, or slightly less, is what the FCC will report as network advertising revenues for 1978. Net broadcast revenues are what is left after compensation to affiliates vision finances won't be issued until and ad agency commissions are this spring, but the Variety financial |deducted - about 20% of the total,

# Snappy New Year In D.C.; Full Agenda For B'casters

By PAUL HARRIS

Whether from the courts, Congress or the Federal agencies, the is gaining major competitive footholds while technology threatens the localism concept so prized by broadcasters and syndicators. Although many of the industry's D.C. troubles will follow it into the next century, 1979 shapes up as this decade's most significant year.

The familiar battle cry here, "the public interest demands ..." will be heard frequently as parties strive to carve larger portions of the broadcast pie. But it is no longer considered cynical to suggest that as the entertainment stakes escalate, the boardroom slogan has become, "Let the public be damned." Here's

An end to unnecessary Federal regulation, particularly over cable, is the top priority of President Jimmy Carter's FCC and a Congress

Washington. | munications Act. All players in the | pletely different light. Reason: The their turf.

#### **Rewrite: Both Houses Active**

public hearings. The FCC will re- industry's liking. gain some regulation over CATV, for example, while the public will no broadcast section.

speedy action on the measures.

What's more, the powerful broadcast industry, which one year ago agreed not to support the rewrite, equally costly for broadcasters. An that plans to rewrite the 1934 Com- now views the project under a com-

game, and especially the National D.C. appeals court's reversal last Assn. of Broadcasters, are com- year of the FCC's decision in the prized status quo of the broadcast mitting full resources on all fronts WESH-TV, Daytona Beach, Fla., industry is in deep trouble. Cable tv here to either protect or expand case, which eliminates the advantage of the incumbent in most comparative renewal cases. By creating Early this month, the House virtual panic within the in-Communications Subcommittee dustry, the decision (currently on chaired by Rep. Lionel Van Deerlin appeal) drastically improves the (D-Calif.) will unveil its second re- |chances of legislation that brings orwrite effort, with numerous der to the FCC's chaotic renewal changes prompted by last year's process, even if it is not totally to the

#### FCC: No Longer Friendly

A similar deregulatory mood at longer be written out of the bill's |the FCC spells even bigger troubles for broadcasters, particularly when Meanwhile, Van Deerlin's the agency loses its Ford-Nixon counterpart in the Senate, Ernest majority later this month. Major 4-3 Hollings (D-S.C.), will propose a decisions that saved the license for "renovation" of the act early in the WPIX-TV New York and pronew year. Both legislators promise tected other industry interests are expected to end when Anne Jones replaces Margita White.

Other agency concerns could be (Continued on page 220)

# Radio, A \$2.5-Bil Biz, Has Developed New Ways Of Reaching Public

(President, CBS Radio)

ground swell that is steadily growing and shows no signs of cresting. Today it's a \$2.5-billion business, attracting more listeners every year. Why this resurgence of radio?

For the listener, radio is very personal, almost like a sixth sense. It tells what time it is, when to get up, what clothes to wear, what has just happened - everywhere.

Radio is reliable, entertaining. Listeners know what to expect — always - from their favorite stations. The medium today is presenting stronger on-air personalities and programs - someone, or school lunch menus so mothers won't repeat them for supper.

ceivers. That's almost an hour's inlisten everywhere - in the bedroom, the kitchen, the living room, in their cars, atop mountains, on the beach, at sea, even, to the irritation of some, on the streets. There are 444,000,000 sets in use today in more than 72,000,000 homes - that's 98.6% of all homes, each with an average of about six sets. Among these, of course, are car radios, more than 104,000,000 strong.

The advertiser knows all this - or something, for everybody. Even he should. He knows he can get all — the cash register at the end of more bang for his buck with radio. any given day. A few years ago it dio - more news features, more

Radio is currently riding atop a As a result, American adults spots on network radio for the same used radio. Today, it's also the na- mentary, in-depth interviews, and crease over 10 years ago. And they his message — about five times they advertise on radio.

> Ten years ago there were four radio networks. Today there are 10. Ten years ago there were 6,341 radio stations in the U.S. Today there are 8,597.

#### **Those Tough Retailers**

Today more than 70% of all radio advertising comes from retailers. And they are the toughest, the most demanding, in terms of results. They've got the best raing service of

spend an average of three hours, 27 money he would spend for one spot tional retailer — Sears, K-Mart, minutes daily listening to their re- on primetime network television J.C. Penney, True Value, etc. Now and expect a far larger audience for they know, too, what happens when

#### More Than Music & News

I've always believed that our medium is more than recorded music and news-on-the-hour. At CBS, we've proven that. We do provide news-on-the-hour around the clock to all our 277 stations (incidentally, the largest number of affiliates we've ever had). And most of them broadcast some type of popular music. But we also give those additional pluses that make for modern ra-He knows he can buy 60 primetime was mostly the local retailer who play-by-play sports, more com-

of course, drama seven nights a

In 1978, we signed a contract with the National Football League for 36 games annually - all the Monday night matchups as well as all the playoffs, the Super Bowl and the Pro Bowl. We extended our present contract with major league baseball through 1981 - for the broadcast rights to the All-Star game, the league championships and the World Series. Because of the immense audience interest in professional football and baseball and because the games are played at offpeak radio tune-in times, our affiliates have found them to be an at-

(Continued on page 220)

# Anatomy Of Britain's TV Critics — By One Of Them

By ELKAN ALLAN

(Author is writer of the London Sunday Times tv preview page)

London.

British television gets a new print critic this month when Herbert Kretzmer joins the London Daily Mail, switching from the Daily Express, where he was drama appraiser. This brings the number of British national papers with fulltime telecritics to four.

What? With 10 national dailies, seven Sunday papers, two local London evening blatts and half-adozen weekly magazines covering the arts, there must Morning Star, daily organ of the Communist Party, be more than that number of tv critics?

Well, there certainly used to be. Some 15 years ago, each daily paper carried overnight reviews every morning. Some of them even had two regular critics, one covering BBC, the other ITV, who phoned in their

copy from home in time for the first editions. Not only that, they updated as the evening wore on.

All that ended with the introduction of videotape. Today there's only one paper whose critics phone in from home. That's the Guardian, though even its critics can sometimes be spotted at the daily previews laid on by the networks, a device designed to insure that the earliest editions cover latenight programs.

Videotape is the reason, too, for the other big change in Fleet Street's handling of the medium. Nine years ago, the nationally-circulated Sunday Times started a department called The Intelligent Viewer's Guide to tossing the assignment to a variety of parttime rethe Week's Television, based on early previewing of tape and film. Today, shortened to the Critical Viewer's Guide, the feature has spawned a host of imi- tv very highly tators. After all, why bother to write about programs that, for better or worse, are dead and gone, when instead you can provide the reader with the service of helping him decide, as do film and theatre critics, whether a show is worth spending his time on?

**How They Stack Up** 

school of thought holding that viewers want to read an Darvalle of the Times, and Celia Brayfield of the Eveninformed opinion about last night's programs so as to compare their own judgments.

But the fact is that there is not only less post-airdate criticism, but what there is all too often has precious little to do with the specific shows. We don't have an Art Spectator magazine's Richard Ingrams, all of whom the actual programs or the medium. Most of the time they are less often either illuminating about programs while keeping its tv log data as terse as possible. or helpful to producers who may look for some instructive pointers. They are, in short, ego-trippers.

Others in this category are Richard Afton of the London Evening News, who devotes much space remi- Kenworthy), Daily Mirror (Ken Irwin), the Expressniciscing about the long-ago days when he was a light owned Star (another tabloid — not the Commie Morn-entertainment producer (and apparently gave half of ing Star) whose key man is Ken Estaugh; Sunday entertainment producer (and apparently gave half of today's stars their first break); Punch mag's Benny Mirror (Gordon Blair, Ann Pacey), Sunday People Green, with a corner on the Cockney self-educated as to radio, television and music; and Milton Shulman, whose long pieces in the London Evening Standard have an apparent contempt for tv. He's trotted out by any tv producer anxious to "balance" a discussion about the medium and violence. Shulman consistently provides good values as a knocker.

Assaying The 'Elegantsia'

year for Thames, a show based on the career of former nical developments in the trade.

stripper Phyllis Dixey

Other elegant essayists are the Financial Times' (chunks of which weren't published). Potter is also a posted where applicable. widely-regarded tv dramatist in his own right.

Another weekly essayist is Stewart Lane of the and whose tv pieces are therefore predictably colored.

Most experienced reporter on the tv beat is Martin Jackson of the Daily Mail, some of whose feature pieces on light entertainment shows and talent are more widely quoted than those of reviewers

Indeed, the regular critics rarely write about either light entertainment, the medium as a whole, or the broadcast industry.

Above & Beyond Gossip

Other byliners who turn in more than mere chit-chat about shows, or gossip about talent, include the Daily Mirror's Jack Bell and the Evening News' Pat Stoddart. The prestigious daily Times of London, which has suspended publication in a showdown with the unions, has reporter Ken Gosling covering news of the medium. But the paper doesn't have a regular critic, viewers. They're picked by the paper's literary editor, John Higgins, who is said not to rate the importance of

Regularly featured previewers, who are shown programs two weeks in advance of airdate by ITV on Thursdays, and by BBC on Fridays, are Elizabeth Cowley of the Daily Mail, Jonathan Meades of the Observer, John Wyver and Carl Gardner of Time Out magazine, Ronald Hastings of the Daily Telegraph, In fairness, I must add that there's a respectable and myself. We're joined from time to time by Peter ing Standard, and who in consequence make their papers' program listings more useful and informative than those publications which pass up previews.

A Couple Of Diehards

Little is left of the traditional Fleet Street hostility Buchwald. We do have the Observer critic, Clive toward the upstart competitor, television. Indeed, only James, the Guardian's Nancy Banks-Smith, and the the Daily Express and its Sunday stablemate, the Sunday Express, seem to still harbor an animus. On the write rather more about themselves than they do about Daily Express, James Murray doubles as beat reporter and telecritic, while the Sunday Express gives they are very amusing and usually worth reading, but columnist Peter Dacre minimal space to play with,

> The rest of the popular papers exploit the more sensational aspects of the tube as much as they can. These, and their key tv byliners, are the Sun (Chris (Hilary Kingsley, Tony Purnell); and News of the World (Ivan Waterman, Dan Slater).

> Which brings us to the traditional critics. The Daily Telegraph employs four who rotate the assignment, handle background pieces and hard news - Sean Day-Lewis, Rcihard Last, Peter Knight and Sylvia Clayton.

Most perceptive and best-informed background writer is the Guardian's Peter Fiddick. He's also the Vigorous or elegant essays are the staple of Philip paper's second-string critic, after Nancy Banks-Purser in the Sunday Telegraph. He was himself rap- Smith. Fiddick regularly turns in scoops, as well as a ed by his peers over a drama docu script he wrote last weekly briefing piece on political, program or tech-

# The Statutory Rewrite Act: A Plague On Both Your Houses

By ARTHUR STAMBLER (Washington, D.C. Attorney)

Washington.

munications Act of 1934 has caused abomination that would "sell out" tions industry than has existed in all terest" concerns to "marketplace" that some such statutory revision is a concept whose time has come. Congressional adjournment is only a temporary hiatus in this revisionary effort. But 6 will get you 5 in Las Vegas that the existing problems are so acute and the revisionary effort to date so weak, that neither the next Congress, nor the several that come after it, will adopt any meaningful revisions of the communications Act of 1934.

Opinions and positions on proposed "rewrite" run the gamut of political, social and technical viewpoints from A to Z. They will probably reach double-Z by this time ingly become a farrago of inconnext year. Some support it fer-sistent supertechnical and countervently as a new framework which productive complications. But

dustry to attain its public service po- | tions as to what is required to set the The projected rewrite of the Com- tential. Others view it as an more confusion in the communica- all of broadcasting's "public inits 50 years of Federal regulation. forces. Even ardent supporters now This, despite the widespread view apparently recognize that these "marketplace" factors died with Adam Smith back in 1790. But whatever their language - and the indicated re-emergence of the "public interest" phrase in any new Act - their polestar still remains the "laissez faire" of less government regulation. Both sides will assuredly remain as determined as they are extreme.

'Titanic Struggle' Predicted

All seem agreed that the present Act falls far short of any respectable objectives and has long outlived its utility. Nor has it helped that FCC regulation has increaswill enable the communications in- given the vast difference of posi-

situation right, a titanic struggle will emerge as to the direction and parameters for further communications development.

The overall view here is that both positions have been most unhelpful and contrary to the best interests of the communications industry and the American people that are served by it. Otherwise, and more biblically phrased, they deserve a conclusion of a "Plague on both of these Houses," that would, in either one of these two extremist manners, rewrite the 1934 Act in their own graven image. Present deficiencies there may well be. But any changes should be in the direction of greater rationality and sound national policy. But not, it is submitted, in any manner as has to date been proposed.

The sad result has been to leave statutory reform in a state of limbo. Even worse, conflicting views on (Continued on page 218)

# **Network Series Rating Averages**

(1st 13 Weeks - Sept. 18 through Dec. 17)

The averages below, based on Nielsen SIA results, represent the numbers earned by regular series for episodes of each skein's normal length only. Movies aired as specials have not been factored into movie series averages, except in the case of Sunday and Tuesday "Big Event" Chris Dunkley, and Dennis Potter of the Sunday results. "Centennial" ratings have not been included in the Sunday "Big Times, or at least until he bowed out a few weeks ago Event" averages, but figured separately. Comparative averages for the with a blistering attack on the paper's management comparable 13-week period of last season (Sept. 19 through Dec. 18) are

Rank Series	Avg.	1977
1. Three's Company (ABC) 2. Laverne & Shirley (ABC)	. 29.5 28.8	29.5 32.1
3. Happy Days (ABC)	26.9	31.3
4. Mork & Mindy (ABC)	. 25.8	_
5. Mash (CBS)	. 25.2	21.2
6. Little House On Prairie (NBC) 7. Charlie's Angels (ABC)	. 25.0 24.8	22.5 24.6
8. Taxi (ABC)	24.5	
9. 60 Minutes (CBS)	. 24.2	23.7
10. One Day At A Time (CBS)	. 23.5	21.6
11. All In The Family (CBS) 12. What's Happening (ABC)	23.3	25.3 20.2
13. Alice (CBS)		24.1
14. Barney Miller (ABC)	. 22.7	21.0
15. Love Boat (ABC)	. 22.2	21.1
16. Eight Is Enough (ABC)	22.1	21.1 21.2
18. Battlestar Galactica (ABC)	. 21.4	21.2
Fantasy Island (ABC)	. 21.4	_
20. Soap (ABC)	. 21.2	21.9
21. ABC Sunday Movie 22. Centennial (NBC)	21.0	22.2
23. Barnaby Jones (CBS)		20.2
24. NFL Monday Football (ABC)	20.3	21.5
White Shadow (CBS)	20.3	
26. Sunday Big Event (NBC)		19.3
27. Vegas (ABC)	. 19.8	17.1
29. Incredible Hulk (CBS)		_
30. Chips (NBC)	. 19.3	15.7
31. Quincy (NBC)	. 18.9	18.0
32. Starsky & Hutch (ABC).  The Waltons (CBS)		19.0 17.9
Kaz (CBS)		
35. Tuesday Big Event (NBC)*	. 18.6	_
36. Family (ABC)		19.8
37. ABC Friday Movie		19.8
39. World Of Disney (NBC)		17.5
40. Hawaii Five-O (CBS)	. 17.1	19.6
41. WKRP In Cincinnati (CBS)		
42. Rockford Files (NBC) 43. Wonder Woman (CBS)		17.4 14.5
44. Donny & Marie (ABC)*	. 16.5	19.7
CBS Wednesday Movie*	16.5	17.6
Dallas (CBS)	16.5	_
47. The Jeffersons (CBS)	16.4	17.8
NBC Wednesday Movies*		_
50. People (CBS)*		_
CBS Tuesday Movie	16.1	_
Mary (CBS)*	16.1	_
Eddie Capra Mysteries (NBC)* 54. Operation Petticoat (ABC)*	15.7	15.6
55. Dick Clark's Live Wed. (NBC)*	15.3	
56. In The Beginning (CBS)*	15.1	
57. Flying High (CBS)	. 14.9	10.0
59. NBC Saturday Movie*	14.9	19.8 16.9
60. Grandpa Goes To Washington (NBC)*	14.4	_
Carter Country (ABC)	14.4	19.0
62. David Cassidy — Man Undercover (NBC)*	13.6	_
64. Hardy Boys (ABC)*	13.0	16.7
65. Good Times (CBS)	12.9	17.8
66. Rhoda (CBS)*	12.7	21.9
Sword Of Justice (NBC)* 68. Paper Chase (CBS)	12.7	
69 Waverly Wonders (NBC)*	11 0	_
Who's Watching The Kids (NBC)*	11.9	_
American Girls (CBS)*	11.9	_
Lucan (ABC)*	11.9	_
73. Apple Pie (ABC)* 74. Project UFO (NBC)*	11.6	_
75. Web (NBC)*	10.0	
76. Weekend (NBC)	9.1	_
*Cancelled		

# **India Steps Up Radio Coverage**

New Delhi. The All India Radio network increased its broadcasting time by 53.359 hours during 1977, bringing the total to 642,557 hours. This was possible by the addition of broadcasting facilities at many points around the country.

The AIR network now has a total of 88 stations, which operate a total of 123 medium wave transmitters and 32 short wave transmitters.

With the idea of making the AIR a completely autonomous unit, the Ministry of Information and Broadcasting re-oriented the programming setup on the following basic principles:

(1) Onesided propaganda should be avoided.

(2) AIR should present divergent points of view, including criticism of government policies and pro-(Continued on page 220)

# TV JOURNALISM IN A DANGEROUS WORLD

# **Advice To Young Job-Seekers:** This Is The Age Of The Specialist

(President, NATPE; Program Manager, WSB-TV Atlanta)

Atlanta. problem? And how do we solve it?

of 988, with the likelihood of very lit- executive dining room. tle growth - about another 100 construction permits.

Large stations may employ 150 to 200 persons; small stations, from 30 people per station, and you can see dustries employ millions of people.

What this means is that there is limited opportunity for employment at entry level in the television bureaus to help you get from the industry. Add to this the tremendous increase over the past 10 to 15 years of colleges implementing most beginners are willing to take communications majors, and you low-level jobs as a foothold. The can see the problem. Now, I don't tough one is moving from the first want to sound all negative because post to the second, choosing the field there will always be room for young of specialization and an opporenergetic applicants, but the day of tunity to be noticed. "I want to work in television" is over. So what do you do?

First, I would look at the industry by department and see where growth still exists. What do I mean? Well, in tv let's look to the future and see what's developing: In the news and changing locations. That's all area there is still growth -- many stations have gone to hour news shows; many haven't, but will. Those that have cannot fill the hour with all hard news. They need features - consumerism, energy, travelers, recreation, etc. So why not consider being a feature reporter? I know many of you want to anchor the 6 o'clock news tomorrow, but you do have to get some ex-

The point is specialization. The era of the general practitioner has faded, along with the legendary rise of the NBC page boy who becomes a v.p. by being willing to do anything at all, sir. College graduates would be wise to declare their major

The promotion department, in-Hardly a day goes by that a cluding publicity and advertising young, educated person does not apactivity, has a reasonably open door ply for a job at some television sta-these days, especially for minority tion in this country — and almost all groups. Business-finance is another get turned down. Why? What's the area where higher education helps (a master's degree is potent) and First, there are a limited num- academic training counts heavily, if ber of television stations in the coun- one makes it clear that broadcasttry: 728 commercial stations and ing is a career commitment and not 260 educational stations, for a total a way-station to the IBM or Y&R

More and more pressure is being brought on stations in the area of community service and children's programs. It is very difficult to find to 80 — so let's average it out at 100 | creative ideas in these areas. Sure, you don't have tremendous budthat we have about 100,000 persons gets to work with, but many staemployed at tv stations around the tions would welcome some creacountry. That's a drop in the bucket, tivity in the area of programming when you consider that some in- for children and how to get viewers for community action programs.

BPA, IRTS, RTNDA and NATPE all have job placement second post to the third. Getting the first post is not all that hard, since

I guess one word I used in an earlier paragraph really says it all creativity — that's what every station is looking for. If you have it and can express it, you'll get a job. Don't be afraid of hard work, long hours part of working in television. Your satisfaction comes from working in the most powerful medium yet devised for the transmission of thought.

#### KCET's Wells Fargo \$\$

Hollywood.

of \$200,000 from Wells Fargo & Co., parent of Wells Fargo Bank. The ents of these groups and on deprogift reps part of Wells Fargo's \$1,200,000 total property tax savings threats or risk to any of our staff for six months from Proposition 13, people. the California property tax initia-

Another nonprofit org sharing in Wells Fargo's tax savings is pubcaster, KQED San Francisco.

By LESTER M. CRYSTAL (President, NBC News)

"In the news business you run into stories that you wish had never happened. Especially for those of us at NBC News, this is one of them.'

Those were Edwin Newman's final words in a special which reported on the deaths of NBC correspondent Don Harris, NBC cameraman Bob Brown, San Francisco Examiner photographer Greg Coleman and Congressman Leo Ryan.

The massacre and mass suicide at Jonestown may not be the most significant story of 1978, especially if a Middle East peace treaty is signed or if the U.S. and the Soviet Union agree on a new Salt treaty, but it will certainly be the most remembered story by people working for NBC News.

We lost close friends and respected colleagues in a murder that went beyond the limits of our imaginations and anticipation. We were no strangers to threats, nor to violence. NBC News had emerged with distinction through every kind of war. World War II, Korea, Vietnam and the Middle East, and countless revolutions. We had taken our casualties, some of them fatal, in the dangerous business of reporting the news. But never, to our knowledge, had we been victims of cold-blooded and senseless murders, even by the enemies of our country, let alone fellow Amercans.

Our careers and memories will forever be stamped with the events of Nov. 18 in Guyana.

NBC News had been watching and reporting on the cults that grew to prominence in the '60s. "Weekend" and "Nightly News" had done extensive reports on the Unification church of the Rev. Sun Yung Moon, and the Hare Krishna move-Public KCET has received a gift ment. "Today" had done interviews with members and oppongramming. None of this had led to

> In June, "NBC Nightly News' completed and aired a series of Segment 3 reports on Synanon, the controversial drug rehabilitation or-(Continued on page 200)

# **Coming Pilots Give Showcase** To Actors From Aiken To Zmed

The pilot is a device peculiar to busted pilot activity into another actors - but what of the busted pilots, the ones that do not sell?

Besides being a highly expenprogramming process (and therefore an important source of revenue development pilot activities each dustry comes to a "new faces showcase" mechanism. For the newcomer looking for work in Hollywood, the pilot represents more ing to get a foothold in the business than just a job and the promise of a when they were virtually unknown steady job if it sells — it also quali- to the public. Jill Clayburgh did a fies as a paid audition for other jobs sitcom pilot a few years back, secif it fails, a viewable example of a ond billed to Todd Sussman. Nick

series on the networks, grabbing for exec, which has kept them working. the brass ring that turns unknowns trada in pilots of past years.

#### Some Who Did It

a few performers emerge from

the tv programming area and, in series assignment that does make certain ways, an anachronism that the schedule. This past summer, has outlived its usefulness in its original form. It is one of the best called "Sister Terri" on ABC. It paydays in the business for produc- flopped but she moved on to "Mork tion people. The successful pilot & Mindy." Larry Breeding was in a (one that sells) can ultimately lead sitcom pilot, "Clapper's," which got to a successful series and national on the air by mistake one NBC household-word familiarity for its night; it failed, but he moved into the top role of "Who's Watching The Kids." Robert Urich had been active for a number of years in Hollysive facet of the overall network wood, appearing in "Soap" and "Tabitha" and some five other pilots (including one in which NBC for the tv creative community), the billed him as Robert York) before "Vegas" came along to catapult year represent as close as the tv in- him to ratings success as the ser-

The busted pilot route has been followed by lots of performers tryperformer's ability, presence and Nolte was in Andy Griffith's "Winappearance. Nolte was in Andy Griffith's "Winappearance. In the next few weeks, people "The Daughters Of Joshua Cabe named Peter Fox, Joel Higgins, Return," Mark Shera in "Nicky's David Naughton, Donna Pescow, World," Richard Gilliland in "The Adrian Zmed, David Keith, Dennis Family Kovack," John Ritter in Burkley, Albert Insinnia, John "Bachelor At Law," Loni Ander-Schneider, Patrick Collins, Jon Cut-son in "Section Eight" and Patrick ler, Michael Nouri, Joanna Glea-son, Ann Dusenberry and Greg Evi-maid"— all generating no response gan will begin portraying major from viewers, but possibly catching roles in midseason replacement the eye of some Hollywood casting

Failure is a terrible word in sucinto recognizable names to the mass cess-oriented Hollywood, but apaudience. Some are not completely parently it does not apply to flops in unknown — Pescow was in "Satur- the pilot area — especially to a perday Night Fever," Dusenberry has former who was not the primary done some film work and Evigan cause of the lack of success. Joe was a regular in the failed "A Year Pantoliano was a regular in a dis-At The Top" series. But all are taking the route once followed by Sally Namara's Band" on ABC-TV; he Struthers, Henry Winkler, Suzanne went from there to the role of Mag-Somers, John Travolta, Karen gio in NBC-TV's "From Here To Grassle, Jaclyn Smith, Polly Holli- Eternity" miniseries, a part that day, Valerie Bertinelli, Shirley once won an Oscar for Frank Sin-Hemphill, Max Gail and Erik Es-atra. Lesley Ann Warren was starred in "Snip," a series so bad it was never aired by NBC, but she has The performers in busted pilots since appeared in starring roles in start out with the same visions of the "79 Park Avenue" and "Pearl" grandeur, of course. Despite the dis- miniseries. Gary Sandy was in the appointment that comes when the pilot of CBS-TV's "Ball Four," but vehicle doesn't sell, every year sees his role was eliminated in that (Continued on page 201)

# Broadcast News: What People Need, Not What They Want

By RICHARD S. SALANT (President, CBS News)

When the Founding Fathers wrote the Constitution, they Thus, when they wrote the First Amendment, explicity assuring freedom of the press, I must, and do, believe that they had something more in mind than just repeating them-

believe that the Constitution regards the role of the press in a democratic society as special and the First Amendment freedoms apply to all journalism - both print and broadcast. There have been many adverse court decisions, such as the Stanford Daily case, which has potentially catastrophic consequences for all of us. And the U.S. Supreme Court, in the Herbert case, will decide whether or not a reporter's thoughts, while preparing a story, can be probed in libel suits. As the lawyer for CBS and Barry Lando, the producer of the broadcast, stated before the Court, this would have a "chilling effect" on the editorial process.

But beyond that, 1978 dealt additional blows to those of us in broadcast journalism. In the "seven dirty words" case and in the cross-ownership case, the Supreme Court said, "regulation of broadcasting may be permissible where similar efforts to regulate the print media would not be." We still have a long way to go before we are relieved of our humiliating second-class status under the First Amendment.

Hand in hand with the First Amendment issues, although knew how to speak and write English without wasting words. not interdependent with them constitutionally, is the area of principles - between what people should know on the one responsibility. Although it is not constitutionally the condi- hand and what people want to know on the other hand tion to the guarantees of a free press, it hardly needs saying yields an easy or automatic answer as we make specific that we have no right whatever, without abandoning our heri- judgments in each broadcast. There are many stories that hically, morally or profess This past year was not a very good one for those of us who irresponsible. As responsible journalists, we must decide excitizen ought to know in a democratic society. After all, we at actly what we see as our central obligation — what we are, what we think we are, or ought to be, all about.

We at CBS News believe that our responsibility, our job, in general is to provide our viewers and listeners with what they, as individual members of a democratic society need to know rather than provide them with what they are interested in — what is most pleasing to them.

That is why in 1978 on television we broadcast such CBS Reports as "Battle For South Africa," "The Fire Next Door," and "The Politics Of Abortion." That is also why we broadcast a three-hour special on "Is Anyone Out There Learning: A Report Card On American Education," and a documentary on "What's Happened To Cambodia."

On radio, we broadcast "Newsmarks" on important topics such as "The Energy Future - Bridge To The Sun," "the Navy: Sink Or Swim" and "Nuclear Cargo: An Uncertain Road." and we did no documentaries on sex, or violence, rape, or streetwalkers.

That does not mean that the choice between conflicting are included which may not qualify in terms of what the CBS News include, and love, Charles Kuralt's "On The Road" pieces, and his "Exploring America: '78" special weekend series on radio.

#### **Perception Counts**

But the threats to our First Amendment freedoms, and the responsibility and obligation to our audiences and to our democratic form of Government are important to us. We are worried about how the people and the Government - including the courts — perceive us.

If they perceive us as concerned only with numbers numbers of people and numbers of dollars - only as a business satisfying the vagrant wants of an audience, we shall remain in trouble.

Ed Murrow said it for most of us two decades ago when he said, "If it is to be regarded as a commodity acceptable only when saleable, then I don't care what you call it, I say it isn't news." And our job is news.

# **Showtime Plans Up To \$8-Mil Investment In 1979 Originals**

By JEFFREY REISS (President, Showtime)

made a major impact on the communications industry.

The practice of unedited, uninterrupted programming is but a small part of pay-tv. There are difage, geographic location, background and heritage. Showtime, along with other pay-tv firms, is creating programming designed to reach out to an audience of national appeal. Perhaps the greatest concern of the industry is to maintain quality while expanding the quantity of specialized programming. In order to do this, Showtime is seeking original concepts for varied entertainment. Pay-tv is enjoying a freedom, if you will, to develop new programming ideas.

As of Jan. 1, Showtime is seen by nearly 600,000 subscribers in 240 cable systems, passing more than 4,000,000 homes in 43 states. Anticipated additions of committed launch systems will bring that total to more than 830,000. As result of the recent Viacom-Teleprompter agreement under which Teleprompter acquired half of Showtime, more funds are available to produce bigger-budget programs. With this growth comes awesome responsibility, not only to stay a leading force, but to demonstrate how pay-tv is important to communications on the whole. This responsibility must be displayed in how we program our service.

In 1979, we anticipate an investment of more than \$7-8,000,000 for 30 to 50 entertainment specials. That means expanding our lineup from 14 to between 17 and 20 attractions a month, which include three to four specially created programs. Showtime plans to cover a wide scope of entertainment products. A magazine series, "What's Up, America?" is revealing various "slices of life" of Americana. In the music and nightclub field, we'll have concerts by such artists as Debbie Reynolds, Frankie Valli, Willie Nelson, Engelbert Humperdinck and

#### QM's Movie

In addition to our regular feature film schedules, Showtime is planning a two-hour science-fiction thriller with Quinn Martin's QM Productions called "Hell On Earth," a feature film created especially for Showtime. We will not carry off-network programming, since we hold to the belief that each program should convey a sense of value to our viewers. Carrying programs that have previously aired on commercial television would undermine our policy of a fresh new lineup each and every month.

Showtime continues to seek out theatre and cultural events. We have in the past aired such classics as "Othello" and "The Nutcracker." We remain vitally inin bringing plays to the screen. One of the difficulties in accomplishing this, however, is finding a way to translate the presentation from one medium to another, without losing or changing the quality of the play. We are also considering presentations such as those seen on the public broadcasting systems, but the cost of producing or acquiring the rights to air such programs has been prohibitive so far.

Since pay-ty has become its own industry, affiliate systems have use of a professional sales team to aid their promotional efforts. Showsystem to deal with those communities hooking up with the prem- at WTOL-TV here.

Still an infant, pay-tv already has | ium service. From the time an operator joins the network we help coordinate the initial launch and then that operator is assigned a New York representative to keep the system advised of developments in ferent levels of taste, that vary with the Showtime company. Campaigns are tailored to meet the needs of the individual market.

With pay-ty growing as rapidly as it is, with the development of a sophisticated satellite, with the dropping costs of receiving dishes and the bridging of the creative communities. Showtime is riding alongside this maturing process. And it's safe to say, we're all getting

# Radio-TV Ads Are Their Own **Worst Enemy**

**By EDWARD L. BERNAYS** (Pioneer P.R. Executive)

Cambridge, Mass. Observation of radio and television broadcast commercials during 1978 leads me to the conclusion that both sabotage their efforts at communication and selling. Having served as counsel on public relations to both National Broadcasting and Columbia Broadcasting. I know that a management is not infallible, and I offer this observation in the public interest, convenience and

Radio and tv commercials both are often spoken against a background of music that is supposed to establish a mood for the listener or viewer. In actuality, the music often distracts the attention of the individual listening or watching. In addition, the words spoken are often unintelligible, and the costly message of information or/and persuasion is wasted on ears deaf to it.

One other observation it seems to me is equally pertinent. To get their message across, advertisers naturally employ the best available speakers. But apparently the price of commercials is so steep today that advertisers have hit upon another device that makes the message unintelligible. The message is speeded up to such an extent that the accelerated speed of presentation makes it impossible for the listener to follow its meaning.

Psychologists have found that the average person can only absorb words and their meaning if they are delivered with deliberate speed. Too rapid a message does not pass the thresholds of the human mind. Why not make the message fit the limited time opportunity and get its meaning across? Many years ago, I learned that after age 39 a person needs glasses to read eight-point weekly New York Times success is realities prevail in listening and understanding.

Television and radio management should go to the scientists and find out the number of words per minute intelligible to the audience they are aiming at and also make their tests on the disturbing factor of obfuscation of words by musical accompaniment.

This gratuitous advice is offered to the wise men who run television and radio in this country.

Toledo, O. — Ann Pace, former time has developed a sophisticated promotion director of WRAU-TV Peoria, Ill., named to a similar post

#### **HBO Reaches Down**

Of the 40 systems that hooked into Home Box Office in November, 29 were said to have fewer than 5,000 subscribers, continuing a trend that HBO says has been evident in the last eight months. HBO said that the new affils will provide more than 135,000 basic subscribers to sell its services to.

There were nine linkups made in the northeast, five in the southeast. 12 in the midwest, seven in the south central area and seven in the west.

# **HBO** Relies On Originals To Aid Growth

(Chairman, Home Box Office) Home Box Office registered several significant landmarks in 1978. We have seen our roster of affiliated cable systems grow from 435 to well in excess of 700. On Dec. 1, with the addition of affiliates in Maine and Rhode Island, we were able to announce that the HBO network serves communities in all 50

As we look at the development of our role in the entertainment industry, the landmark that seems most significant was the Nov. 2 announcement of our 100th original program for the pay-tv medium. Although those programs span the network's brief six-year history, the lion's share of them has been created in the past two years - a period of dramatic and accelarating growth for HBO

While recently released feature films remain the backbone of our program package, our original programming has played an essential role in expanding the appeal of our monthly schedule to a wider audience, and in making our viewers more loyal subscribers. When HBO began carrying pay-tv specials on a regular basis in mid-1976, about one cable subscriber in five signed on for HBO's premium program package; today the average HBO market sees better than one in three cable subscribers opting for HBO. An even more encouraging sign for the future: There is a rapidly growing list of new markets all around the nation in which HBO is going into four out of five cable homes.

Other indicators tell us that that subscribers are sticking with us and that their overall satisfaction with the service — their "perception of value" - has improved dramatically. Original programming has established a consistent and enviable track record in subscriber research over the past two years, performing on a par with — and often better than - our feature film programming.

The improvement in these "bottom line" statistics should not be surprising, for in creating original programming we maximize the inherent advantages of our new medtype with ease. The large-print ium. We are exploring new forevidence of this reality. The same impossible in programs which are interrupted every few minutes for a commercial message. Performing talent and producers, directors and writers are allowed the creative latitude to originate programs for an appreciative audience without fear of insensitive tampering by network programmers. And HBO's programmers are able to draw on a new source of material that reaches pay-tv audience segments not usually served by the narrower constituency of many contemporary feature films.

During 1978, HBO's "On Locaseries (now completing its tion" third season) showcased the night-(Continued on page 201)

# **Creative & Marketing Talents** Wed In Selling 'Muppet Show'

By ABE MANDELL

(President, ITC Entertainment)

the successful cross-pollination of creative and marketing talents than



"The Muppet Show," now the most popular and critically acclaimed television series in the world.

What is operating to pull more viewers each week, around the

globe, to watch Kermit, Miss Piggy, Fozzie, Rowlf, the Muppet family and their guest stars?

How did it all get started?

ITC Entertainment was involved with Jim Henson and his Muppet troupe for a number of years - well before the September 1976 debut of "The Muppet Show." The Muppets had been featured in a number of our musical-variety network specials, including "Julie Andrews On Sesame Street," prime example of the Muppets' broad entertainment dimensions.

However, until "The Muppet show," the Muppets never had a nighttime series of their own. We

Never in the history of television always felt Henson would be interhas one property better reflected ested in the right primetime Muppet vehicle. It was natural for a gifted artist such as Henson to want to branch out in different directions, even though he and his troupe made such exciting contributions in 'Sesame Street" and as guest stars. I understood the three networks were also seeking to correct programming vehicle for the Muppets, and, in fact, network pilot projects were underwritten. No series than 235,000,000 materialized. Was it because network programming executives were frozen in the erroneous belief that a Muppet series would only appeal to children and that the vital need of a large 18-49 audience could not be achieved? Whatever the reasons, the Muppets never made the primetime network schedules.

In the winter of 1976, we were looking for a series for the other primetime market, the primetime access period. Our thinking crystalized on the Muppets. We were convinced that an access series starring Henson's Muppets could be successful. We contacted the Henson organization only to be turned down. The concept of selling market by market in syndication seemed foreign to them. It took months to get Henson to finally say yes.

Once Henson was sold, I contacted board chairman Lord Grade in London, and he immediately escalated the budget for the first year to \$3,000,000.

Twenty-four hours later, the five owned-and-operated CBS television stations bought the series. "The Muppet Show" was launched for the 1976-77 season.

#### **Marketing Problems**

This auspicious start did not, however, eliminate marketing problems. The major problem we had in selling "The Muppet Show" to stations was that the Muppets were associated strictly with children. It was like an equation. Muppets plus puppets equals "Sesame Street," equals children. The equation ignored the Muppets guest appearances on nighttime network shows, where the appeal was to adults. The equation also ignored the adult appeal possibilities of guest stars working with the Muppets. In every conceivable way possible — in ads, promotion and publicity — we addressed ourselves to the problem. We also had the advantage of having segments of the new series produced in time for the 1976 convention of the National Assn. of Television Program Executives. Seeing was believing. The Station executives were genuinely entertained. Our sales executives visited stations across the country, and all our sales material fortified the message that "The Muppet Show" is the perfect all-family series. We used every marketing Showtime also began the production at our command, and we sold 129 stations the first year

The genius, the wit, the skill and the endless imagination of the Muppets creator, Jim Henson, and his band of talented puppeteers won big audiences the first year. In market after market, Nielsen and Arbitron rated "The Muppet Show" number one in the time period and number one among 18-49 audiences. In the second year, "The Muppet Show" triumphed, becoming the number one rated access series, as well as being number one among women 18-49, compared to all access series.

We heralded the all-family triumph of "The Muppet Show" in trade and consumer publication ads, in publicity and promotion, as

(Continued on page 201)

# Viacom Ready **For Potentials** Of Years Ahead

By RALPH BARUCH (Chairman, Viacom International)

Viacom in 1978 attempted to posture itself to move into the age of communications of the 1980s.

Early in 1978, Viacom's paycable firm, Showtime, began twotransponder satellite service that is now being beamed to hundreds of thousands of subscribers all over the nation. Shortly after the introduction of its full service, Showtime began introducing its mini-pay television service, Front Row, which offers subscribers five to seven presentations monthly, and additionally makes it possible for viewers to sample the programming of the full service.

It has always been Viacom's position that premium television (endowed with the doubtful name of paycable) must produce original material. Production has begun on Showtime specials headlined by the nation's top country music singers, Willie Nelson and Crystal Gayle; the sensational performances of Debbie Reynolds, Lola Falana and Engelbert Humperdinck (taped live in Las Vegas); and the concert performances of Frankie Valli from New York's Central Park.

a unique series of magazine format programs entiteld "What's Up, America?," each one hour in length, showcasing four or five segments of insight into American life.

Viacom last year also acquired its first television outlet, in New Britain/Hartford, Conn., marking our entry into broadcasting. The final agreement has been approved by the respective shareholders of Viacom and Sonderling Broadcasting for the acquisition by Viacom of nine AM and FM radio stations (located in some of the largest markets in the country), the CBS television network affiliate in Albany, N.Y., a commercial distribution organization, and a radio

(Continued on page 201)

# LOCAL OUTLETS SI, SUPERSTATIONS NO

# Cable At Last May Be Ready To Score Big

By HAL KATZ (Senior Group V.P., Vitt Media International)

The "quantum leap forward" prophesied so many times for the bination of superstations and dere-CATV industry is just around the corner - again - but this time it looks like a real corner and the prosperity should be bedecked in green the color of cash.

A number of factors are meshing together to give CATV the muscleboth programming and cash — to escalate its inroads into the threepronged monopoly that has existed stations must be programmed in the network industry since tv

Most important, by 1982 or 1983 CATV will be in more than 30% of the homes in the U.S., the magic number that national advertisers seem to feel is the point at which they'll take a definitive look at CATV as a viable competitor to over-the-air television. Then there is the atmosphere at the FCC, which seems to be for removing all restrictions and regulations on the cable entrepreneurs, thus making it easier for them to expand and develop new sources of revenues - including national and regional advertising.

The coming years should also see a mild revolution in the programming field. For years the networks and their affiliated stations have called the programming tunes and a vast backlog of programming independently produced documentaries, foreign shows and a wide variety of special programming, designed for specific markets - has never graced a tv tube. With additional homes bringing in additional revenues, CATV systems will be able, perhaps for the first time in their existence, to spend reasonable amounts of money for programming to compete with overthe-air stations. And they will have the added advantage of up to 30 channels offering their own programming fare, which could well be many of the programs rejected by the networks, plus feed-ins from the "superstations," several of which will be aggressively promoting their own offerings by that time, and Home Box Office, Showtime and other pay systems that might be on the air at that time.

#### **Finding Special Viewers**

Frankly, it would seem that the very variety of programming that CATV systems will be able to offer might far outstrip the highly polished, safe and secure mass media product the networks have clung to for so many years. Public television has proven time and again that there is an audience out there that appreciates more than the network primetime fare now offered. Many advertisers, for that matter, have come to the same conclusion, as a list of the major national advertisers providing "public service" support, a lovely alias for soft-sell image advertising, woud reveal.

Very few foreign language protry with the exception of programs for the Spanish market. One would assume that the melting pot boiled all the ethnicity out of the Italians, Poles, Irish, Jews, Germans and Swedes, leaving but two cultures: Spanish and American. The in-

(Continued on page 201)

# AND THAT, AMIGO, IS THE CASE AGAINST CABLE

(President, Post-Newsweek Stations)

Washington. "If it ain't broke, don't fix it." The American broadcasting system ain't broke. It may not be perfect, but it certainly works better than any other yet devised.

This could be changing. The comgulated cable is undermining local broadcasters while the regulators entrusted to oversee it and preserve the public's options are chanting "diversity" and cooperating with the underminers.

The rule says no one may own more than seven television stations in seven communities and that these locally. Suddenly, thanks to the ingenuity and entrepreneurial efforts of Ted Turner and his followers, his Atlanta station's programming is available in hundreds of communities around the country in direct commercial competition with hundreds of local over-the-air broadcasters.

What's wrong with this picture? Everything, unless you don't believe that local stations are essential to our television broadcast system. I believe that they provide a unique blend of local, area and national service free to all. The local station insures against centralized Governmental or big-company control. It provides over-the-air programming not only to large population centers, but also to outlying areas and communities. It serves a vital role in national emergencies and great national crises. Our local television stations broadcast — at no cost to the public more news, public affairs, entertainment and sports than any-

where else in the world. Most people | accruing to the public when staget most of their news from television and there is more viewing of locally produced television news than of network news programs.

'Essentially Parasitical'

On the other hand, cable is available only to those who can pay for it and who live in areas which cable entrepreneurs find financially attractive to serve. It provides little local service and does not have the incentives to develop and improve local service that motivate the local broadcaster, who cannot depend on hitchhiking the programs of others, as does cable. Cable has yet to deliver the innovation, diversity, and local originations it has promised for years. Instead, CATV has been essentially parasitical — taking and retransmitting the programs of television stations, and charging for delivery.

Now we come to the superstation issue - this special class of independents whose signals are retransmitted by cable throughout the country - obtaining at very nominal statutory copyright fees (a few pennies a household) the same programs that local stations broadcast over the air but for which they have to bargain in the market place and maintain local staffs and pay development costs in good years and bad. The superstation provides no local service to distant cable

What a peculiar situation! Many of the same commissioners and Congressmen who would be shocked at the suggestion that anyone be permitted to operate television stations in more than seven cities are now applauding the benefits

tions from Atlanta, Chicago and New York are sent via satellite to CATV systems in hundreds of communities around the country. Don't they realize that they are encouraging the equivalent of one licensee operating hundreds of television stations in hundreds of cities simultaneously — all providing the same programming, and none of it designed for the local community?

Go Stifle Yourself

Some say that limiting the growth of cable and superstations stifles the rush of new technology. New technologies should not be stifled. But let them operate in the market place, bidding and competing for their basic programming, not getting a free ride at the broadcasters' expense. When the FCC rules forbid Ted Turner or the Chicago Tribune Co. or the Washington Post Co. to operate more than seven television stations, it is not frustrating new technology to make it against the rules for them to achieve the same result by simply retransmitting their stations to city after city throughout the U.S. The inevitable loser will be the consumer. Cloning the distant indie via cable undermines the economic basis of truly local stations and reduces the resources they can make available for over-the-air programming, ascertained and balanced for their communities of license.

For the Government to insist that no one evade the rules that limit the number of owned-and-operated stations is not the same as if regulators had prevented the automobile from competing with the horse

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# **Syndie Shows** In '78 Made **Breakthroughs**

By RANDY REISS (V.P., Domestic Syndication, Paramount TV)

Last year was a benchmark year in syndicated programming. The combination of increased revenue at the local station level and the decreasing availability of top-flight off-network syn-

dicated properties during 1978 created the strongest demand and highest prices in the history of local television distribution.

The demand for quality off-net-

work programming was apparent in the overwhelming reaction by stations across the country to the availability of "Laverne & Shirley." Station programmers have become increasingly aware of the high mortality rate for primetime network programs, and correctly perceived the need to corner the most valuable properties for their future use. These stations, without a doubt, will be in leadership positions in the 1980s because of their foresight.

With the decline in popularity of daytime talkshows, there was also a noted pressure on movie inventories. The treasured demographics delivered by movies along with the wider time-period coverage has led stations to the decision to upgrade their movie cat-

The demand for locally scheduled firstrun programming was evident in the number of firstrun syndicated productions being made available this past year. Independent stations, strengthened by their new revenue positions, are increasingly interested in developing their schedule with firstrun programs, and disenchanted affiliate stations are increasing their preemption of network feeds and running fresh and unique firstrun syndicated material. Paramount was very actively involved in this arena during 1978.

Included were a series of variety specials revolving around movie premieres, a 4th quarter schedule of sports events produced by our Hughes Television Network, and most recently, with a new strip comedy gameshow, "Make Me Laugh." We also entered the offnetwork miniseries area, con-SPC, and in February it purchased tracting to make an original tele-14 programs costing \$48,174. All had | play developed for Operation Prime Time by author Irwin Shaw.

The new challenges of syndicapurchased by Ch. 31. WNYC and tion in 1978 were also manifest in leadership changes in the industry. As the call for programming in the '80s became apparent, distribution organizations looked for the new and vigorous talent necessary to forge new frameworks and product for the American viewing public. The new faces and structures that appeared on the scene in 1978 promise an era of extraordinary growth and new vitality in the production and distribution of off-

> Gus Ganakas, former Michigan State head basketball coach, has joined WKBD-TV Detroit as color reporter for the Pistons' games.

# N.Y. Public TV Outlets **Waste Money By Buying** Duplicate Programming

By JAMES ROMAN

(Professor of Communications, Hunter College)

tion serving their area would respond with WNET, Ch. 13. Ch. 13, licensed to Newark, N.H., and operating out of New York, is a VHF television station serving the tristate (N.Y., N.J., Conn.) area. It is a Public Broadcasting in fiscal year community station licensed to a nonprofit corporation called the Educational Broadcasting Corp.

There is another public television outlet available to New Yorkers, Ch. 31. WNYC is a UHF station licensed to New York City. It's the only municipally operated noncommercial television station in the country. WNYC broadcasts 69 hours a week, from 12 noon to 11 p.m. weekdays and 4 p.m. to 11 p.m. weekends. During a given week, more than half of WNYC's schedule consists of broadcasts that have been aired on WNET.

Is there a need to use as valuable a resource as a television channel grams are ever aired in this coun- for the mere duplication of program services? Perhaps it would be justifiable if Ch. 13 did not repeat any of its broadcasts, or if Ch. 31 served an audience outside the range of Ch. 13's signal. However, these conditions don't exist. Ch. 13 integrates an ample number of reruns into its broadcast schedule and seems extremely wasteful for diences.

Many New Yorkers when asked Ch. 31's signal is difficult to receive to identify the public television sta- in many parts of the city. Ch. 31 attracts less than 2% of the viewers within range of its signal

As a member of PBS, Ch. 31 received a community service grant of \$379,443 from the Corp. for 1978. The station participates in the Station Program Cooperative (SPC). This mechanism allows member stations to bid on programs for national distribution. In 1978, 136 licensees representing 216 stations cooperatively purchased 25 programs. SPC pur-40% of the PBS national schedule. In the latest SPC market, which occurred in February 1978, WNYC purchased 16 television series at a cost of \$105,410. Each of the series purchased by WNYC also had been purchased by WNET 13. WNET paid just over \$1,000,000 for the same series. The SPC pricing share per series is based on a formula that considers the size of the market a station serves and the audience it receives. Thus, WNET paid more for the 16 series because it serves a wider market and generates a larger audience than Ch. 31.

WNYC to spend \$105,000 to duplicate programs already purchased by WNET. In fact, many of the series purchased by WNYC were also bought by another city-operated UHF television outlet. WNYE, Ch. 25, is licensed to the New York City Board of Education. Most of its broadcasts are designed for inschool use. On weekends, however, WNYE broadcasts programs for the general public.

WNYE also participates in the been purchased by WNET. In addition, 10 of the 14 had also WNYE each spent nearly \$50,000 for the same programs.

Besides their community service grants, WNYC and WNYE are supported by municipal funds. For a municipality facing a fiscal crunch it is surely wasteful spend money duplicating programs. If WNYC cannot afford to originate more of its programs, then perhaps it is in the city's best interest to divest itself of the station. The station could be acquired by WNET and used as a network television programming. second outlet to create more diversity by broadcasting college Considering its difficult signal courses, access programs, propenetration and limited audience, it grams for various specialized au-

# 'Threatening' Technology May Be A New Opportunity For B'casters

By VINCENT T. WASILEWSKI

(President, National Assn., of Broadcasting)

Washington, D.C.



the country. Technology continues advancing and more information available. Is it any wonder that we are now considered an "information

The radio or television broadcaster must, because of the very nature of the business, pay special attention to changing technology. Some have charged that technology is bypassing broadcasters, while others say we fight advances.

To the contrary, technology has flourished because broadcasters are risktakers and innovators. Consider the problem of instantaneous worldwide communication. From telephone lines to microwave satellites, broadcasters have found new and better ways to communicate on a worldwide basis. We see broadcasts of events occurring all over

The list goes on ... broadcasters have integrated computers into production techniques for coverage of elections; radio stations use computers to program and operate their stations; broadcasters were the first to videotape programs.

Change is always a bit disconcerting, but I maintain that technological advances could prove the industry's boon rather than its bane. Technological advances will certainly prove the bane of the industry's existence if broadcasters stick their heads in the sand and pretend Radio Pirates that the radio or television set will continue only to purvey programs made available by broadcasters.

The television set already is being used for other things, including video games. Someday the tv set may be hooked to a computer which, in turn, will use data banks to tell us just about anything we wish

One day, in the not-too-distant future, newspapers may be delivered via a video display device, or perhaps by a printout machine in every home. The Post Office, faced with astronomically growing quantities of mail, may utilize the airwaves to deliver at least firstclass mail.

There already exists a network of 56 FM stations connected with a computer in McLean, Va. Digital Broadcasting Systems, the parent company, rents each of these FM radio station's subcarriers. Enormous amounts of information can be sent to just about anybody equipped to receive it — without disturbing the broadcast signal. Consider the potential: It has been claimed that all firstclass mail for every city in the country, except New York, could be handled by the subcarrier on one FM station. New York would take two.

#### Rescheduling Networks

Radical changes in delivering information are not the future, but the now. Satellite distribution of broadcast signals, telephone service and computer information are reality. Fiber optics — that thin strand of sand — is already in use. Fibers may replace all other forms of single fiber cable, no bigger than a human hair, can carry hundreds of signals into American homes. Videotape recorders allow viewers some time.

to reschedule a network or station to In reviewing 1978 and looking suit their own convenience. These ahead to 1979, it is impossible not to are now on the market for under be a bit overwhelmed by the vast \$800. The cost probably will fall to amount of information blanketing \$400 or \$500 in the not-too-distant fu-

Videocassettes are being sold which allow people to rent or purat a dizzying pace chase movies and other programs making more and play them as they would a phonograph record.

tainly. So how can such rapid technological advances prove a boon to the broadcasting industry? Broadcasters will harness this new technology to better serve the public and, therefore, continue in and improve business. The radio and television industry is in a perfect position to turn a problem into an advantage because it supplies - and will continue to supply for the foreseeable future - nearly all the entertainment and most of the news and information received by the American people.

Broadcasters must begin thinking of themselves in the "information" business - manufacturing, packaging, distributing and marketing information and entertainment. Perhaps we should consider entering other information businesses compatible with broadcasting — like those 56 FM stations.

In my opinion, the business of providing mass entertainment, news and information through an advertiser-supported system will always exist, but it will be done by different methods in the future. The question of whether it will be done by people other than broadcasters is one that lies largely within our own power, and deserves serious consideration in 1979.

# Wear The Green

By MAXWELL SWEENEY

Pirate radio stations have been the biggest headache for the authorities here in the past year. Broadcasting without being licensed by the State (Radio Telefis Eireann is the only licensed operator), they are crowding the wavelengths and a number are picking up local advertising to

finance operations. Officially they can be prosecuted and equipment seized. This has been done in some cases, but so far the law is not effective and pirates are quickly back on the air, mostly with pop music but some seeking to show a more responsible stance by broadcasting news and current affairs features.

All operate locally - four in Dublin — and most have combined in a National Independent Broadcasting Organization to seek official approval when the government okays local broadcasting under pending legislation. RTE has been doing local broadcasting with mobile studios and from its satellite studios in Cork and other major centres and has been given the okay to operate a second national network with appeal to younger listeners. It also wants to operate the new local stations, but the government has held back a decision on this and is getting heavy static from commercial interests, including a newspaper consortium, wired communications because a demanding a license for commercial radio operations.

The government has been warning of a crackdown on pirates for

#### \$550,000 For WCLI

Corning, N.Y.

WCLI AM-FM has been sold for \$550,000 to John and Helen King 2d, Wellesley, Mass., and Paul George and Alan Andrews of Hyannis Mass. Andrews will become g.m. replacing Gordon Jenkins, one of the sellers, who is retiring.

The buyers have acquired 100% of the WCLI Inc. stock, and will be known as King Communications Inc. of Wellesley once the sale is approved by the FCC. Sale was handled by Keith Horton Co., Elmira, N.Y.

# honograph record. Scary and overwhelming? Cer-A Heavy Buyer From U.S., U.K.

SABC-TV has never been the same since "Rich Man, Poor Man" had whole families glued to the box, almost paralyzing theatre, film and restaurant business on Tuesday nights.

English language television programs are still well endowed with U.S. product. Peter Falk's "Columbo," from MCA, is the current favorite. "McMillan and Wife" and 'McCloud," from the same stable, also have a good following.

Taylor Caldwell's "Captains and Kings," second of the "Best Seller" series to be screened in this country, is also given a high rating, maintaining the popularity of the previous "Best Seller," "The Rhine-mann Exchange." "Seventh Avenue" is next in the series skedded for viewing early this year.

A much lamented loss has been 'Little House On The Prairie," now replaced by "Eight Is Enough," only so-so popular.

Response to Saturday night movies on the small screen has been varied. Some, like "Citizen Kane" and "Top Hat," have made young viewers understand the Golden Age of Hollywood. Others, like "Dangerous Moonlight" have been dubbed "moldy oldies."

A well received local weekly serial, written by former newsman, John Cundill, is "The Villagers," the tale of life in a gold mine. Now in its third edition, it is way up among the top ratings and has bestowed local star status on actor Gordon Mul-

#### **Most From Europe**

Most Afrikaans language plays and series are imports from Europe, locally dubbed. Many come from France, but others originate in Germany, a few, like "The Sweefrom the U.K. Of special mention is the Japanese made children's animated cartoon, "Heidi," set in the Swiss Alps. This is reckoned to have the largest audience of all tv offerings, equally popular with youngsters and grownups of both language groups. A recording of the theme song, featuring Johannesburg singer, Peter Lotis, reached the charts.

Closely rivalling "Heidi" South African program "Liewe Heksie" (Dear Witch). The fame of this little figure, an exceptionally mobile and expressive marionette, has been spread via books, disks, dolls and various other forms of merchandise.

Sports continues to occupy many hours of viewing time, the whole of Saturday afternoons being given to coverage of games, race meetings,

On weekdays and Sundays, the station opens at 6 p.m., but due to the success of commercial tv and Thames Television (London, Mon.the demand for advertising spots, this will be brought forward from the beginning of the year to 5:30

# Who's Who In British Independent TV

Anglia Television (Norwich)

The Marquess Townshend of Raynham (Chairman).

Aubrey Buxton (Managing Director).

Philip Garner (Program Direc-

John Rosenberg (Head of Drama).

Colin Willock (Exec Director, Survival Anglia Ltd.).

F. Taylor (Head of Documen-

Jim Wilson (Head of News). ATV (Birmingham)

Jack Gill (Chairman).

Lord (David) Windlesham (Managing Director).

Charles Denton (Program Director).

Richard Creasey (Head of Documentaries). David Reid (Head of Drama).

Border Television (Carlisle) Sir John Burgess (Chairman). James Bredin (Managing Di-

rector and Program Director). Channel Television (Jersey, Channel Islands)

E.D. Collas (Chairman). Ken Killip (Managing Director and Program Director).

Grampian Television (Aberdeen). Iain M. Tennant (Chairman).

Alex Mair (Chief Executive). Alastair Beaton (Program Diector).

Edward Brocklebank (Head of Current Affairs)

Granada Television (Manchester) Sir Denis Forman (Chairman and Joint Managing Director).

David Plowright (Program Director and Joint M.D.)

Peter Eckersley (Head of Dra-

Derek Grainger (Head of International Coproductions).

Gus Macdonald (Head of Features).

John Hamp (Head of Light Entertainment).

Barrie Heads (Head of Program

HTV (Cardiff, Bristol)

Lord Harlech (Chairman). Ron W. Wordley (Managing Diector).

Patrick Dromgoole (Program Director).

London Weekend Television (London, Friday-Sunday)

John Freeman (Chairman).

Brian Tesler (Managing Direc-Michael Grade (Program Di-

rector). David Bell (Head of Entertain-

Tony Wharmby (Head of Dra-

ma) John Birt (Head of Features and

Current Affairs). Scottish Television (Glasgow) J. Campbell Fraser (Chair-

man) William Brown (Managing Di-

rector). David K. Johnstone (Program

Director). Bryan Izzard (Head of Entertainment).

Russell Galbraith (Head of Cur-

rent Affairs). Michael Trotter (Head of Pro-

gram Sales). Liam Hood (Head of Special Projects).

Southern Television (Southampton) Colin Wilson (Chairman).

Frank Copplestone (Managing Director).

Jeremy Wallington (Program Director) Derek Heasman (Head of News

and Features). Terry Henebery (Head of Light Entertainment).

Fri.) Howard Thomas (Chairman). Bryan Cowgill (Managing Di-

of Euston Films).

Philip Jones (Head of Light Entertainment).

Verity Lambert (Head of Dra-

Ian Martin (Head of Features). Peter Pagnamenta (Head of Current Affairs).

Mike Wooller (Head of Documentaries)

Muir Sutherland (Head of Program Sales)

Tyne Tees Television (Newcastle) Sir Ralph Carr-Ellison (Chairman).

Peter S. Paine (Managing Director)

Arthur Clifford (Program Director).

Leslie Barrett (Head of News and Features).

U**lster Television (Belfast)** 

J.L. MacQuitty (Chairman).

R.B. Henderson (Managing Di-J.B. Waddell (Program Direc-

Westward Television (Plymouth)

Peter Cadbury (Exec Chair-

Ronald Perry (Managing Direc-

Terry Fleet (Program Director). Yorkshire Television (Leeds) Sir Richard Graham (Chair-

man)

Paul Fox (Managing Director and Program Director).

John Fairley (Head of Current Affairs and Documentaries). David Cunliffe (Head of Drama).

Duncan Wood (Head of Light Entertainment). Tim Buxton (Head of Program

**Reluctant Renewals** 

# Of Adelaide TVers

Sydney.

Adelaide's three commercial television stations have had their licenses renewed for three years, but Australian Broadcasting Tribunal chairman Bruce Gyngell warned them there had been unrefuted evidence of less than satisfactory programming in the past.

He added that attitudes by some applicants' representatives appeared unnecessarily defensive, though this stemmed to some extent from the fact the hearing was the first occasion on which station executives had been called to account publicly for their program-

ming policies. 'The tribunal had the task of weighing shortcomings against evidence of substantial achievement in meeting the needs of the community and against promises made

by the stations," he said. Janet Strickland, the only woman member of the tribunal, dissented from the decision to renew the licenses for the full three years. She recommended two and a half years for stations ADS7 and SAS10

and two years for NWS9. She said the former two had failed to provide the public with all the necessary information for assessment of performances, while Channel 9 had admitted breaches of the tribunal's published program standards. These related to advertising directed at children and to promotion of programs outside their appropriate timeslots.

However, there were several commendable aspects of Channel 9's renewal application, including promises on future performance.

Sarasota, Fla. — Peter Jahns of radio WSPB moved to radio WPLP St. Petersburg, Fla., where he will host a nine-to-noon talkshow. WPLP is an all-talk station with rector, Program Director and Head | emphasis on news.

**Jawboning Jocks:** 

**Sports Torts Warts** 

House Communications Sub-

committee called in reps of the

three nets to a session on sports

event programming. The stiffest

questions were fielded by CBS con-

cerning its vidcasting of tennis matches where prizes were a-warded not by the stroke of the

racket, but by the stroke of the pen.

The subcommittee's report avoided

o&o KNXT-L.A. on a short leash,

Jones For White

One seat came up for renewal at

Margita White made a strong bid to

have her option picked up, the WH

came up with a new starter - Anne

Jones, general counsel at the Fed-

eral Home Loan Bank Board. The

nomination (still awaiting Senate

approval) creates a Boston mafia at

the FCC, with Jones joining former

law school chum chairman Charlie

Ferris, plus commissioner Joe

Fogarty, who both have roots in and

around Beantown. Jones' confirma-

tion will bring SRO attendance at

the commission's meetings, as

media lawyers and lobbyists ner-

During the kick-off session, the

# The 95th Congress and Broadcasting: A-Z Encyclopedia

By ERWIN KRASNOW & SCOTT ROBB

season run to mixed reviews, hav- others, but director Van Deerlin and ing come up with about as many hits producer Chip Shooshan think they as web programmers posted over can still find a market for the prothe same period. The lackluster duction. track record does not mean the legislators were not developing new tee chairman Hollings has anconcepts and pilots. Apparently, it's nounced plans to market "Renovajust getting harder to sell ideas tion," a short on the same subject. these days. Maybe a call to William He sees a quickie, low-budget pic Morris or ICM might help. What fol-scrapping a number of the topics lows is an A-Z review of the best of scripted in the House epic. It rethe 95th — at least as affecting mains to be seen if Congress can broadcasters and cablers.

#### All-Channel Autos

Broadcast interests continue to ment of AM-FM.

# **Border Bickerings**

dispute — at least for broadcasters Friedlander (for Gloria Anderson) play of cable signals and broadcast pub-interest barnburner) Geoffrey ads. Canada lets its cable systems Cowan (for Joseph Hughes). WH delete spots from U.S. signals (and also sent up the name of a black no-substitute Canadian ads) and also minee, ITT Attorney Howard nixes tax write-offs to Maple Leaf White, but set off fireworks when it firms placing blurbs on U.S. sta-proposed White be nominated to tions. The last move has cost only a partial term. Sen. Hollings -Yankee border stations some \$20,- in strong terms — let it be known at 000,000 in ad revenues. With U.S. 1600 Penn. Ave. that he would only stations threatening signal jam-consider White for a full term. ming and calling for trade embargoes, look for some renewed Congressional and diplomatic moves perhaps a seven-day summit meeting aboard "Love Boat."

## Cable Consensus?

Cable legislation tops the agenda casters and cablers against the of the Senate Communications Subcommittee. Chairman Ernest Hollings (D-S.C.) has had his staff prep the general question, and has promised "a legislative mandate," for cable early this year. On the House side, cablers are trying to get the communications subcommittee to rethink its "hands-off" policy. Cable fears that could lead to a maze of state regulation, plus the entry of religion. In fact, like other relig-Ma Bell into the cable biz. All this comes at a time when the FCC is launched on a drive to relax its cable and paycable rules. With this new trend, cable lobbyists are terming largely a series of blunders. Almost D.C. their own "Fantasy Island."

## Carter's Cardigan

Prexy agent-producer-impresearly attempts to rekindle FDR's business disaster. But man has fireside chat image, the White evolved a host of products to meet House has increased total media ex- the situation. posure through over 40 televised news conferences. And there's been in wrong shapes — many women, tive Office taped actualities for radio play. Reportedly still in the come to the rescue, creating whole tants.

## **Communications Act:** To Rewrite Or Renovate

Chairman Lionel Van Deerlin (D-Cal.) picked up the House Communication Subcommittee's option the Communication Act of 1978. The draft bill is designed to rewrite the hair darkened. regulation of the electronic and not so electronic media. First ratings of the draft bill ranged from a few PG's to a lot of X's offered by tv, cable and some citizen groups reviewers. The reaction sent subcommittee staffers back to the edit room for a new version that will Women need no longer be disadpass muster. Some reshooting will vantaged by "pale eyelids;" cor- tribution. They work hard under

On the Senate side, subcommitsked both productions as a doublebill.

#### **CPB Boarders**

lobby for a Fed law to require most The revolving door continued to new radios to carry both AM and swing at CPB last year. Robben FM bands. Opposition still centers Fleming, U. of Mich. prez, was tapon car dealers who push FM as a ped as CPB chief exec officer. Also big-ticket option. Broadcasters will the White House personnel manstrike up the bands in the 96th to end agers sought to fill a number of posithe separate and unequal treat-tions on the CPB first string. Among new board members sent up to the Senate for ok were Screen Actor Guild prez Kathy Nolan (for Amos The "other" international border Hostetter), Seattle bizperson Paul is the U.S.-Canada contest over and UCLA law prof (and one time

# Dialing For Dollars

"The Case Of The Missing Refunds," an original thriller in the Perry Mason mold, has been playing not on the late movie but at the FCC since 1976. The plot pits broadcense coin improperly collected by the FCC under its 1970 fee schedule. Unfortunately, Erle Stanley Gardner is not around to tie the loose ends of this cliffhanger. The job, after some warnings from the Hill not to be too generous, has been left to the seven commissioners, who are less than experienced at doctoring plots. Perhaps a call to Columbo (Mr. or Mrs.) might be in order.

## **Energy Excesses**

The Congress and the President coproduced "The National Energy Act" to generally mixed reviews this past term. In production for nearly two years, the final version was greeted with some broadcaster support. In the final edit, House-Senate conferees dropped a rider that banned power co. institu-

#### **Fortified FTC Feared**

D.C. lawyer-prof Bob Pitofsky took the fifth — seat, that is — on the Federal Trade Commission this past year. Pitofsky's pro-consumer record raised some eyebrows (and office budgets) at a number of D.C. lobbies. Across the city, FTC watchers have tuned in to the new slate of agency rating leaders programmed by chairman Mike Pertschuk. Among the hits — a remake of "Bonanza." featuring the nation's oil companies, and a new sitcom, "Three's An Oligopoly," with the tv nets in starring

# **Getting Grouses**

Jimmy Carter) ran the consumer crowd pleaser.

The 95th Congress closed its two-| cast and cable scenes among | Feds in attempts to get back li- | banner up the flagpole last year, but the House didn't salute. Members voted to pass up the chance to set up another Federal dept., the Consumer Protection Agency. Similar moves in past years had raised broadcaster fears that a new agency of Fed snoops might become interested in license renewal activities.

## Hick TV Pix

White House this year pushed efforts to upgrade tv in the country. Main complaint is that upwards of threats of sanctions, but urged more 1,000,000 folks in the sticks get no tv, FCC attention to web practices. and another 22,000,000 settle for poor Downtown, there was a fast follow service. WH quarterbacking el- through as the commission put CBS' forts, involving HEW, Agriculture Dept., NASA, AID, OMB, Com- giving it a single-year license remerce and Interior, seek to push newal. Another result, the usual rural communications. The likely response heard around the web focus is public-supported cable sports depts. - "Let me check with systems in tank towns. Of course, my lawyer.' lots of broadcasters want the countryside dotted with translator outlets. In any event, it looks like the Carter Administration wants to be the FCC this year and though sure the country folks get the pic-

# **Inviting Intervenors**

This past session, the White House backed several proposals to set aside Fed funds for pub-interest lawyers appearing in Gov't proceedings. The idea is to provide freebie counsel for causes that might not be repped. While the plans failed to win a go-ahead from Congress, look for the judiciary panels to set a review for the 96th session. In a town which top-bills the full employment of its legal fra-Consumer interests (read Ralph Nader) and the White House (read paperwork and red tape is always a ternity (and sorority), beefed up

#### vously await (and fear) an upsurge of Ferris-controlled votes.

**Kidvid Kickers Kicked** True to his early trade press notices, FTChief Mike Pertschuk

has set the agency in high gear. Key concern to broadcasters is kidvid probe. Public interest groups are seeking total ban on kidvid blurbs, while webs and advertisers say any ad curb would be illegal. Taking a cue from the First Amendment, a House-Senate conference committee report on the FTC appropriations bill urged the agency to go slow. The industry's counterattack posted an early win, getting a D.C. District Court to rule Pertschuk off the case because of his oft-stated use of "derogatory terms" attacking kids ads. But the FTC voted to move ahead full speed with the inquiry, promising years of lengthy (and expensive) legal proceedings.

# License Listlessness

Last year broadcasters renewed their pitch for a longer lease on life, asking Congress to extend the term of their broadcast licenses. The clearly at odds with other tenents of primary goal is to change some Fed groundrules and lengthen the license term to five years (up from As in many religions, devotees the present three). The plot is familworks is a Rafshoon docu-drama: industries to make them look "Mork & Jimmy At Camp David."

The foods provided by Creation have, like the human body, proved dismal failures. They include that everyone should carry a bottle that everyone should carry a bottle representation. renewal time. Broadcasters, nervous about a Court of Appeals decision designating WESH-TV Daytona, Fla., the loser in a comparaly?" Or, "This will help you with tive renewal proceeding, will lobby your love life." Every devotee, in hard this year to make a renewal bill more than WESHful thinking.

#### **Minority Monies**

During the past season, the Congressional Black Caucus capprecisely the right product and tained by Reps. Parren Mitchell (D-Md.) and Louis Stokes (D-Ohio) and murmurs, "It's expensive, but kept a steady stream of sug-I'm worth it." This woman did not, gestions flowing to the FCC. Among of course, come down to us from the them was a push for increased original Creation. She was a man- minority ownership of the broadmade product. And he saw that it cast media. In response to this pres-

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# On That Timebuyer In The Sky

By ERIK BARNOUW

(Author & Broadcast Historian)

Washington. The world of the television commercial seems to be united by a set of doctrines that constitute a ions, it proceeds from a view of the nature and origin of the cosmos.

In the cosmography of the commercial, the work of Creation was everything about it was bungled, but fortunately man has found ways to correct the errors

Then again, almost all hair grows dark hair must be bleached, white

Fortunately, man has been able to devise products for both purposes, as well as to give oily hair duantities. "the dry look" and dry hair "brilliant highlights." Skin has inneeded to volved similar failures of Creation, which man has learned to remedy

lips can be remedied by many products, which can also add orange, lemon, or raspberry flavor to correct their tastelessness.

#### **Sweet Smell Of Excess**

Man has been especially inventive about odors: He has identified and named special odors for almost every zone of the body from "bad breath" to "foot odor." All require man-created products. It used to be thought that the smell of a Take the case of human hair. It clean body had an aphrodisiac efario Gerald Rafshoon continues to grows where it shouldn't and fect involving natural secretions. call the shots in managing Carter's doesn't grow where it should, and but man has learned to obliterate media image. Graduating from both problems cause social and these with substitutes, using secretions and odors borrowed from other animals or from plants or minerals. Some of these irritate human tissues, but man has developed a host of products to the recent addition of daily Execu-tive Office taped actualities for "skinny eyelashes." Again man has to heal the effecs of the counterirri-

problems. For the unfortunate ones | coarse ingredients, which man has on whom Creation has bestowed learned to remove - thus providcurly hair, man has developed ing bread that can be squeezed with straightening products; for those great pleasure. The removed inwith the humiliating heritage of gredients are not, of course, straight hair, curling products. Hair | wasted: Man has learned to process for an extended run of hearings on is almost always wrongly colored: them into products sold as dietary supplements. If the refined foods cause constipation, obesity, anemia, or other disruptions, manmade correctives are available in

The innumerable products needed to reverse the blunders of Creation are made by large companies that employ hosts of people in production, promotion, and disbe necessary to restage the broad- rective products are available. And much pressure to keep things going. was good.

the insufferable pallor of normal | The human apparatus provided by Creation is notoriously prone to waver under such pressures. Fortunately, man has invented liquids and pills by which people can stimulate or calm themselves as needed, and other products to counter the side effects of the liquids and pills.

#### 'Consumption Ethic'

Like all faiths, the religion of the commercial has ethical components. Fundamentally, it has abolished the work ethic in favor of the consumption ethic. In commercials people seldom work - they use products. Conspicuous consumption, once decried as an upperclass aberration, has been blessed and universalized: It is right for everyone. Modesty, which was the faith, has been successfully exorcised.

of pills or a bar of soap or other product in his hand constantly, in order to tell a friend at any moment, "Haven't you been irregular lateother words, is a lay priest.

Ecstacies unquestionably await the faithful. Many times in a commercial we have seen a woman in tub or showerbath who, having used brand, caresses herself rapturously

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sure (and urging of the NAB), the FCC is issuing tax breaks for station owners selling to minorities. And the White House got the Small Business Administration to set the Hollings-Van Deerlin bill some coin aside for broadcast buys, although at year's end, the SBA had ing new monies into the CPB cofreceived some Congressional flack fers, the new bill allows pub broadon its loan operations. From the casters to editorialize (but they still reports, some SBA bureaucrats can't endorse candidates). The should win guest shots on the "Gong

## **Net Needling**

Still in the hopper at the close of the 95th was a bill to clamp new Fed regs on the tv nets. The anti-web bill was introduced - as it has been every year for the past 10 - by Rep. John Murphy (D-N.Y.) who never did have many kind words to say about net programming. On the Senate side, Fritz Hollings let his appropriations subcommittee clear funds for the FCC's long-planned looksee at net operations. With the bankroll, chairman Charlie Ferris hired new economists and legal talent to see if everything is as rosy as net p.r. and hired legal guns explain. One things for sure, the FCC's version of "Network" is set for high ratings over the next several seasons.

## Net Prescreening

Another item not taken up by the legislators in the 95th was a bill by Reps. Edward Markey (D-Mass.) and Barbara Mikulski (D-Md.) to make the networks prescreen all shows for their affils. Don McGannon, Group W chairman, has long pushed for the preview rule. In fact, with the new "Now You NBC/See Us-Now You Don't" policy of Fred Silverman, the previews might be the only airing given some of the NBC prez's programming choices.

# Overseeing OTC Ads

Early in the 95th, a senate subcommittee took a look at broadcast blurbs for over-the-counter drugs. This past year, the FTC also took up the cause seeking a rule to have all drug ads carry tags approved by the Food & Drug Administration. Broadcasters have objected, but don't be surprised if the FDA starts employing some Madison Avenue copywriters soon.

# **Performers Royalty**

Since the early '40s, performers and record companies have been trying to get a special royalty provision inserted in the Copyright Law giving them a share of broadcaster revenues for record plays. But thus far, Congress has only agreed to study the pitch. While the performers and diskeries want a cut of tv and radio profits, the broadcasters counter that they should not be made to give at the office. Rep. Robert Kastenmeier's (D-Wis.) House Copyright Subcommittee held two hearings this past year on a casters or Uncle Sam — was deperformer's royalty bill introed by cided in favor of the Feds by the back whistling the same tune next term, and broadcasters will try to by the Rules & Administration see to it that Congress continues to march to a different drummer.

## Policing Power Poles

One piece of legalese that was put on the books by the 95th Congress was a law to set the rates cablers pay for attaching their cables to local phone co. poles. A kicker to the law was a rider pushed by broadlems as a joking matter.

# **Priming Pubcasting**

Pub broadcasting was given a longterm lease under provisions of adopted last session. Besides bringlegislation (like a earlier version drawn by the Nixon W.H.) also limits CPB staff salaries and nixes CPB as program supplier.

#### **Ouestionnairing**

Even Big Brother has a Big Brother looking over his shoulder. Sen. Fritz Hollings asked the General Accounting Office to run a check as to how the FCC was performing. One recent GAO finding pegged the FCC as D.C.'s leading paperpusher. According to GAO figures, commission licensees spend some 30,000,000 hours each year preparing, filing, and spindling (and often mutilating) assorted forms, logs, questionnaires and reports. If nothing else, the report targets a growth market for Brother Dominick and his friends at

# Regulatory Reform

Management control was a topic on the minds of many Hill members this past year. In fact, at the Senate, a so-called "Sunset" bill was passed by a lopsided 86-1 vote, though it didn't become law. Under the bill, funding options for some 1,-000 Fed programs (including the FCC) would be pinkslipped every 10 years unless picked up by Congress. In addition, other proposals seek to give Hill members increased creative control over the ideas scripted by Fed agencies. Look for more of same in the 96th

## **Revolving Door Slowed**

Among the items to win Congressional approval in the rush to adjournment was a new ethics bill. An aim of the new law was to slow the drafting of agency chieftains by local D.C. law shops and lobbies. In the future, former high-ranking Fed officials (including FCC commissioners and execs) won't be able to cast for parts where they already played a supporting role while in Gov't service. Also, the same law requires that starting in July Fed agency execs and Congressional staffers will have to disclose details on their personal net worth. Reportedly, the move comes in response to lobbying from citizens groups and local life-insurance salespersons.

# **Seeing Solons**

Early in 95th, House members one-upped the oddsmakers and cleared tv and radio coverage of their sessions. But the issue of who shoudl run those cameras -- broad-Rep. George Danielson (D-Cal.), a chief House Fed himself, Tip longtime supporter of increased O'Neill. Look for vets to push for a performer coin. Danielson will be full House vote on the issue early in the 96th. At the Senate, early work Committee to put tv cameras in the chamber has bogged down with no timetable for the project. Early last year, the Senate allowed radio to cover the floor debate on the quest by choosing another route. It's Panama Canal Treaties.

#### Siphoning Silence

Broadcasters continue to point with horror to the growing subcasters which gives the FCC power scriber lists of the paycable firms. to fine cable co.'s for rule miscues. The warning is that the nation's free The cable lobby chalked up the final tv service could one day become outcome as a major win since they feevee. Some legislators have innever regarded their pole-ish prob- troed so-called "antisiphoning" bills

to the pay system. But as long as a flick of the dial delivers the Super Bowl and World Series, antisiphoning will probably remain an also ran issue.

SRO Sports Blackout
Professional sports teams continue to provide tv coverage of soldout home games under a law that expired several seasons back. Renewal of the antiblackout law, first authored by the late Congressman Torbert Macdonald (D-Mass.), has been on the agenda for the last two years, but Congress has been otherwise occupied. Annual reports penned by the FCC show the law has not hurt the teams' bottom lines. However, Pete Rozelle, speaking for NFL team mogols, continues to fight the law. Pete's pitch - the owner, not the gate, should determines whether Cosell & Co. are seen on home screens.

## Subpoenas & Shields

A high-priority item for journalists in the 96th Congress is overturning recent decisions of the U.S Supreme Court on the First Amend ment rights of the news media Hearings on shield laws were held last year by the House Government Operations Committee and the Senate Constitution Subcommittee. Main bills are aimed at overruling the Stanford Daily decision (lawmen with search warrants, minus subpoenas, can search newsrooms) and the case which put N.Y. Times reporter M.A. Farber in the slammer (for refusal to turn over notes to the judge). President Jimmy has now taken up the cause and there's even talk of drafting Lou Grant in the allout lobby effort.

# TV Tippling

Still in the hopper at the close of the 95th was a plan backed by some solons to bar tax writeoffs for liquor ads. Sen. Bill Hathaway (D-Me.) also tossed in a bill to put "truth" in beer ads. The Senator says all suds blurbs showing pro athletes guzzling and enjoying a brew can't be real. And the House Select Committee on the Aging held some confabs on the portrayal of senior citizens in tv shows and blurbs. The problems cited - too many stereo-

#### U.S. At WARC-79

As 1984 draws closer, a U.S. delegation captained former FCCommissioner Glen Robinson will wing to the World Administrative Radio Conference in Geneva later this year to rethink global communications systems. The House Communications Subcommittee held confabs on the key issues and Senators Hollings and Harrison Schmitt (R-N.M.) have been worrying out loud that the U.S. team is ill-prepared for international bargaining.

#### Video For Vineland

Three House members petitioned the FCC to move ABC's flagship, WABC-TV, from New York to Trenton. The recurring problem how to give Jersey a fulltime VHF commercial station. The commission sidestepped the lawmaker's regoing to require all New York City and Philadelphia stations to set up studios in Jersey.

## **Vitiating Violence**

Once again the subject of televiolence was on the minds of Washington legislators. Added concern came from organized censorship efforts such as that pushed by the Na-

programming - especially sports | report issued during the First Session cited tviolence as a continued cause for concern. One result was the scripting of bills by Sens. Strom Thurmond (R-S.C.), and James Eastland (D-Miss.) to ban tv shows with x-rated sex and violence. It doesn't take Jimmy the Greek to predict the continuation of the same debate next session.

#### White House Telecom

On taking office, President Jimmy set about a reshuffling of his exec office. One result was the disbanding last year of the Nixon-rejuvenated Office of Telecommunications Policy. But true to form of However, it was decided that the the bureaucratic law of self-preservation, with the shuttering of OTP came the opening of the National Telecommunications & In-Commerce Dept. Brought in to head NTIA was Henry Geller, a former FCC general counsel and Rand think-tank aide. The goal of the new office is to game plan WH communications policy — a topic back-burnered this past year by other international problems.

## Xcess Sweetness XXX'd

In the 95th, the saccharin-cancer debate raised some problems for broadcast lobbyists when Sen. Ted Kennedy's Health Subcommittee sought to write a law requiring saccharin broadcast blurbs to carry a medical warning. Broadcasters cried foul and pulled out all the stops to derail the effort. They called the proposal unworkable, discriminatory and unnecessary - and won the required votes in both Houses. Saccharin advertising remains a hot topic on the Hill, and industry lobbyists will be back at it in the coming months trying to keep blurbs short and sweet.

#### Year In Transition

Fall-out from the November elections brought a number of com mittee changes on the Hill that will impact on broadcasters. In surprise upset, Michigan residents failed to pick up Bob Griffin's option in the Senate. Betting is that Griffin's spot on the Sen. Communications Subcommittee will go either to the likeable (and often unpredictable) Barry Goldwater (R-Ariz.) or Bob Packwood (R-Ore.) On the House side, Rep. Lou Frey (R-Fla.), ranking Republican on the communications subcommittee, tried to parley his seat into the Governor's mansion — and lost. It is expected that his spot will be taken by Rep. Jim Broyhill (R-N.C.). Also absent from the subcommittee in the 96th Congress will be Rep. Chuck Carney (D-O.). Another member surprising the oddsmakers was Tim Wirth (D-Colo.) who won re-election although many handicappers had written him off.

# **Zinging Zero Fairness**

Subcommittee held hearings last that duty by occasional acts of lun-June on bills drafted by Sen. Bill acy. NBC News will continue to Proxmire (D-Wis.) and Rep. Bob meet that responsibility. But the Drinan (D-Mass.) to can the Fairness Doctrine. Proxmire, a former champion of the Doctrine, now sees the law and FCC regs covering broadcaster news coverage as a gag on the press. The House Communications Subcommittee in its draft of the Communications Act of has been named director of engi-1978 proposed nixing the Fairness Doctrine for radio, and subbing a responsible for KSTP-TV-AM-FM new "equity principle" for tv. The here, WTOG-TV St. Petersburg, proposal is the first movement on KOB-TV Albuquerque and WGTOthe issue in years, and enough to AM Cypress Gardens, Fla. He's keep broadcasters pushing the been cablecasting manager for repeal effort. Who knows, maybe Guam Cable TV for the past year someday Scotty Reston and Walter and formerly was engineering di-Cronkite will both be protected by to slow the threatened switchover of | tional PTA. One House committee | the same First Amendment.

## Journalism: Dangerous

(Continued from page 195)

ganization. While leaders of the group refused our repeated requests for interviews, the organization began a harrassment campaign against some of our people, as it had done with other members of the press who reported about it.

Following that significant series of reports, Segment 3 began research and some preliminary filming on the growth and influence of cults in the United States. We received letters and calls from dozens of organizations asking to be heard. There were never any threats made. There were never demands that we drop the project. scope of the project was much too broad for Segment 3, and it was temporarily shelved.

At the same time, NBC News had formation Administration in the heard distressing reports regarding the Peoples Temple and learned of Congressman Leo Ryan's plans to personally investigate the Temple site in Guvana. Don Harris checked out the story and made a recommendation that NBC News go along. I approved, with the routine admonitions that we make sure it was a legitimate investigation and not a publicity junket and that it was reasonably safe to go. This was about two weeks before the group left for Guyana. In the intervening time Harris and his crew continued to research the story, gather information and conduct interviews. Former Temple members told him stories of violence, physical and psychological intimidation, weapons caches and mass suicide rehearsals in Jonestown. Others denied the allegations. Harris, who throughout his career had shown great compassion for people in danger and great determination to get to the roots of a story, was being drawn, with his crew, inexorably to Jonestown.

What transpired is now well known: The senseless murders, Bob Brown's dramatic tape of the shootings which continued until he was shot, soundman Steve Sung's narrow escape from death and producer Bob Flick's heroism throughout the rainy night in the jungle, as he cared for the wounded and other survivors and then came back to Georgetown to tell the incredible story. Finally, the gruesome mass suicide, which is still almost beyond belief

Why it happened will be discussed and studied for many years. Naturally, we have asked ourselves, ever since the horror of Jonestown first reached us, if we were justified in exposing our staff to the risk. After much heartsearching and sleepless nights, we have concluded that it was not possible for anyone. Congressman Ryan or ourselves, to foresee the unprecedented events that took place in Guyana, culminating in one of the biggest mass suicides in recorded history.

It is our duty to report the news The Senate Communications and we cannot be deflected from events of Guyana underline that it is a more dangerous profession that we ever imagined. As a result, 1978 will not go down as a very happy year for us.

> Minneapolis — Edward Hippe neering for Hubbard Broadcasting, rector for WLS-TV Chicago and WMAL-TV Washington.

# **Pilots Give Showcase To Actors**

(Continued from page 195)

short-lived series; he has since sur- and Ron Glass of "Barney Miller" faced as the top-billed actor on CBS' and Roxie Roker and Franklin "WKRP In Cincinnati" (which has already had more network airings opus titled "Change At 125th Street." already had more network airings than "Ball Four" ever managed).

**Out Of The Mire** 

Dirk Benedict of "Battlestar Galacthe "True Grit" flop pilot; Bart Bra- claim, or rating strength or both and in something called "Leonard" thing called "Jerry," Katherine ling actor anxious to get started in Helmond of "Soap" in "Dr. Max," the tv business.

The pilot process goes on and on and is now a production activity that A large number of performers continues 12 months out of every now appearing as regulars on suc- year. The newest wrinkle is the cessful series had pilot flops or ser- short-flight or limited series of three ies that opened and quickly closed. to five episodes that serves as an extended pilot form that can be aired tica" was in the short-lived "Chop- on a given network, usually in the per" skein a few years back; James late spring, to give some sort of in-Stephens of "Paper Chase" was in dication - either by critical acverman of "Vegas" was in "Fast Lane Blues," as was Judy Landers ceptance might be. Right now, for of the same series; Marilu Henner performers named Cindy Grover, of "Taxi" was in the "Paper Chase" Steve Guttenberg, Charles Aiken, Steve Guttenberg, Charles Aiken, pilot (but bowed out of the series) Lori Walsh, Gwen Humble and Karen Rushmore, who are waiting as well; Elizabeth Kerr of "Mork & in the wings — their short-flight was in "Your Place Or series completed - springtime will Mine," Eric Hooks of "White Sha- be their time in the network sun. It's dow" was in "Down Home," Rob-ert Walden of "Lou Grant" and wasteful as it admittedly is, is still Linda Lavin of "Alice" in some- the biggest ray of hope for the fledg-

# **HBO** Relies On Originals For Growth

(Continued from page 196)

dians, from the well-honed humor legitimate theatre to HBO in 1979. of such established performers as And we will continue to look world-George Carlin, David Brenner and wide for those unique programs -Alan King to the zany antics of such such as Elton John's landmark young stars as Robin Williams and "Farewell Concert" from Wemb-Chevy Chase. HBO viewers saw these talents exactly as they were BBC audiences — that qualify for on stage - in unlaundered, authentic, solo performances.

HBO's "Standing Room Only" series has brought a remarkable range of events into our viewers' living rooms. HBO cameras have captured Victor Borge's hit Broadway show "Comedy & Music," the spectacle of the Queen of Parisian stage shows "Casino de Paris," the excitement of the entertainment industry's gala tribute to Neil Simon at the new Long Beach Convention Center, the vibrant coupling of soul styles as Gladys Knight and Ray Charles performed together for the first time before an audience of 5,-000 at L.A.'s Greek Theater.

Half of HBO's 1978 specials have been originated for family viewing with material running the gamut from magic to ventriloquism to a rock 'n' roll reunion to a state fair, and from Robert Morley's guided tour through England's venerable Chipperfield Circus to the exclusive U.S. airing of an hourlong holiday special from Jim Henson's Muppets. In part, these family specials have permitted us to redress the imbalance in Hollywood's release of more and more R-rated films, fewer and fewer G-rated pic-

HBO's 1978 sports schedule was crowned by our two-week long coverage of Wimbledon tennis competition, carried same-day via diversified programming and this satellite on a schedule which is a will further splinter the audience. landmark not only for pay-tv, but The competitive financial edge for the broadcasting medium as a whole. From the early rounds to Jimmy Connors' defeat in the semifinals, it was the most extensive coverage of Wimbledon in the history of U.S. television.

For 1979, HBO has earmarked well in excess of \$10,000,000 for original programming. In addition to our in-house production capability, we will draw on such outside producers and packagers as Allan Funt and the National Lampoon. Several award-winning documentarians will contribute new approaches in that format for the paytv audience; we will explore orig-

club routines of a dozen of Amer-| iety area; we will pursue our comica's most popular standup come- mitment to bring the excitement of ley Stadium, originally produced for exclusive U.S. airing to HBO's paytv audience.

> The concept of original programming for the pay-tv viewer has been a key tenet in HBO's business plan from our earliest days.

#### Cable Ready To Score

(Continued from page 197)

creasing numbers of subscribers on cable tv systems, most of whom would welcome almost any kind of programming variety, might be an inducement for many of the associations and groups that used to produce specialty-type programming, but were driven out due to a lack of acceptance by network affiliates, to return to the production arena with their target-audience programming. In Manhattan, cable operators have offered French-language programming already.

Because the tv networks aim at the broadest possible audience looking for big ratings and big shares, they have no desire to experiment with forms that would have limited appeal. However, the trend, and it is a growing trend, is toward lower and lower ratings, which translates into less and less audience. With the increase in the number of channels, via CATV, open to the viewer, the CATV operator will offer more could eventually move from the over-the-air stations to cable sys-

The television industry has long been without a forum for experimentation; for new producers; for developing talent; for amateurs; for the avant garde; for all of the hopefuls wanting to "break into tv."

Cable television could very well be this forum in the future. This will be good news for the viewer and the advertiser seeking selective demographics.

San Antonio — Howard Edwards has returned to local radio as a disk inal concepts in the comedy-var- jockey. He will be on KKYX.

#### SAVE AN ILLITERATE

Pennsylvania Promotion Site Of 'Death Penalty'

The Pennsylvania Office of Film Promotion has landed the new production of Robert Berger and Herbert Brodkin, the men who did the 'Holocaust'' miniseries.

The production is "Death Penalty," a made-for-tv movie for NBC with Colleen Dewhurst, which will be shot in Pittsburgh this month. Directed by Waris Hussein, the British-educated Pakistani who did the Keith Michel-Henry the Eighth miniseries, the movie is about the reclamation of a 15-year-old illiterate boy in prison for first-degree

## 'Muppet Show'

(Continued from page 196).

we prepared for future production and concurrent worldwide mar-

Muppetmania was no accident. The world-wide enthusiasm of audiences, critics, civic groups and industry organization had been ignited by the genius of Henson and his troupe, and our unceasing promotional efforts. The flame is still being fed and will be fed for years to

The honors won by "The Muppet Show" incuded an Emmy Award as "outstanding comedy-variety or music series" for the 1977-1978 season. The Golden Rose of Montreux as "best light entertainment" in international competition in 1977. Rita Moreno won an Emmy for her guest star appearance. Two "Oscars" came from the British Academy of Film and Television Arts. It would take pages to list all the honors won by "The Muppet Show.'

Concurrently, as sales swelled in the U.S. from 129 markets the first year to 156 markets the current third year, sales in foreign markets also increased.

In some foreign markets, the erroneous belief that only children would care to watch "The Muppet Show" also prevailed. In England, for example, the series was initially shown in the daytime. The clamor from viewers became so strong that the series was switched to nighttime so that the entire family could watch. The same thing happened in West Germany and Israel.

#### 106 Countries

Now sold by ITC Entertainment in 106 countries, "The Muppet Show" is dubbed in such countries as: Algeria, Argentina, Austria, Bolivia, Chile, Colombia, Costa Rica, East Germany, Ecuador, France, Gabon, Ghana, Guatemala, Honduras, Italy, Ivory Coast, Luxembourg, Mexico, Monaco, Morocco, Nicaragua, Panama.

The series is subtitled in such countries as: Abu Dhabi, Bangladesh, Brazil, Cyprus, Denmark, Dubai, Finland, Bahrain, Greece, Holland, Hong Kong, Hungary, Iceland, Israel, Japan, Jordan, Kuwait, Lebanon, Liberia, North Antilles, Norway, Philippines, Portu-Arabia, Sweden, Taiwan, Thailand, Turkey and Yugoslavia.

Irrepressible Kermit and his marvelous Muppet troupe, and the great stars who guest each week, now entertain in virtually every country in the free world. Millions of people in some Soviet sphere countries such as East Germany, Hungary and Rumania also enjoy the merriment of "The Muppet

Had it not been for the cross-pollination of creative and marketing talents, had the contribution of the two principal factors faltered, "The Muppet Show" would not today be the most popular and critically acclaimed series in the world.

# **Argentine TV Fears To Tread** On Anyone's Toes; Viewing Dips

Buenos Aires.

equipment, and avoiding violence, sex, family quarrels, irreverent jokes, rebellious behavior or any material that may help terrorism or offend community's moral standards, have prevented the recovery of the audience the Argentine vidstations had in their years of maximum popularity.

Only four shows attained an average rating of over 20 points during most of their 1978 airings. The biggest success of the year was "Monica Presenta," a Monday to Friday evening journalistic show. It has five journalists - Monica Cahen d'Anvers, Roberto Maidana, Cesar Mascetti, Domingo Di Nubila and Tico Rodriguez Paż – who travel to any part of the coun-

## Viacom Prepares

(Continued from page 196) -

For the Viacom Enterprises division, 1978 marked the release of "All In The Family" for television syndication. Our marketing efforts resulted in initial sales at the highest prices ever obtained for a syndicated program. Another Viacom marketing success was "Goodson-Todman's "Family Feud," the highest rated prime access program of 1978. The show has proven so popular, its scheduling will be expanded to twice a week in

As part of the continuing commitment by Viacom Enterprises to expand its firstrun inventory, the division recently acquired the new Bud Austin production, "Whew," for prime access distribution.

Viacom's network involvement is growing as well. This year, we received orders for a number of episodes of a new one-hour family program, "Wonderland Cove," a leading candidate for a series spot on ABC-TV. Viacom has also coproduced several made-for-television movies. Bill Blinn's and Jerry Thorpe's "A Question of Love," for example, was broadcast Nov. 26 on

In the feature film area, Viacom domestic markets include several "Greatest Heroes Of The Bible," 'Classics Illustrated'' and 35 hours of "Grizzly Adams."

not stand still either. Viacom's new 000 subscribers. And a very large and substantial microwave net- Ch. 9. work, utilizing a mountaintop series of microwave dishes, was completed.

Finally, a revitalized and agfavor by the Nashville City Council. | Ch. 7.

I try and the world to tape stories on Shows produced with obsolete videocassette, trying to give them a strong visual backing.

> Four or five stories are included in each airing. "Monica Presenta," produced by Eduardo Metzger for Channel 13, started on Sept. 3, 1977, and by March, 1978, attained the top place in the ratings, where it has remained since then, with monthly averages of nearly 25 points during the last semester.

The three other hits belong to Channel 9. One is the teleseries "Un mundo de 20 asientos" (A World of 20 Seats), a melodrama with street flavor centered on the driver of a bus, played by young actor Claudio Levrino. Other is the old tango show, "Grandes Valores," and the third, "Teatro de Humor" (Humor Legit), devoted to comedies played by a cast headed by ace comedian Dario Vittori.

Another notable success is 'Bonanza," aired primetime from Mondays to Fridays by Ch. 9, with average ratings in the neighborhood of 20 points. It is followed by the talkshow, "Lunching With Mirtha Legrand" (already in its 10th year as a noon attraction, presently on Ch. 13), "Starsky and Hutch," 'Charlie's Angels'' (both on Ch. 11) and two locally taped teleseries, 'Mi Brother Javier" and "You And Me All the Life" (both on Ch. 13). They are the only others averaging over 15 points.

Highest ratings of the year were attained with the airings of the World Soccer Cup last June, followed by "Roots," which averaged 48.3 in its six-nights airing on Ch. 13; some soccer matches from the Inter American (Libertadores) Cup and a few international shows, such as the one headed by Raffaella Carra, which attained a 39.1 rating.

#### **Yank Entries**

American series, which showed strength until last March, gradually lost attraction, presumably because there were too many of them on the air. Several were unable to match the appeal of "Bonanza" and "Monica Presenta."

Airings are still in black and white. The government recently issued a law adopting the PAL color continued its aggressive position in system, and decreed that color airthe acquisition and marketing of ings will start on April 1980. Almajor feature films. Our 1978 ac- though industrial, technical and finquisitions for the international and ancial problems were considered, it seems that a social factor in-Mel Simon films, including "Tilt," fluenced the choosing of such a with Brooke Shields, and "Cloud date: it is hoped that by then inflafluenced the choosing of such a Dances," with David Carradine and tion may be braked to tolerable Jennifer O'Neill. In addition, Enter- level and the people in the low inprises has acquired distribution of come brackets would be able to buy color sets.

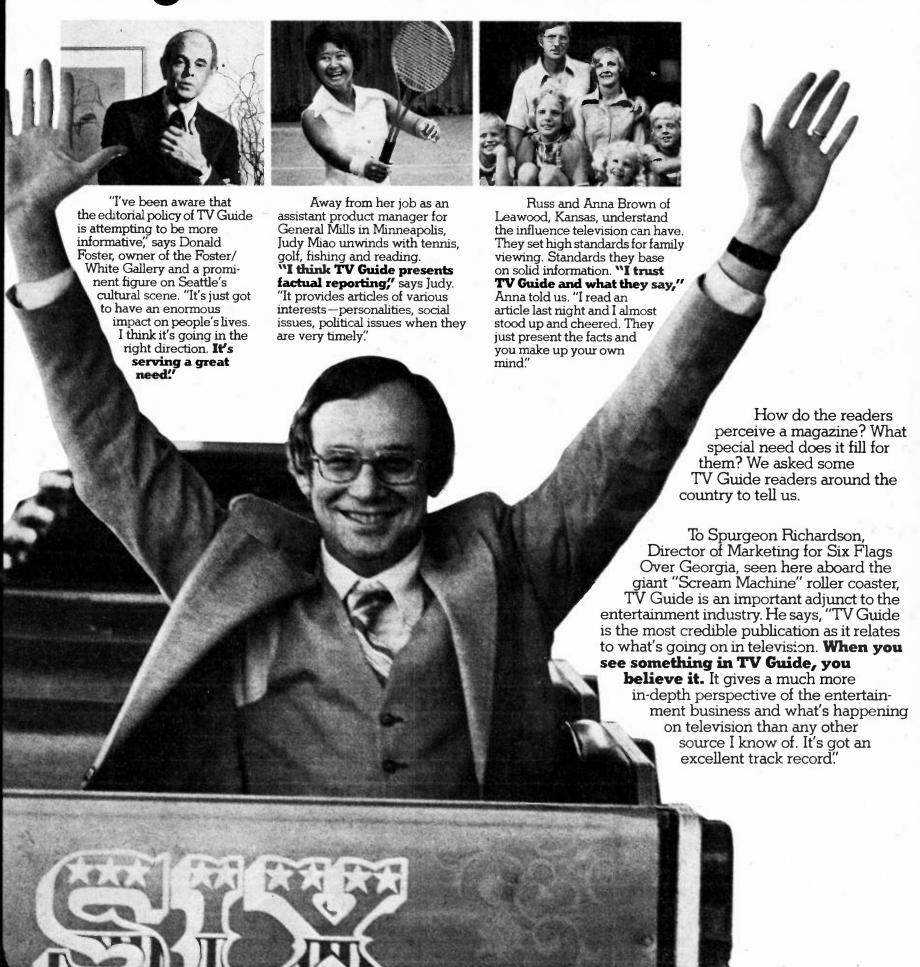
The three main producing stations (B.A.s' Chs. 13, 11 and 9) are Our communications division, still under state intervention, with operating cable television systems |no date yet set for their announced serving nearly 400,000 homes, did reprivatization. The most modern tv plant in the country (and one of cable system being built in Dayton, the most modern in the world) is the O., introduced a burglar-fire-emer- one built by A78-TV to air the World gency alarm system, utilizing the Soccer Cup. It is now in the process gal, Qatar, Rumania, Saudia activated two-way capability of our of being integrated with statecable televison plant. Later on in the owned Ch. 7 and it presumably may year, Viacom Communications an- threaten during 1979 the leading nounced its first fiber optics experiposition that Ch. 13 maintains in the ment in our Suffolk County, Long ratings, with 40 or more share dur-Island, system serving nearly 70,- ing the last years, and a comfortable margin over second placed

> With more than half of the 30 top rated shows, Ch. 13 maintains a healthy financial position, although it now faces heavy investments in gressive cable television franchise new studios to replace the part of its force was successful in acquiring plant about to be demolished to two additional franchises in Ohio, make room for a new urban freeand Viacom became the first choice way. Ch. 9 is also doing financially of the Nashville Cable Selection well, and reportedly Ch. 11 Committee, followed by an over- managed to make ends meet. No whelming first vote in Viacom's reliable information is known about

# Quinn Martin

**PRODUCTIONS** 

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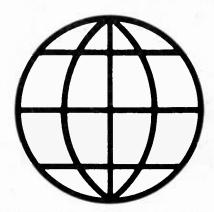
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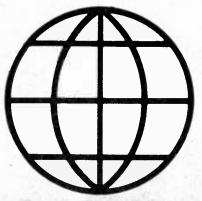
This type of reporting, week in and week out, has won us the biggest magazine audience in America. An audience with a continuing interest that accounts for a record 1 billion copies of TV Guide sold in 1978—for the fourth year in a row.

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# "THE CHALLENGE"

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January 25-8PM on NBC
"THE ROAST"

A contriving band of evil villains delightfully roast these legendary Superheroes in this entertaining special featuring Batman, Robin, Captain Marvel, Green Lantern, The Flash, Hawkman, Black Canary, The Huntress and Retired Man.

Executive Producer—Joseph Barbera
Producer-Director—William Carruthers
Written by—Mike Marmor, Peter Gallay
Executive in Charge of Production—Louis Heyward

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January 24-10PM on NBC JOHNNY YUNE AS SERGEANT YU

Korean comedian Johnny Yune, in his first dramatic role, stars as a mild-mannered but Karate-wise detective, Sgt. T.K. Yu in "The Persian Cat Caper." He is an exchange detective from Korea who must work as a nightclub comedian-singer to pay his room and board.

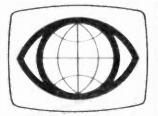
Executive Producer—Joseph Barbera
Producer—Terry Morse, Jr.
Director—Paul Stanley
Writer—Gordon Dawson
Executive in Charge of Production—Judy Coppage

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# Author! Author! And Then I Wrote...

(Continued from page 192)

Norma and I tossed for our mutual friends Joanna and William Woolfolk who had decided to move back to Connecticut to be in closer fighting contact with the publishing community that was their source of livelihood. Since some of the Woolfolk's friends were semi-total strangers, they naturally asked questions about why the walls of my office were covered with photographs of me taken with Bob Hope, Mary Martin, Frank Morgan, Amelia Earhart, Sonny Tufts, Tom Brenneman, Marilyn Maxwell and other national figures. To answer these questions I was forced to dredge some very murky trivia from the sludge of memory.

As I lay on the sofa exhausted, drained from this exertion, a cold towel on my head and a cool drink in my hand, Harold Straubing said, "You know that nostalgia stuff is

very interesting."
"Nostalgia," I murmured with a wise old look in my wise eyes, "is wise old look in my wise eyes, "is nothing but the garbage left over mediate. He said, "Never mind,

tending a farewell party that from tomorrow. If you'd like a whole book of such nonsense,' babbled on, "Norma will give you one." She immediately took the cue and rushed off to fetch a copy of 'None of Your Business.'

#### **Title Search**

Two weeks later, as I was puttering around the garden of my mind, Straubing called and said his company, Major Books, where he is editor-in-chief, was interested in publishing a paperback edition of the book. "Of course," he added, "that title stinks. We'll have to give it a better title. Can you suggest a

Right off the top of my head I gave him "Jane Eyre," "Ulysses," "Tarzan of the Apes," "Forever Amber," "Gone With the Wind," Jonathan Livingston Seagull, 'The Sears Roebuck Complete Catalogue" for the year 1923 and a few others that I thought had a catchy ring to them.

we'll think of something."

What they eventually thought of was "My Life With ...". It was very short and if I had been Henry Kissinger or Xaviera Hollander it would have been extremely provocative. But since I was neither of those acknowledged leaders in their specific fields, it was decided to add a few names to the title which turned out to be: George Burns & Gracie Allen, Bing Crosby, Frank Sinatra, Edgar Bergen & Charlie McCarthy, David Niven, W.C. Fields, Al Jolson, Victor Borge, Rudy Vallee, Bert Lahr, Marilyn Maxwell, John Barrymore, Charles Laughton, Eddie Cantor, Marlene Dietrich, Frank Morgan, George Murphy Paul Whiteman and Darryl F. Zan-

Why they stopped there, I'll never know. Simply by adding another cover they could have included Jerry Lester and all the other great names to be found in the six-and-ahalf-page index which also included the Society for the Prevention of Cruelty to Animals, Henny Youngman, Johannes Brahms, a name I made up for a character ina a joke, and Winston Churchill.

Then there came a time when I was told that "My Life With ..." pub-

lished by Major Books of Canoga | gence of the listening public has me Park, California, was available to the millions who by this time were clamoring for it, having given up clamoring for more significant reading matter.

#### The Electronic Short-Circuit

Which leads me (and about time, too) to the account of what plugs on radio and tv talkshows did to fan the national interest in this born-again autobiography. Producers, approached about having Carroll Carroll on their shows, were immediately interested. And they all asked the same question, "Who's he?"

Needless to say, there were some who said yes. Timing is everything, as they say in showbiz. These were approached at just the moment when James Michener, Jack Douglas, Art Buchwald, Dr. Joyce Brothers, Gore Vidal or Will and Ariel Durant had just cancelled. Under the circumstances, they said, they'd be delighted to have me if I could be in the studio in 10 minutes. Luckily (timing is everything), I happened to be sitting downstairs in my car. Which brings me to the point of this whole expose about plugging books by answering questions from the public on a radio or television show.

Anyone who knocks the intelli-

to deal with. Here is the type of keen, probing question a guest is asked 'Hello? Hello? Oh!? Well ... I have a question for Mr. Carroll. Hi Carroll. I'm Steve. I remember a day back home in Cincinnati when I stood outside a burlesque theatre for three and a half hours to see a dancer named Dottie de Newed. And when I finally got into the theatre and sat through two more hours of Gene Autry movies, a man came out and told us that Dottie would not appear anymore that day due to the fact that during the milkman matinee she had a baby - a fine sixpound boy and everything was fine. He also said it was the greatest show the Spangled G-String Theatre ever had on its stage but that Dottie would not be back that day and maybe not until the eight o'clock show the next day. So my question to you, Carroll, is this, Since you know a lot of people in showbusiness, what was Dottie's real name? I know she married this Bible salesman named Lester de Newed, but what was her name when she was head cheerleader at South Central

#### John Barrymore & Tillie

Right then and there something old me it wasn't worth the tension, the heartache and the sure knowledge that the books were not in the bookstores - or the drugstores or the hardware stores - to go up against the incessant pounding of such probing queries.

Nevertheless, I did and I just wish I could list all the pithy questions (and I CAN spell better than that) which I was forced to answer. As a matter of fact, I could but it's too boring to type them.

How would you like to be sitting in Hollywood on a sunny Sunday afternoon, swimming pools shimmering all around you in the Southern California smog, and have to type out such questions as, "I have a question for Mr. Carroll. Hey Carroll, I'm Joey and I want to know if John Barrymore, when he was in Denver, had an affair with Tillie Lou Delaney and if so, where the two fo them are today as I would like to blackmail one or both of them."

#### Goodbye To Gags

So that is why you are no longer hearing me every day on some radio or tv talkshow giving away all the good gags in my book, "My Life With ..." I'm sure if I were, the book, which only costs under two dollars, would be selling better. I also know it would be selling better if it happened to be on a few paperback book racks in a few airports, supermarkets, novelty-and-card shops, discount drugstores and permanent biweekly swap meets.

Which reminds me, I have to telephone Harold Straubing to find out what they did with all the copies I didn't buy. I need another to give to a young man who's taking a course in electronic communication and whose father told him he knew me from when I spent some of the early years of my life in the New Jersey State Correctional Institution in Rahway, New Jersey, where my family had so many happy summers at the shore.

#### **Scruggs Tops MAB**

Charles Scruggs, general manager of black-oriented WDIA here, was elected 1979 prexy of the Memphis Area Broadcasters Assn. at its annual meeting.

Other MBA officers: J.P. Tucker, WMC-TV, veepee; Bill Williams, WREC & WZXR, secretary, and Billy Bie, KWAM, treasurer. Outgoing president Dave Thomas was honored at the group's annual dinner meeting and automatically becomes a board member, joining Howard Holst, WKNO-PBS; Tom Kroh, WMPS, and Olin Morris,

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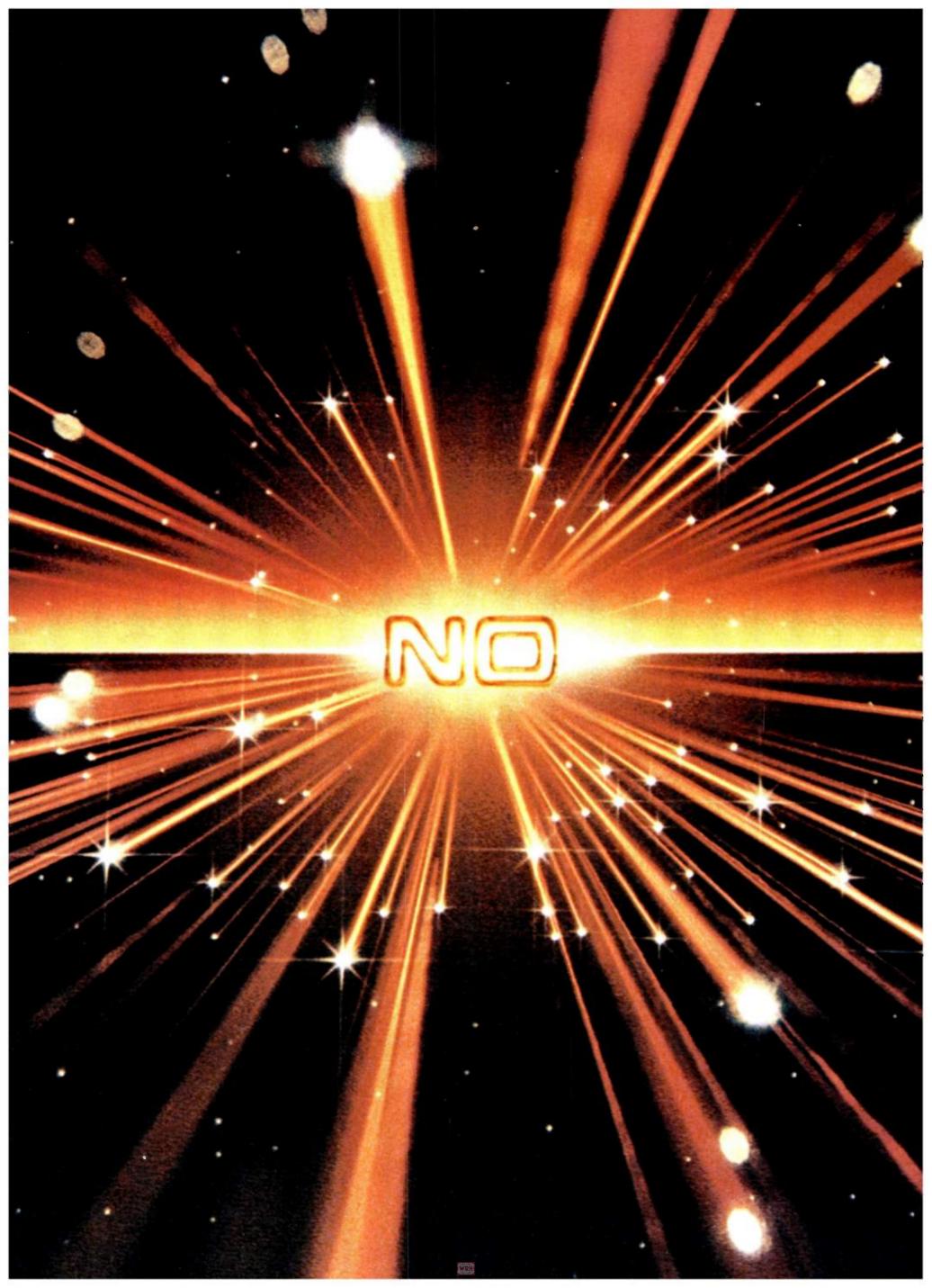
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#### NEWS REELS ARE (long since) DEAD! Long Live The News.



My very dear Sime (Silverman, Founder of VARIETY) and Connie (Ms Chung, TV News Anchor Personality);

VARIETY'S motto in sense: Of The Biz, for The Biz and by The Biz and in fairness (WITHOUT MALICE) let the chips fall where they may — Let's go ago-go to press: Flash! PATHE'S ROOSTER has gone ago-go to roost! — The sophisticates' sing-song, "The eyes, the ears, the nose and the mouth, PARAMOUNT NEWS REEL" is but a diminishing echo behind its own majestic peak . . . 20TH CENTURY-FOX NEWS' blaring bugles, rolling drums and sky piercing lights seems but a torch lit dirge of its own demise . . . The Mighty Voice of THE MARCH OF TIME no longer holds us spellbound as Hitler (Remember HERR?) throws insults, threats and heils straight in our faces as we cower in the darkness! Could this Herr Hyena be for real or only for a news reel? Our fears were soothed when that Mighty Voice spoke, TIME MARCHES ON! But it, too came to a halt and NEWS became feature pictures as witness: Charley Chaplin & Jack Oakie portrayed The Brothers, Double "Fasces" Axis in The Great Dictator! — News was where you found it! Even UNI's little plane circles the globe no more. Now, Telstar tells the tales of worldly wonder & woe!

Yesteryears' news and today's news are as different as the centaurs of mythology and TV centaurs of the news room! The storied centaurs were half women, half horse, half bird or half fish. (Net leotards through eezzee on the eyezez are not mermaids but mere pseudo pisces) TV Centaurs? Yes, half girl, half desk, half podium or half lectern! They are part & partial to that desk, podium or lectern! A brand NEWS centaur for real but not to be confused with The News Reel of old that gave us bare knuckled news right in the teeth not namby pamby nuances that pleases the pressure groups and coddles the censors, sss! It's fauvism 'sans' fervor that any funnypaper fuhrer would fawn, sss! The TV Centaur feeds me news as sublimely as a mother sitting at a table feeding her trusting child pablum with a sanitized silver filigreed spoon! It is not adult fare! It's adulterated pablum and that is not fair, sss!



OH (dear Sime) one sweet day a girl (News Centaur) will take a cue from you, little Ms you and step up to that ol' plate, desk, podium or lectern and with all bases loaded knock that old news ball right out of the park and it won't close with, "Have-a-niceday" but will ring down the curtain with a pulse pounding phrase as once did TIME MARCHES ON! Yippee!

Girls? Oh, there are cover girls, calendar girls even center fold girls all glorious & galore but the girl of my, little Ms my dreams is the girl who dreams of being VARIETY'S very first CENTAUR FOLD! Sweet dreams (dear Connie) for dreams do come true in VARIETY!

Love, Baby. Love. Stage Hand, Ms Joyce Dale

ROLL THE PRESSES

#### Rewrite Act: A Plague On Both Houses

(Continued from page 194)

the very approach to use (such as limited ad hoc revision) only serve should - almost as an act of faithto muddy already dirty waters. So favor one such system for delivermeaningful reformation can effectively be achieved in the foreseeable future

#### To Ditch Is To Doom

To start with, any attempt to ditch a "public interest" standard is doomed to fail. It must survive, as will surely be demanded by that vast variety of consumerist and public groups currently in an era of major growth, if not ascendancy. Agree or not with thei. bjectives, or principles, or tacti ;; any attempt to ignore or even to downplay them (as did the "rewrite") is doomed to ignominious failure from the word "go.

The same is true of any proposal for the complete "deregulation" of cable, which no one really wants except a few Congressmen trying clumsily to help cable development. As cable is an integral part of our nationwide communications system, its fair and consistent regulation is indispensable. Especially since if there is also to be stricter government controls over tv, that would (as Tevya said) "cross a rabbi's eyes.

No gross distinctions in Federal Senator Hollings' recent call for regulatory attitude and activity much so, it is now likely that no ing to signals over the other. No one mentions but everyone needs a Congressional evaluation of cable and tv in an overall policy context of just what type of television system the American people desire and should have. Instead of that, "hit or miss" seems the order of the day

#### The Ways Of Bureaucracy

'Rewrite" also held out the dederegulation as an inducement for its support. But this tactic overlooked that radio regulation flowed from compelling historic reasons that cannot be ignored or fluffed off by statutory blindness. Rather, any implementation of a new Act will when faced with the same factual problems — likely repeat much of the same regulatory experience in station's operational concerns. radio that has already come from the FCC. Nothing in the history of fees initially proposed — based on Federal regulation provides any confidence in the capacity of any Federal agency to refrain from exercising jurisdiction whenever complaints of antisocial conduct of the practicality required for any come from the public, the Congress, or the Executive. No prohibition thereof can be beyond the

power of bureaucrats to twist words to suit their own purposes.

Faced with that inglorious panoply of objectionable radio station activities that have preoccupied the FCC for 45 years, it is just too much to expect any Commission to turn its back in favor of some "hands-off" policy of withholding its jurisdiction. If one thing is sure, as a blend of Parkinson's and Murphy's Laws, as well as Peter's Principle, the regulators will find something and some way to regulate.

#### The Power To Charge...

The concept of a "spectrum fee" for radio and tv licenses lies in wait for the unwary broadcaster, and deserves special criticism. If nothing ceptive panacea of complete radio else, it belies all that fine talk about radio deregulation. Beyond the heavy price to be exacted, it will also engrave into stone an axiom about the power to charge meaning the power (and incentive) to direct and destroy. Sad experience teaches that any fee would start out relatively small, and thereafter grow until it became a major aspect of a Even worse, the incredibly heavy some wholly arbitrary formula demanding over \$7,000,000 annually from each New York City VHF station — alone demonstrated the lack statutory revision.

Such a "drunken sailor" approach to serious business scarcely inspires confidence in the Hill's | capacity to deal meaningfully with the problem. The Van Deerlin bill ends up leaving everything to the untender mercies of a Commission which careens through regulation a lot more wildly than O.J. runs through airports

Promises, Promises
Worst of all, "rewrite" has promised far more than practical politics could possibly permit. Standing as we now do near the very 'eye" of a growing storm of consumerism, this is the least likely occasion in which deregulation has the slightest hope of succeeding. Even if it might somehow manage to "pork barrel" its way into Congressional enactment.

By aiming for complete statutory revision along lines more reflective of a McKinley administration than one headed by Jimmy Carter, the "rewrite's" sponsors have performed a distinct disservice to the communications industry. They have only made more unlikely — if not impossible — the securing of some other achievable reforms that cry out for adoption in 'Alice in Wonderland' administrative process that has grown up over the past 45 years. They have lost an invaluable once-in-a-decade opportunity to secure some limited, albeit solid, practical and desperately needed relief from oppressive FCC regulation

#### 'Regulatory Process' Scored

'Rewrite'' is a chimera, little more than a charade of unrealistic proposals designed to keep Congressional staffs and Washington lawyers busy for the next several vears. Statutory revision seems further off now than when all the fuss and feathers started. That's a script that couldn't please the FCC more. It's been some 2,500 years since Hercules cleaned out the Augean stables. Even his modern-day counterpart might be unable to take efdistortive and often just downright WFAA-TV

incredible set of rules and prin ples that are known as the FC( 'regulatory process." Under which it now appears, this country's cor munications media must contin to labor and suffer for the indete minate future.

#### **Local Outlets**

(Continued from page 197) and buggy. The automobile ba gained in the market place to mal it; it was truly a new and differe technology and it was no parasite. could not take its competitors' pr ducts either without charge or nominal statutory copyright feand sell them for a profit. Nor was like the superstation — permi ted by the Government to do ind rectly what it was legally pri vented from doing directly.

Much of this occurs under th label of "diversity." The theory goe that more outlets will provide be ter programming. Not only is th demonstrably untrue in television. is a counter-productive illusion. Th mere existence of cable channel has not stimulated the production c new and superior programming.

The advocates of uncontrolle 'diversity," — superstations, ope cable and the other regulatory enc runs - should be required to ex plain how these radical and minc less attacks on local broadcasting economic base will produce a tele vision system better than what w now have. Will they provide all th American people with more an better news, information, public af fairs, entertainment and sports pro gramming which will be more responsive to community interest and desires as a while than the sys tem we now have?

Those who tinker need not give a damn. The local broadcaster must.

Dallas - Byron Harris, former consumer reporter, has beer fective action against the bloated, named assistant news director of



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\_TV SEASON 75-76 TV SEASON 74-75

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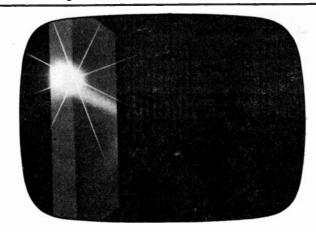
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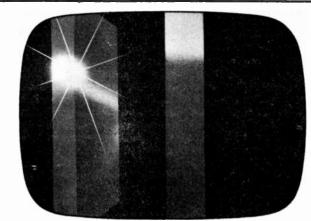
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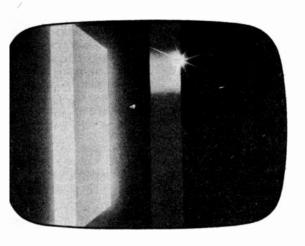
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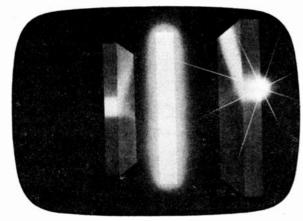
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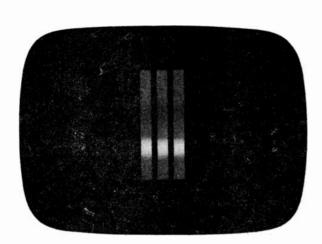
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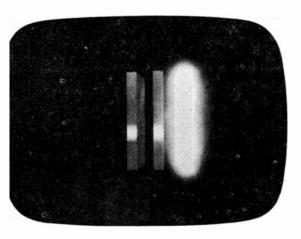


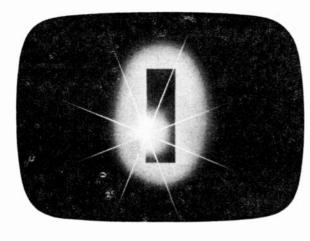


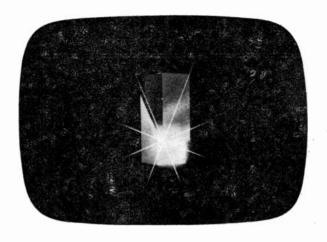


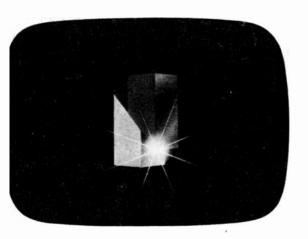


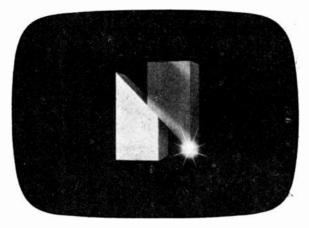


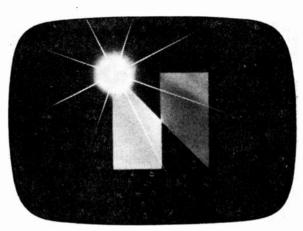












#### Radio: New Ways Of Reaching Public

**RADIO-TELEVISION** 

(Continued from page 193)

tractive form of programming.

Hank Stram and Jack Buck made up our 1978 broadcast team. for Monday night football and sports columnists all over the country have praised their professional approach to analysis and play-byplay descriptions, making the action come alive to those who rely on their radios. And, from what we've learned, they are many.

We'll cover more tennis and golf in 1979 - three more tennis tournaments and five more golf matches. To this will be added weekly programs on how to play the two games. And we've signed Olympic Gold Medalists Pat Mc-Cormick (diving) and Parry O'Brien (shotputting) to provide commentary for many of the 728 broadcasts we've scheduled on the 1980 Olympics.

The "CBS Radio Mystery Thea-

first attempt at drama since 1961. will start its sixth year in January. It's currently carried by 232 stations (the largest number ever) seven nights a week. It has drawn well over 200,000 pieces of mail from its fans. And it set the scene for the debut of "Sears Radio Theatre," which will start on our network in February. If memory serves me, the Sears project marks the first time that a single sponsor has ordered a program five nights a week on a single radio - or television network.

We're beefing up our news features in 1979, adding "The (Harry) Reasoner Report" and a health and science show. A series of timely special broadcasts, produced by CBS News and titled "CBS News Weekend Report," will be introduced. Each will be an instant special, 20 broadcasts on any weekend after a major news story has brok- the U.S. team against various natre," commercial network radio's en - such as the Camp David talks tional groups.

or the tragedy in Guyana.

Yes, there is a resurgence of radio. Its dimensions are enormous, its impact huge. And it's the medium with the greatest potential for growth: for advertisers, stations and networks, as well as listeners of all ages.

**Sunday Fights** 

"ABC International Championship Boxing" will alternate professional and amateur boxing on Sundays, beginning Jan. 14, 3:15-4:30 p.m. The series will not appear on Jan. 21, however, because NBC will carry the Super Bowl on that date, and most ABC activity will be local during the game.

Kickoff of the series will be a fight between Carlos Palomino and Wilfredo Benitez for the former's World Boxing Council welterweight title. On Jan. 28 the U.S. team will go against the Russian team. The amateur fights (which, contrary to the umbrella name of the series, are not championship fights) will see

#### Snappy New Year In D.C.

(Continued from page 193)

inquiry into the economic relation- this year plans to tinker with ship between cable and television is expected to further its case for elimination of nonduplication and distant signal importation rules the so-called bread-and-butter issues facing CATV. An example of the commission's tactics is its recent decision to place the burden on broadcasters to prove that imported signals hurt their business, a decision made without a formal rulemaking.

The FCC under chairman Charles Ferris is also expected to vote this year on whether to require broadcasters to disclose financial information, long considered sacrosanct. It is also inquiring into television network relationships with affiliates and Hollywood suppliers, will decide whether to drop in VHF stations in several markets, is making major moves to facilitate direct satellite-to-home broadcasting, and will decide whether to curb satel-lite-fed "superstations" for cable systems. These and other actions will be accompanied by costly litigation.

Previous FCC decisons will also have continued effects on the marketplace during 1979. The agency's cross-ownership decision is expected to produce further station divestiture of "swaps" this year, such as Post-Newsweek's exchange of its WTOP-TV Washington for WWJ-TV Detroit. The lifting of its restrictive paycable "antisiphoning" rules, overturned by the U.S. Supreme Court, have had a major impact on the growth of paycable and are likely to withstand attacks by broadcasters in the rewrite project of Congress.

At the Federal Trade Commission, meanwhile hearings begin in San Francisco this month on the agency's controversial proposal to curb kidvid blurbs for products containing sugar. Broadcast and advertising industries are doing everything possible to thwart the probe before it even begins, and will fight tooth and nail to save Saturday ayem ad bucks. The FTC, appealing a court decision to expel chairman Michael Pertschuk from the proceeding, plans to decide the matter later this year.

Next door on Pennsylvania Ave. at the Justice Dept., JD attorneys finally expect this year to see some resolution of a costly and protracted antitrust suit against the three television networks. The case is being tried before a U.S. District Court judge in Los Angeles. Other JD antitrust concerns expected to produce some action this year include an inquiry into whether Home Box Office dominates the paycable industry, and various alleged misdeeds by motion picture distribu-

In yet another pocketbook move, a House Judiciary Subcommittee

copyright bill that was approve Congress two years ago. The p headed by Rep. Robert Kas meier (D-Wis.) will hold hear early this year on legislation would establish a performer's alty that would be paid by bri casters and others. Massive position by broadcasters will der chances for passage, howev

But the subcommittee will als asked to rethink payments to gram producers under the cur bill if the FCC succeeds in el inating its syndicated exclusi rules. The Motion Picture Assi America plans a major camp: on this point this year.

If industry lobbyists aren't t enough fighting for these poi they can also lend a hand for 1 ious special interest legislation pected to surface this year. Am the most important is a bill to or turn the U.S. Supreme Court's cision last year in the Stanford D case that permits police to sea newsrooms for evidence in a cr inal offense. Plenty of overtime be logged in the process.

#### India Radio Coverage

(Continued from page 194) = grams.

(3) News coverage should diversified and balanced.

(4) Events and developmen rather than personalities, should the main focus for all broadca

(5) Slogans should be avoided. For the first time the A provided equal opportunities to p ties to make election speeches or its network, while arrangeme are being made for political part to air their separate views as a re ular feature.

A fund has now been created i of the commercial services of t AIR to provide additional r sources to improve the units in stations, libraries and to extend t transmission hours of the Urdu la guage services, besides au menting broadcasting facilities general.

That great young voice heard on Radio Commercials for Wash'n'Dri; Smuckers; Mac-Donald's; Papa Gino's; Odor Eaters; Coppertone; Union Dime; Bronx Zoo; belongs to 9-year old JOSH FREUND For a sample cassette call Selma Rubin, (212) 896-6051.

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#### Music Pubs Skilled In Rocking And Rolling With The Punches By LESTER SILL

(President-Screen Gems/EMI Music Inc. & Colgems/EMI Music)

bolstered by higher profits, increased revenues, and new copyright laws, is making strides previously unparalleled in the history of the music business. There is promise of even greater growth with income from developing sources like cable, Home Box Office, and pay tv. and new sources like home videocassettes and the forthcoming video-disk.

Music publishing is the continuum in a fluid and vacillating business. The music publisher is the stable center of an ever changing industry

Hundreds of dedicated professional people, probably attracted first to the industry by an intrinsic love of the pop music art form, have adapted successfully to the various control factors which have emerged throughout the history of the music

As power brokers and influences have changed with time, music publishing has always supplied the creative needs of the industry. In the 1930s and '40s, it was the big bands. In the 1950's we responded to the vocalists and the birth of rock. In the '60s' we saw the emergence of the super disk-jockey, the invasion of British music, the greening of rhythm & blues, and the popularization of country music. We also saw the influence of heavy metal and the acid rock groups. Now it's disco and the lawyer/managers and disco programmers who are the major power brokers

Music publishers can always be counted on to find new songs and new acts. Publishers have never lost sight of the importance of their role in the area of promotion. We could always be counted on to provide expensive supplementary help to the staffs at record labels, to insure that important recordings that have great potential do not get lost in the shuffle of large release schedules. In this way we encourage the attention everyone in the industry would like to see every record get.

Although growth in the industry has been tremendous, there are still many problems yet to be solved. On the creative side, even new writers are demanding and getting from some publishers part retention of the copyright ownership. And since the trend in the business continues toward the multi-talented person, who writes, and/or records, and/or performs, and/or produces, the pool of talent gets smaller and smaller.

#### **New Problems**

In the area of promotion many new problems have emerged. Radio station play lists are much smaller than ever. The time involved in breaking a record with a new act has grown from two to six months. Independent promotion 150-acre Brush Run Park in St. men are much more expensive Clairsville, Ohio, the two-day show now, and the cost of promoting attracted 27,000 persons. The prerecords has gone up 100%.

As a result, record companies are being increasingly more selective and signing fewer artists each year. They continue to negotiate for lower mechanical rates in spite of the new copyright law and are getting it from some publishers. They are also reducing the number of songs on each album to cut costs.

With respect to foreign markets, an enormous effect is being seen because of the current dollar crises. Revenues from foreign markets are subject to local monetary conditions and in some cases royalties are reduced and delayed due to import and export regulations within the Common Market.

The influence and power of the naive lawyer/manager poses a Crystal Gayle.

The music publishing industry, threat to the entire industry. In many cases, naive lawyer/managers, though in the minority, are demanding unrealistic and extravagant percentages and could force publishers into investing in bank certificates, as opposed to putting their money into new talent or new material. This threatens the growth of the whole industry and is something we, at Screen Gems, hope we never have to live with.

> However, I am confident that in time, these unrealistic demands will level off and the music publisher can continue to concentrate the major portion of his efforts on what he has traditionally set out to do: bring music to the public.

#### 'COUNTRY JAMBOREE' **MAKES PITCH FOR** NATIONAL EXPOSURE

By JULIA SADD

Charleston, W. Va. Nationwide exposure of one of country music's longtime haunts, Country Jamboree USA" from WWVA in Wheeling, is in the works for this year.

Beginning its 46th year on the air, the Jamboree is presently negotiating with Mutual Broadcasting System to have its Saturday night show carried on MBS' 1,000 plus radio stations.

Oct. 10

Oct. 12

Oct. 19

Oct. 23

Oct. 25

Warner/Curb

Warner Bros.

Columbia

Columbia

Arista

Casablanca

Jamboree executive producer F. Glenn Reeves said that also in the works, and a ''95% certainty,'' is a network tv special of the outdoor festival, Jamboree in the Hills 1979.

One of the first things Reeves did when he came on board was to sign 30 regulars to the Jamboree talent roster. From that nucleus, the Jamboree performers went on a tour of Canada and in the following year, 1972, along with 100 tourist passengers, went on an air-sea tour to Florida and the Bahamas.

Reeves was also instrumental in establishing a tour division - a key factor in the continued yearly increase of attendance. Since Reeves has been on board, audiences at the Jamboree's Capitol Music Hall have quadrupled. The Jamboree now averages 175,000 to 200,000 fans per year to see its shows.

The station's tour division coordinates all travel arrangements with tour directors, including auxiliary afternoon entertainment at Wheeling area race tracks, shopping and sight-seeing tours. Tickets for the Jamboree are scaled at \$7, \$6 and \$5 and half price for children under age 12.

The latest Reeves idea is the highly-successful presentation of Jamboree in the Hills outdoor music festival. First launched in 1977 at the miere festival featured such stars as Charlie Rich, Tammy Wynette, Merle Haggard, Johnny Cash, Donna Fargo, Tom T. Hall, Barbara Mandrell, Freddy Fender and Ernest Tubb

Prices for the initial and subsequent shows, including this year's edition July 14-15, have remained constant. Tickets for Saturday and Sunday performances are \$35; \$17.50 for Saturday; \$15 for Sunday; and children under 12, if with an adult, are admitted free.

Last summer the outdoor festival enjoyed a 20% gain in attendance over the first year. Among the main attractions for last year were Roy Clark, Mel Tillis, Charley Pride, Bill Anderson, Ronnie Milsap, and

#### 1978 PLATINUM & GOLD DISKS

Following is the list of platinum and gold record awards certified by the Recording Industry Assn. of America from Dec. 10, 1977 to Nov. 30, 1978. 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

75 A (75)		ATINUM SINGLES AWARDS
DATE	COMPANY	TITLE
Dec. 22, '77 March 13	Epic RSO	Boogie Nights Stayin' Alive
April 21	Private Stock	Emotion
April 25	Elektra	We Are The Champions
May 2	RSO	Night Fever
June 8	Millennium	Star Wars Theme/ Cantina Band
July 12	RSO	Shadow Dancing
July 18	RSO	You're The One That I Want
_	_	
Oct. 10 Oct. 17	Capitol	Boogie Oogie
Oct. 17	RSO DI	Grease
Dec. 12, '77	MCA	ATINUM ALBUM AWARDS Street Survivors
Dec. 13	Columbia	I'm Glad You're Here With Me
D 10		Tonight
Dec. 13 Dec. 13	Columbia Warner/Curb	Draw the Line
Dec. 13	Warner/Curb	You Light Up My Life Born Late
Jan. 3	RSO	Saturday Night Fever
Jan. 18	Columbia	The Stranger
Feb. 1 Feb. 15	Columbia	Greatest Hits
Feb. 22	United Artists Arista	We Must Believe In Magic Even Now
Feb. 28	Asylum	Running On Empty
March 14	RSO	Slowhand
March 30 April 11	Capitol	London Town
April 11	RCA	Waylon & Willie
April 28	RCA	Here You Come Again
May 1	Capitol	French Kiss
May 3 May 3	T-Neck	Showdown
May 3	Chrysalis Warner Bros.	M.U. The Best Of Jethro Tull Weekend In L.A.
May 4	Casablanca	Funkentelechy Vs. The
		Placebo Syndrome
May 4	Grunt	Earth
May 9 May 9	RSO Warner Bros.	Grease
May 10	MCA	Let's Get Small FM
May 10	ABC	Son Of A Son Of A Sailor
May 12	RCA	I Want To Live
May 16 May 18	Casablanca A&M	Double Platinum
May 23	Capricorn	Feels So Good Carolina Dreams
May 30	Capitol	Stranger In Town
Mau 21	T11 11 11 11	0.7.000
May 31 June 2	Phila. Int'l Mushroom	So Full Of Love
June 8	Millennium	Magazine Star Wars And Other Galactic
		Funk
June 8	Casablanca	Thank God It's Friday
June 13 June 20	RSO United Artists	Shadow Dancing
June 21	Epic Epic	City To City Central Heating
June 21	Phila. Int'l	Teddy Pendergrass
June 21	Capitol	Thankful
June 22 June 22	Atlantic Rolling Stones	Double Vision
June 27	Columbia	Some Girls Darkness On The Edge Of Town
July 6	Columbia	You Light Up My Life
July 17	Columbia	Agents Of Fortune
July 19	RSO	Sgt. Pepper's Lonely Hearts Club Band
July 20	United Artists	Ten Years Of Gold
July 20	Atlantic	Greatest Hits
July 20 July 27	Epic Warner Bros.	Double Live Gonzo
Aug. 4	RSO	Takin' It To The Streets Flowering Rivers
Aug. 7	Elektra	Boys In The Trees
Aug. 7	Asylum	But Seriously, Folks
Aug. 8 Aug. 22	Atlantic	The Album
Aug. 25	Motown Columbia	Natural High Songbird
Aug. 25	Phila. Int'l	Life Is A Song Worth Singing
Aug. 25	Cleve. Int'l	Bat Out Of Hell
Aug. 25 Sept. 19	Epic	Don't Look Back
Sept. 19	A&M A&M	Worlds Away Blam
Sept. 19	A&M	Togetherness
Sept. 20	MCA	Who Are You
Sept. 22 Sept. 26	Asylum Polydor	Living In The USA
Oct. 2	Polydor Casablanca	Champagne Jam Paul Stanley
Oct. 2	Casablanca	Gene Simmons
Oct. 2	Casablanca	Peter Criss
Oct. 2 Oct. 4	Casablanca Capital	Ace Frehley
Oct. 4 Oct. 10	Capitol Columbia	A Taste Of Honey Infinity
Oct. 10	A&M	Pieces Of Eight
Oct. 10	Warner/Curb	I Indea W

(Continued on page 224)

Under Wraps

Live And More

Van Halen

Nightwatch

52d Street

I Robot

Queen Bee Gees Meco Andy Gibb John Travolta & Olivia Newton-John A Taste Of Honey

Samantha Sang

**ARTIST** 

Heatwave

Bee Gees

Frankie Valli Lynyrd Skynyrd Neil Diamond

Aerosmith Debby Boone Shaun Cassidy **Bee Gees** Billy Joel Paul Simon Crystal Gayle **Barry Manilow** Jackson Browne Eric Clapton Paul McCartney & Wings Waylon Jennings & Willie Nelson **Dolly Parton** 

George Benson Parliament Jefferson Starship Soundtrack Steve Martin Soundtrack Jimmy Buffett John Denver Kiss Chuck Mangione

Bob Welch

Isley Bros.

Jethro Tull

Marshall Tucker Band Bob Seger & Silver **Bullet Band** O'Jays Heart Meco

Soundtrack Andy Gibb Gerry Rafferty Heatwave Teddy Pendergrass Natalie Cole Foreigner Rolling Stones Bruce Springsteen Johnny Mathis Blue Oyster Cult Soundtrack

Kenny Rogers

ABBA Ted Nugent Doobie Bros. **Andy Gibb** Carly Simon Joe Walsh ABBA Commodores Barbra Streisand Teddy Pendergrass Meat Loaf Boston Pablo Cruise Bros. Johnson LTD Who Linda Ronstadt Atlanta Rhythm Section Paul Stanley Gene Simmons Peter Criss Ace Frehley A Taste Of Honey Journey Styx Shaun Cassidy Van Halen Kenny Loggins Donna Summer Billy Joel Alan Parsons Project

#### **SCAP Revenues In 1978** Top \$102-Mil For New Record

(President, American Society of Composers, Authors & Publishers)

1978 was a good year for ASCAP. e final figures are not in and will t be announced until February. it it is already clear that the ciety's income will be signifintly higher than the recordeaking \$102,500,000 earned in 1977. curing a fair return for our iters and publishers is, of course, nat ASCAP is all about.

ednesday, January 3, 1979

The Society has been a trailizing pioneer in music licensing in ≥ U.S. since it was founded on Feb. 1914. Since then, other organizans have appeared on the scene, t ASCAP continues to be the ader not only in terms of revenues it also in terms of pioneering new ensing techniques. And we also ke pride in the constant renewing our repertory.

In 1978 the professionals who varded the most prestigious prizes r accomplishment in music confirmed ASCAP's leadership. ne Grammy Awards were an SCAP sweep in 1978. Works we ense won awards for Record of e Year (Eagles), Song of the Year e between Joe Brooks and Bara Streisand and Paul Williams). est Rhythm & Blues Song (Leo yer - PRS), Best Country Song Richard Leigh), Best Cast Show lbum ("Annie" - Charles Strouse nd Martin Charnin) and many thers. ASCAP's Tony winners ere hailed by Broadway for the est Score for a Musical ("On the wentieth Century": Cy Coleman, etty Comden and Adolph Green) est Book for a Musical (Adolph reen and Betty Comden) and Best Iusical ("Ain't Misbehavin" — a alture to the musical achievements f Thomas [Fats] Waller.)

The Larence Languer Award for istinguished contributions to merican Theatre went to ASCAP harter member Irving Berlin, the naster songwriter whose 90th irthday was celebrated globally. 'he Motion Picture Academy preented Oscars for Best Song to Joe 3rooks and for Best Score Adaptaion to Johnathan Tunick for "A Litle Night Music." Members also ared well in the Emmys and the Country Music Assn. Awards. And, ince again, the Pultizer Prize for composition went to a gifted ASCAP vriter - Michael Colgrass.

The men and women who have created ASCAP's great repertory rely on ASCAP to license it effectively and fairly. For many years, beginning with the very inception of ASCAP, user groups banded together to oppose licensing. After all, before there was an ASCAP music was "free" despite the fact that the 1909 law granted performing rights.

First it was the restaurant and hotel associations, and then it was the motion picture exhibitors, and the radio broadcasters who came up with all kinds of ingenious reasons why their performances should not be licensable under the 1909 law. The climate has changed greatly since those early days. This is evidenced by the very different reception our licensing efforts receive when we approach users who for the first time need licenses because of provisions of the 1976 Copyright Act which went into effect on January 1, 1978.

2,000 College Deals

For example, the college and university community negotiated an agreement with us which has met with widespread general acceptance. About 2,000 campuses are now licensed to perform ASCAP music. Similarly, a wide variety of fraternal and veterans' organizations have been quick to see the

justice in paying for their use of our property

Even the public broadcasters recognized that they were required to pay under the new copyright law and our difference with them was essentially a difference of opinion as to the value of the ASCAP repertory to them. They thought a fee of about \$750,000 would be fair for access to all coprighted music for both performance rights and recording rights. They worked out voluntary agreements with BMI (\$250,000 for 1978), SESAC (\$50,000 per year for five years) and the Harry Fox Agency (about \$50,000 per year) This left \$400,000 for ASCAP

We thought the others had settled much too cheaply and offered to settle on an experimental basis for \$1, 000,000 for 1978. Our settlement proposal was rejected and we had no choice but to go before the new Copyright Royalty Tribunal. After lengthy hearings, the CRT decided that a reasonable fee for ASCAP for 1978 would be at the rate of \$1,250,-000 and that fee will apply for the next four years as well, with a consumer price index adjustment for inflation each year. We shall probably wind up at about \$1,600,-000 in 1982

**Jukebox Royalties** 

But more important than the immediate dollars is the fact that the CRT studied the problems of licensing public broadcasters and, I believe, came away from the experience not only with a sympathetic understanding of the problems of both sides, but with a good grasp of the fundamental purpose of the copyright law - to assure reasonable rewards for creators. In he long haul, knowledge and sympathetic understanding of copyright on the part of the CRT is vital to the interests not only of ASCAP's members but of all creators who come before the Tribunal on any issue.

Indeed, the exposure the CRT had in the public broadcasting hearings last spring was very much in evi-

(Continued on page 228)

#### RSO Puts Label On Disk Biz Via Blockbuster LP

numbers are compiled for 1978, RSO Records is going to be the record company of the year, having established new marks for the industry, worldwide, with its spectacular sales of double album sets of the soundtracks of "Saturday Night Fever" and "Grease."

Along with those sales, as a look at Variety's compilation of best selling singles for the year will show, were numerous individual songs which were also record breakers as singles, for RSO and for the other companies which benefitted from the sales campaigns.

RSO president Al Coury, who took over the label and really started it in business only around two and a half years ago, says: "This has certainly been an enormously successful year for us worldwide.

"The soundtracks led the way, but Eric Clapton's 'Slowhand' sold 2,500,000, Andy Gibb was a complete unknown, yet he has sold 1,-500,000 of his first album and 'Shadow Dancing' has topped 3,500,000. Others of our artists, like Yvonne Elliman and Player, are selling

"We dominated the year by putting out great records with great artists. My pride is that we built a great record company with great people. They all share in the wealth, with extra Christmas vacations, substantial Christmas bonuses and profit sharing. It has turned out to be the way Stigwood and I wanted it. with the employees sharing our success. It's great to be a part of it. There are people who left other companies to join us, our artists, our music, and they're just as happy and successful as I am.

Coury, who said there were some records during the year which didn't make it, admits he could not have foreseen the landslide acceptance of "Saturday Night Fever" and "Grease."

"'Grease' was easier to project, we had the same star in John Travolta and also had Olivia Newton-

There's no doubt that when the John. We knew we had the momentum of success and we were more alert to the fact we could possibly create additional history

**Music Exploitation** 

"With 'Fever,' no one knew, but we were prepared for it and had met the initial goals for the groundwork of the LP and the film. We aimed for 1,000,000 before the film was released and we did close to 981,000 by fully exploiting the music, setting

#### If A Recession, **Pressing Plants** See 'Good Times'

Nashville.

Joe Talbot, president of Joe Talbot & Associates which manages two record pressing plants here, said: "We've been running 24 hours a day, seven days a week.

Looking at the possibilities of a recession in this country starting with the first quarter of 1979, Talbot said: "You know what that will do for this business? it will make it go out of sight. I'm sorry that we have to trade on other people's misery, but back in '74, that was one of the best years we ever had.

"The heyday of Hollywood was in the depths of the depression. People couldn't buy cars, vacations, clothes, but they could spend a dime and go to the movies for a couple of

"It's the same way with records. When things get tough, go buy a record. 'We are certainly in a recession

proof business, and probably a depression-proof business.

Talbot, who said his two record pressing plants have expanded production capabilities about 50% in the past three years, feels that most pressing operations - himself included - did not do enough expanding over the past several years. But, he added, he plans to continue on a conservative trend.

the stage for the film.

"People were ready for the film because of the perfect exploitation of the music. They then fed each other, there was cross-pollination. And we kept pouring in the bucks. The picture opened in November. but we didn't get the full boost, 700,-000 in one week, until between Christmas and New Year's.

'That's when the explosion hit. Then I knew we'd experience something unusual in the weeks and months to come. We had to stay on top of it 24 hours a day.

They did stay on top of it, and on top of "Grease," too. "'Grease' could surpass it, but 'Saturday Night Fever' is selling again. It's taking off in Christmas sales in both racks and in retail stores.

'Saturday Night Fever," early December, had hit sales of nearly 30,000,000 worldwide, while 'Grease" was approaching between 15,000,000 and 20,000,000 worldwide, some 12,000,000 of it in the U.S. "Grease," the film, has yet to open in many countries so its full impact is somewhat delayed.

Coury also said the soundtrack LP from "Sgt. Pepper's Lonely Hearts Club Band" was not the stiff some people have tried to make it out to be. "It has been successful for us. If you compare it with the other two, in relation it looks like a stiff, but when you take the sales figures, between \$35,000,000 and \$37,000,000 gross - if that's a stiff, I'd like to have one a month.'

All this has contributed to what should be a worldwide sales figure of around \$250,000,000 worldwide.

**Promoting Artists** 

One criticism leveled at Coury was that the soundtrack albums have done more to promote artists from other companies than they have RSO talent, a charge the RSO prexy says just isn't true.

The biggest artist in the world during the year was the Bee Gees. We also maximized Eric Clapton. He had been on Atlantic for 10 years with one platinum album; with us he went to triple platinum. We broke Andy Gibb, Player and Yvonne Elliman.

"We can't ignore those artists in the soundtracks who belong to another label. When they're on my soundtracks, they become my artists for that time. If we didn't sell the singles, sometimes on other labels, we wouldn't have sold as many LPs. I think we showed MCA and Olivia she could still sell millions of records. CBS was happy with what we did with Earth, Wind & Fire and Aerosmith: we helped each other.

'This is a multi-billion dollar industry, but it's a small community. If people are vicious, it hurts them. I enjoy music and I talk up good records even when they're not mine.'

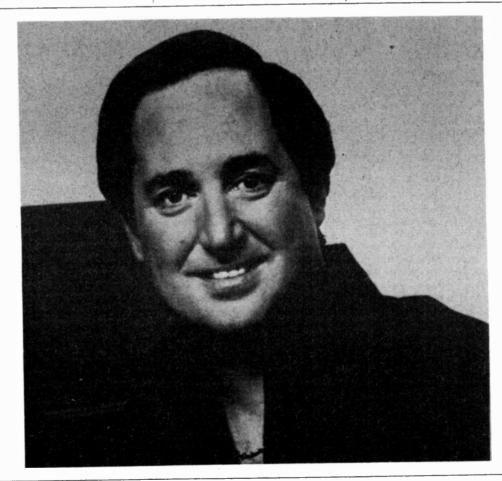
With the tremendous success of his company in 1978, Coury is somewhat uncertain about 1979. "It's difficult to stay in the same range. there are no guarantees. There's often no followup to a soundtrack. The new Bee Gees album, which was almost a year in the making, is marvelous. Each track is a classic in its own right.

"I guarantee we'll make history with this LP shortly after the first of the year. They've surpassed 'Saturday Night Fever' and hit a new plateau. They have taken their talent to the nth degree.

**Giving Credit** 

Like a quarterback who has just won the Heisman Trophy and feels compelled to talk about his offensive linemen, Coury gives credit

(Continued on page 224)



#### **NEIL SEDAKA**

"Happy Anniversary Variety, Best Wishes"

#### Italy's One-Man Show Biz

#### Adriano Celentano, After Riding High In Native Music And Films, To Tour America

Rome. one-man entertainment industry and the nation's most popular show-

In his first extended conversation with a foreign reporter, Celentano laid out the chronology of a career that has kept his name at the top of the music-disk charts and in cinema among the peak grossers in this market.

In the early days of rock music he was just a watchmaker's apprentice when a friend came into the shop with a platter of "Rock Around the Clock." "That song changed my life. I had to sing it publicly and, before I knew it, I was a promising ballroom entertainer. That was a long time before quartz watches, he quipped.

In 1957, Celentano made his first paid performance - after appearing in a rock and roll competition earlier that year. By then, the Italo rock singer had built up a loyal audience. With Bruno Dossena, Celentano brought rock to Italy and made it a craze for a decade.

A year later at the age of 18, he won Italy's first national pop song festival with his own tune, "Your Kiss Is Like A Rock." Hailed at home as the national version of Elvis Presley, he formed and unformed combos to back his performances and among the instrumentalists, lyric writers and singers who are now among the leading live entertainers were Giorgio Gaber, who joined Celentano as combo guitarist, Enzo Jannacci and the late Luigi Tenco on saxophone. The combo was called the Rock Boys.

The group he formed as predecessor to the now established Clan Celentano was the Boys of Via Gluck. The name came from a song Celentano wrote and performed. It became the first \$1,000,000 disk seller in the Italian music-record industry and went on to sell another \$1,000,000 in the Francoise Hardy version in France and still another \$1,000,000 in Scandinavia. With "Via Gluck" - story of a country boy who leaves nature for the big city only to find nature trampled on by progress when he goes back to the land — Celentano eased up on rock and entered ballads, each with a light message on the times.

San Remo Fest

Celentano took his clan to the San Remo festival for the first time in 1962 and was named runner-up winner with his own tune "24,000 Kisses." That was one year before "The Boys of Via Gluck" barnstormed the European record market. He won his two other San Remo contests with the controversial limerick "No Work, No Love" in 1971 and "Under the Bedsheets" in 1972 — his last appearance at the casino resort town song event.

1968 in Pietro Germi's "Serafino" co product. We gave disco enoropened a new world of cinema. mous credibility with the 'Saturday Celentano starred in three pix dur- Night Fever' album and film. We'll ing the early '70s — "Er Piu" (The continue to grow in the foreseeable Greatest), under Sergio Corbucci, future." "White, Red, and ..." with Sophia Loren — a Carlo Ponti production directed by Alberto Lattuada.

In 1974 he touched off his creative explosion with "Yuppi Du" - a film he produced, wrote, directed, edited, scored and starred in. "I had already worked with some very good directors and enjoyed the roles I had played. But I had certain things to say and express that could only be done in my own way - concepts and fantasies that no director could put on film better than I could and recovered the big investment in ment as well.

Italy alone. The film was a mile-In Italy Adriano Celentano is a stone in many ways, but one in particular - established merchandising in Italian entertainment. "Yuppi Du" sold as many T-shirts as Clan Celentano sold records.

The Clan Is Back

Now the Clan is back with "Oh. Geppo, Oh" on a lower budget but in every way a Celentano film. The latest pic - a Christmas opener in Italy - can be most briefly described as Celentano's dream to conquer the U.S., an ambition he will now be pursuing in the years to come. The main reason for his late assault on America has been his fear of flying. Fear or no fear, he plans a series of personal appearances in the major cities with Madison Square Garden in New York as an opener.

Live, on tv, or on screen, Celentano has reached a plateau of peak success in his homeland. He accepts his status as "the greatest" as a fact borne out by bottomline figures that only a handful of artists in motion pictures have beaten.

Is his far-reaching talent international? Madison Square Garden next May will tell the story. After turning down fancy offers from American pop concert impresarios for years, Celentano has decided to take the plunge in pop music at the outset as a shakedown before he tackles Hollywood.

#### RSO Biz

(Continued from page 223)

where due. "We have a great team at RSO. That's my greatest achievement, putting them together, motivating them. But they all had it to start with in selling, promoting and marketing contemporary music.

"We're not geniuses, but we have a realistic sense of the business. We did it with 15 artists and 60 employees, that's what makes it even more astonishing.

The company has some strong prospects for 1979 besides the Bee Gees. "In the works is a followup to 'Grease,' and we'll have the track. There may be a followup to 'Saturday Night Fever.' We have the soundtrack to 'Moment By Moment, which stars John Travolta and Lily Tomlin, with Yvonne Elliman singing the title song and tracks by Stephen Bishop, Dan Hill, and others.

"We'll also expand our roster somewhat. We have 14 or 15 artists now and we'll go to 16 to 18, maybe even 20. We'll be formally entering the r&b area. In the past we've had r&b success with crossover pop artists, but we'll be making major ac quisitions.

"We've also made some produc-His first screen performance in tion agreements for good, solid dis-

#### **New Studio Lease**

Hollywood.

Filmways/Heider Recording has inked a new, six-year lease on its San Francisco studio facility, which will mark its 10th anniversary next April, making it the oldest multitrack operation in the Bay Area.

That operation has recently acquired a second Neve console, and is currently negotiating with the Neve Corp. for its new, state-of-the-art NECAM computer console. Commyself." So, at a cost of almost \$3,-000,000, he brought in "Yuppi Du" and high speed duplicating equip-

#### 1978 Platinum & Gold Disks

(Continued from page 222)

t. 27	Calumbia	Continued from page 222)
t. 27	Columbia Portrait	Hot Streets Dog & Butterfly
v. 8	Atlantic	Tormato
v. 10	A&M	Sounds And Stuff Like That
v. 10 v. 14	MCA RSO	Skynyrd's First And Last
v. 14 v. 15	MCA	Backless A Single Man
v. 16	Epic	Weekend Warriors
v. 21	Warner Bros.	A Wild & Crazy Guy
v. 27 v. 27	Arista Capitol	Greatest Hits
	Capitoi	The Steve Miller Band's Greatest Hits 1974-78
		GOLD SINGLES AWAR
TE	COMPANY	TITLE
:. 12 '77 :. 16	RSO RSO	Heaven On the Seventh Floor
. 22	A&M	How Deep Is Your Love Back In Love Again
. 12	RSO	Baby Come Back
. 13	RCA	My Way
. 17 . 24	Warner/Curb Warner Bros.	Hey Deanie
. 25	Elektra	Short People We Are The Champions
. 25	Asylum	Blue Bayou
. 26	RSO	Staying' Alive
. 1 . 2	RCA A&M	Here You Come Again We're All Alone
. 8	Warner Bros.	You're In My Heart
. 9	Private Stock	Emotion
. 16 . 16	RSO Atlantic	Love Is Thicker Than Water
27	RSO	Dance, Dance, Dance Night Fever
28	20th Century	Sometimes When We Touch
ch 6	Columbia	Just The Way You Are
ch 17 l 6	Epic	Always and Forever
l 6	Capitol Arista	Our Love Can't Smile Without You
112	RSO	You're The One That I Want
		- od 10 1110 One Inat I want
l 17 l 20	RSO	Lay Down Sally
l 26	Casablanca Arista	Flash Light Jack And Jill
1	Atlantic	The Closer I Get To You
2	RSO	If I Can't Have You
2	Columbia	Too Much, Too Little, Too Late
19	RSO	Shadow Dancing
16	Phila. Int'l	Use Ta Be My Girl
16 14	RCA	It's A Heartache
17	Kirshner Epic	Dust In The Wind The Groove Line
18	United Artists	Baker Street
19	Casablanca	Last Dance
20	Cleve. Int'l	Two Out Of Three Ain't Bad
26 27	Rolling Stones RSO	Miss You
8	Atlantic	Grease Take A Chance On Me
8	Capitol	Boogie Oogie Oogie
11 15	RCA	Shame
23	RSO Warner Bros.	An Everlasting Love
31 .	RSO	King Tut Hopelessly Devoted To You
31	RSO	Summer Nights
7	A -1 - 4 -	-
12	Arista Atlantic	Copacabana
14	ARC/Columbia	Hot Blooded Got To Get You Into My Life
29	Chrysalis	Hot Child In The City
5	Warner/Curb	Kiss You All Over
5 6	Phila. Int'l Capitol	Close The Door You Needed Me
6	Casablanca	MacArthur Park
0 .	Casablanca	Macho Man
) .3	Columbia Atlantic	Magnet And Steel
5	Atlantic	Double Vision Le Freak
6	Columbia	You Don't Bring Me Flowers
1	117	
1 2	Warner Bros. RSO	One Nation Under A Groove
~	1150	Too Much Heaven GOLD ALBUM AWARDS
	RSO	Bee Gees Gold
	United Artists	Brass Construction III
	Arista	Close Encounters Of The Third
	Harvest	Kind Diamantina Cocktail
)	Casablanca	Funkentelechy Vs. The
	D 1 1	Placebo Syndrome
	Polydor RCA	New Season
	Epic	Waylon Live Reach For It
l	Columbia	Spectres
	Warner Bros.	Little Criminals
	Atlantic RCA	Leif Garrett
	NOA.	Waylon & Willie
	RCA	It Was Almost Like A Song
	Asylum	Don Juan's Reckless Daughter
	Epic Phila. Int'l	Double Live Gonzo
	. mid. IIII i	When You Hear Lou, You've Heard It All
*	(Co	ontinued on page 225)
	(0)	on page 221)

WARDS ARTIST **Bee Gees** LTD Player Queen Bee Gees Chic **Bee Gees** Dan Hill Billy Joel Heatwave Raydio Andy Gibb O'Jays Kansas Heatwave Meat Loaf **ABBA** A Taste Of Honey Evelyn (Champagne) King Andy Gibb Steve Martin Foreigner Nick Gilder Exile Walter Egan Foreigner Chic Funkadelic Bee Gees RDS **Bee Gees** Soundtrack Little River Band Parliament George Duke Leif Garrett Joni Mitchell Ted Nugent Lou Rawls

Paul Nicholas Elvis Presley Shaun Cassidy Randy Newman Linda Ronstadt **Dolly Parton** Rita Coolidge Rod Stewart Samantha Sang Andy Gibb Natalie Cole Barry Manilow John Travolta & Olivia Newton-John Eric Clapton Parliament Roberta Flack & Donny Hathaway Yvonne Elliman Johnny Mathis & Deniece Williams Bonnie Tyler Gerry Rafferty Donna Summer Rolling Stones Frankie Valli

Olivia Newton-John John Travolta & Olivia Netwon-John **Barry Manilow** Earth, Wind & Fire Teddy Pendergrass Anne Murray Donna Summer Village People Barbra Streisand & Neil Diamond

**Brass Construction** 

Donny & Marie Osmond Waylon Jennings Blue Oyster Cult Randy Newman Waylon Jennings & Willie Nelxon Ronnie Milsap

Feb. 3

Feb. 10

Feb. 13

Feb. 14

Feb. 14

# Trying Dodges To Avoid Policing

icial counsel on anti-piracy to the Recording Industry Assn. of America)

cordings.

Greek mythology, to repeat end-

lessly the same task? Of course not.

As reported here regularly the past

year, more and more recording

pirates and counterfeiters - on the

manufacturing, distributing and re-

tailing levels - have drawn jail sen-

tences, a deterrent to others and, in

any event, certainly to the one con-

victed since he cannot, while in jail,

turn out any pirate or counterfeit re-

More frequently, in addition to

infringement, collateral criminal

charges are also being brought

against pirates on mail and wire

fraud, interstate transportation of

stolen property, Racketeer In-

fluenced Corrupt Organization

(RICO) and tax evasion charges, all

of which call for heavy jail

**RICO Prosecution** 

cution of a recording counterfeiter

occurred this year in Philadelphia,

(Continued on page 234)

The first successful RICO prose-

piracy dead? The ansower is: | that we are doomed, like Sisyphus of phatically no." Piracy has 1 given many serious body 's this year but it is not yet even ibund. I am speaking of piracy oth the generic sense (which includes counterfeiting of the imate products' packaging and Is as well as "bootlegging" of performances), and in the eific sense of an unauthorized lication of a legitimate reling using the pirate's own packng and labelling design.

fforts to propagate the view that cy is dead are usually traceto spokesmen for those ened in piracy who seek to create a nate of unconcern and reduced lance on the part of industry, lia and law enforcement agen-

here is no question but that the

icated, efficient and resourceefforts of the FBI. Department of tice and many local law enforceat agencies have very substanly reduced the volume of pirated ecific sense) recordings through ls, arrests, seizures and conions of pirates. The volume of h piracy, however, is still too a to permit complacency, and has but to read this publication ularly to note the frequency of is on sizeable pirate operations. 'aradoxically, the very efency of the Federal and local orcement activities has caused a e growth in counterfeiting of nd recordings, motion pictures I video tapes, particularly by elents of organized crime and other re sophisticated pirate manu-

legular record retailers have in increasingly unwilling to risk chance of prosecution for handlpirated recordings which are idily detectable. Their relucce, however, frequently evapites when it comes to handling interfeits - which are harder to ect and more profitable.

Counterfeits can be and are uslly sold at retail at the same price legitimate products and afford seller the opportunity of at least ng to convince a jury that, "I ally didn't know they were illicit To the manufacturer counterfeit recordings, there is to the added advantage of being le to sell them to retailers at much ther than the usual price for pired products, although still cheapthan legitimate product prices. the same time, they can be miniizing the risk of these products beg traced back from retailers if ey are not easily detectable in the

#### **Gas Stations**

Thus, the majority of pirated pecific) recordings are now sold such outlets as gas stations, flea arkets, swap meets, barber ops, tobacconists, and variety and scount stores. The counteries e generally sold through record lops, department stores and other itlets that customarily deal in gitimate recordings. Huge quanties of counterfeit recordings are beg shipped abroad to further miniize risks of detection and tracing the manufacturer.

Compounding the problem of etection of counterfeit products is ie increased, inadequately safeuarded use by record companies of ressing and duplicating plants of nknown reliability for overflow roduction on hit recordings when xisting facilities are inadequate to andle the necessary volume.

Do I mean to convey the impresion that the situation is hopeless,

#### isk Pirates On The Run While The New Copyright Act: A Judgment 1 Year Later

By EDWARD M. CRAMER

Last year, 1978, was the first year of operation under the new Copyright Act. Copyright owners and music users have now had their first opportunities to assess the changes: the virtues, the shortcomings and the economic impact of a new law that was some 20 years in the making. It was about 1958, you'll recall, when Congress first began to con-

sider copyright revision.

Like so many new laws, this one, too, has brought its share of administrative changes. Old Copyright Office forms have been discarded in favor of new ones. Old, familiar terminology is now passe, but the new forms and new phrases have proven to be intimidating and confusing. An organization I recently Copyright Office has not lessened. If anything, it has increased substan-

But paperwork is a minor con-

(President, Broadcast Music Inc.) ing rights during the year of 1978.

One major change is that the U.S., for the first time, has recognized the obligation of the owners of jukeboxes to pay for the performances that take place on their machines. In this respect, we now join with most other countries in the world.

#### **Big Difference**

Unfortunately, there is also a big difference between U.S. law and that of other countries. While our rate is \$8 per box per year, the annual charge ranges from \$30 to \$80 in almost all other major countries. This U.S. "bargain" rate was arrived at by negotiations in 1966 and is frozen by statute until 1990. And, if heard about won't scrap their old forms "just in case." One thing for sure, paperwork in dealing with the would probably be closer to \$20.

Despite this "bargain" rate, however, only one out of every four jukeboxes is licensed at this writing sideration when we begin to weigh and the burden of forcing comthe economic effects of the new act, pliance with the act is placed

as reflected in the field of perform- squarely on the copyright owners. I estimate that it costs BMI at least \$40 to have a field representative call upon an unlicensed jukebox operator.

The return to BMI is a share of \$8 per box after the expenses of the Copyright Office and the Copyright Royalty Tribunal are deducted. If the Tribunal is going to require an elaborate jukebox sampling system, and this appears not unlikely, costs could reach a point where writers and publishers will be paying the operators.

Another change was the elimination of the "for profit" limitation in connection with music. Under the old act, if a drama or a film was performed publicly, regardless of whether or not it was for profit, permission had to be obtained from the copyright owner. For individual pieces of music, however, this was not the case and there was an exemption if the performances were not "for profit." The new act put music on a par with other copyrighted works.

**Academic Licensing** 

Largely as a result of BMI's efforts to inform educational institutions about the act, a system of licensing colleges and universities was arrived at with representatives of these higher academic institutions. The agreement calls for two kinds of payments. The first is a charge for the general use of music on campus - for example, use of music in the dorms, over the college radio station, in the student union, etc.

The BMI fee for all such general use of music is 5.5¢ per student annually. Of course, when word of this charge became generally known, stories began to appear in academic circles to the effect that BMI was trying to eliminate music from the schools and that the imposition of such an "exorbitant" fee threatened the very existence of many campus activities. The stories were patently ridiculous in light of the fact that a 10,000 student institution would be paying BMI \$550 a year. But still it took months to rectify the damage done by these scare tac-

The second part of the college/university licensing system requires payment only when outside concert attractions are brought onto campus. Concert promotion on college campuses is a growing area and a number of institutions employ fulltime professionals to supervise the booking of concerts. Moreover, the group that is performing generally receives the same amount of money, whether a performance is on or off campus, and ticket prices are generally about the same, too.

**Public Broadcasting** 

Public broadcasting, which long enjoyed an exemption because of their claim that the performances were not for profit, is also now required to pay. Under the law, in the absence of a voluntary agreement, the Tribunal was authorized to fix the rate. In a proceeding before the Tribunal, however, the rate adjustment was not retroactive. Thus, any rate fixed would probably have excluded the first six months of 1978.

Rather than go through a costly and time-consuming proceeding, BMI arrived at a voluntary system with the public broadcasters which resulted in our being paid for the entire year. (It is too early to evaluate the economic significance of this agreement because the rates for 1979 and 1982 are subject to in-(Continued on page 234)

#### 1978 Platinum & Gold Disks (Continued from page 224) -

Blue Lights In The Basement

Ten Years Of Gold

**Even Now** 

Street Player

Feb. 15 Arista United Artists Feb. 15 ABC Feb. 24 Feb. 27 Atlantic Warner Bros. Feb. 28 March 2 Columbia ABC March 2 Warner Bros. March 8 Capitol March 10 Columbia March 10 March 10 Atlantic 20th Century March 17 A&M March 27 Private Stock March 28 Atlantic March 29 March 30 Captiol Ode April 4 ABC April 5 April 10 **Epic** April 10 T-Neck April 11 Polydor Chrysalis April 17 April 17 Asylum April 24 RSO April 24 **MCA** April 25 Warner Bros. **RCA** May 1 **RSO** May 2 Capricorn May 2 May 2 Phila. Int'l May 2 Columbia May 3 Columbia Columbia May 5 May 10 Mercury May 10 Mercury Elektra May 15 May 16 May 16 Casablanca Atlantic Casablanca May 16 May 18 Columbia May 22 Epic May 24 Warner Bros. Mercury May 25 United Artists May 26 May 30 Capitol May 30

Atlantic

Atlantic

Asylum

Elektra

RCA

Columbia

Mushroom

Casablanca

Columbia

London

Atlantic

Bearsville

Warner Bros.

Phila. Int'l

Rolling Stones

May 31

May 31

May 31

May 31

June 2

June 7

June 8

June 12

June 12

June 16

June 16

June 19

June 20

June 21

June 21

A Weekend In L.A. Watermark Countdown to Ecstasy Bootsy? Player Of The Year Golden Time Of Day It Feels So Good The Album Longer Fuse Feels So Good **Emotion** Chic London Town Carole King ... Her Greatest Son Of A Son Of A Sailor Central Heating Showdown Champagne Jam **Heavy Horses** Excitable Boy Player FM Endless Wire Rock 'n' Roll Animal Together Forever So Full Of Love You Light Up My Life Infinity. The Sound In Your Mind Con Funk Shun Flying High On Your Love Boys In The Trees Double Platinum Warmer Communications Thank God It's Friday Menagerie Bat Out Of Hell Van Halen Best Of Rod Stewart City To City **Shadow Dancing** 

Stranger In Town

And Then There Were Three Disco Inferno Songbird But Seriously, Folks Magazine Greatest Stories - Live Don't Let Me Be Misunderstood Some Girls Best Of Dolly Parton Darkness On The Edge Of Town Life Is A Song Worth Singing Octave Double Vision Stone Blue Send It (Continued on page 226)

Barry Manilow Kenny Rogers Rufus Roberta Flack George Benson Art Garfunkel Steely Dan Bootsy's Rubber Band Maze Manhattans **ABBA** Dan Hill Chuck Mangione Samantha Sang Paul McCartney & Wings Carole King Jimmy Buffett Heatwave Isley Bros.

Atlanta Rhythm Section Jethro Tull Warren Zevon Player Soundtrack Gordon Lightfoot Lou Reed Soundtrack Marshall Tucker Band O'Jays Johnny Mathis Journey Willie Nelson Secrets Bar-Kays Carly Simon Kiss Average White Band Soundtrack Bill Withers Meat Loaf Van Halen **Rod Stewart** Gerry Rafferty Andy Gibb Bob Seger & Silver Bullet Band Genesis Tramps Barbra Streisand Joe Walsh Heart Harry Chapin Santa Esmeralda

Rolling Stone Dolly Parton Bruce Springsteen Teddy Pendergrass Moody Blues Foreigner Foghat Ashford & Simpson

#### Nat'l Music Publishers Assn. Ready For New Technology

(President, National Music Publishers' Assn.)

American music publishers — and administrators. that's not all. The numbers are good. The entire U.S. entertain- Publishers' Assn. (of concert and ment world set new income records in 1978, and the music publishing community significantly contributed to and shared in this success.

Higher revenues from the licensing of performance, mechanical and print rights confirm the healthy is a pleasure to report on the continuing growth of The National Music Publishers' Assn. and its licensing service - The Harry Fox Agency. NMPA membership rose to 176, five times what it was a dozen years ago. The number of clients served efficiently and economically by the HFA swelled to 4,000 — the highest ever.

For those statistically inclined, there are other numbers. Protecting the rights of our members and their writers has been a critical concern of NMPA since it was founded in 1917. Back in 1952, a publisher was the first to go after record pirates taking legal action against a label whimsically yet appropriately named "Jolly Roger." With a minimum of fanfare, we have been the pointmen for more than a quarter century in this unending battle against pirates, bootleggers and other thieves out to rip off composers, lyricists and publishers.

One 1978 number relevant to this graphic Industries — three annual IFPI's undertakings against pirates and other illegal duplicators abroad.

Publishers continued to work diligently against domestic infringers. including copyright violators in both the recording and print fields. In 1978, more than 20 of the 38 legal actions begun against print infringers (some breaching the law out of ignorance) were resolved. Most of these cases concerned unlicensed arrangements, and a number of not at all innocent "fake books" are still under investigation. We hope to reduce the number of unintentional print infringements in the future by pressing the far-flung NMPA industry educational campaign to explain the current copyright statute, a carefully planned effort which the chairman of an American Bar Assn. subcommittee cited at the ABA August convention in New York as doing a splendid job for both its (NMPA's) members and users of its copyrights.'

**New Procedures** 

NMPA's staff and counsel studied the changes in both the law and the new procedures it entails, determined to learn and prepare in a sin. gle year. NMPA held important and down-to-earth workshops on the new law in Los Angeles, Nashville and New York. The whole music business benefited from this undertaking. With the invaluable participation of the ultimate authority the U.S. Copyright Office — we all learned a good deal - and we're still learning.

Educating is a lot better — and cheaper — than suing. In 1978, NMPA went ahead with the job of educating the educators. Widespread distribution of the 1977 brochure detailing the impact of the revised copyright law on the academic community was pursued,

In this, year one of copyright re- and noted music educator Dr. vision, there was a quickening of Chales Gary explained the practispirit, a freshening of promotional cal effects of the updated statute to initiative and creativity among many assemblies of teachers and

Although sponsored by the Music educational music) and NMPA, Dr. Gary is recognized as a frank and independent speaker who talks with integrity and authority to his colleagues on campus and at conferences and conventions. Pursuing the idea that an ounce of education is worth a ton of litigation, NMPA state of our "tuneful" nation, and it also reached out in mid-1978 to inform church musicians about copyright do's and don'ts with a special 16-page brochure produced in cooperation with the Church Music Publishers' Assn. It is helping already.

The Big Number

The big number in '78 was '76. The U.S. Copyright Act of 1976 - signed by President Ford in October of that year — finally came into effect on Jan. 1, 1978. The inequities and iniquities of the 1909 statue have frustrated U.S. publishers for years, and our members worked for decades through the NMPA and othe organizations - for realistic revision of this obsolete law. A major improvement though less than ideal the new law made the transition from static statue to a lively fact of daily business life at the start of this year.

It may be years before we fully appreciate exactly how every part of this statute will work, but how it's working thus far is important right now. At the end of '78, NMPA sent NMPA commitment is 75,000 its members a comprehensive That's how many dollars we pledged in November to the International Federation of the Phono- ations. Thoughtful analysis of the answers will contribute much to contributions of \$25,000 each for the preparations for a 1979 series of day-long NMPA workshops on the realities of the new law, and - once again - we look forward to the cooperation of Copyright Office and industry experts.

> Cooperation has always been an NMPA watchword. In January of 78 during the Midem meetings in Cannes, NMPA cooperated with foreign music publishers organizations in founding the International Federation of Popular Music Publishers. This is the beginning of an even closer relationship among publishers' associations than in the past. The hope is that the new body will strengthen national organizations of publishers, stimulate and expedite exchange of information and support joint studies.

> > **Home Duplicating**

One important subject that will be proposed for '79 study is the vexing problem of home duplicating, an illegal practice that is depriving writers as well as publishers of uncounted millions of dollars each year. NMPA's on-going commitment to protect the rights of members and creators associated with them is not limited to our drive against pirates and bootleggers. In cooperation with others, we hope to collect information about the scope and loss involved in illicit home duplicating, so that we can play our part in planning and organizing against this global theft.

This form of infringement is so widespread that many do not even understand that it is both unfair and illegal. Home duplicating will be among our major priorities in '79 and succeeding years, and we are encouraged that the U.S. Copyright Royalty Tribunal has announced the formation of a special committee to study this problem with which

(Continued on page 234)

#### 1978 Platinum & Gold Disks

	1010	
June 21	A 9 34	(Continued from page 225)
June 21	A&M A&M	Togetherness Sounds And Stuff Like That
June 21	A&M	Love Me Again
June 21 June 26	A&M Epic	Worlds Away You Can Tune A Piano,
	•	But You Can't Tuna Fish
June 27 June 27	Columbia RCA	Street Legal It's A Heartache
July 6	Columbia	Eddie Money
July 7	Shelter	You're Gonna Get It
July 19 July 20	Capitol Columbia	Natalie Live That's What Friends Are For
July 20 July 24 •	Columbia Arista	Stardust Pyramid
July 27	Warner Bros.	Elite Hotel
August 1	A&M	Blam
Aug.2 Aug. 2	Warner/Curb Capitol	Under Wraps A Taste Of Honey
Aug. 4	Casablanca	Macho Man
Aug. 16 Aug. 18	RCA Capitol	Heartbreaker Reaching For The Sky
Aug. 22	Motown	Come Get It
Aug. 22 Aug. 24	Motown MCA	Natural High Who Are You
Aug. 25	Epic	Don't Look Back
Aug. 25 Aug. 28	Mercury Spring	Love Shine
Aug. 29	Harvest	Get It Out'cha System Sleeper Catcher
Sept. 6	RCA	Smooth Talk
Sept. 8 Sept. 11	MCA ABC	Skynyrd's First And Last Do What You Wanna Do
Sept. 14	ARC/Columbia	Sunbeam
Sept. 14 Sept. 14	Columbia Columbia	Nightwatch Mariposa De Oro
Sept. 14	Casablanca	Live And More
Sept. 15 Sept. 15	United Artists United Artists	Love or Something Like It
Sept. 18	Casablanca	When I Dream Village People
Sept. 19	A&M	Flat As A Pancake
Sept. 20 Sept. 22	Whitfield Asylum	Rose Royce Strikes Again Living In The USA
Sept. 22	Arista	Raydio
Sept. 26 Sept. 27	RCA Portrait	I've Always Been Crazy Dog & Butterfly
Sept. 29	Chrysalis	Bursting Out
Sept. 29 Sept. 29	Full Moon/Epic MCA	Twin Sons Of Different Mothers The Wiz
Oct. 2	Casablanca	Paul Stanley
Oct. 2 Oct. 2	Casablanca Casablanca	Ace Frehley
Oct. 2	Casablanca	Peter Criss Gene Simmons
Oct. 4 Oct. 5	Warner Bros.	One Nation Under A Groove
Oct. 10	Capitol Columbia	Sunburn Hot Streets
Oct. 10 Oct. 10	Atlantic	Tormato
Oct. 10	A&M ABC/Blue Thum	Pieces Of Eight
Oct. 10	Warner Bros.	Is It Still Good To YA
Oct. 10 Oct. 10	Warner/Curb A&M	Mixed Emotions Children Of Sanchez
Oct. 12	Capitol	Let's Keep It That Way
Oct. 13 Oct. 13	RCA Casablanca	Only One Love In My Life Cruisin'
Oct. 16	Elektra	The Cars
Oct. 17 Oct. 17	Atlantic RSO	Elan
Oct. 23	Columbia	Danger Zone 52d Street
Oct. 24 Oct. 25	MCA RCA	A Single Man
Oct. 25	Arista	Along The Red Ledge Time Passages
Oct. 26	United Artists	What Ever Happened To
Oct. 27	Columbia	Benny Santini? Inner Secrets
Oct. 30	Capricorn	Marshall Tucker Band's
Oct. 30	Epic	Greatest Hits Weekend Warriors
Oct. 31 Nov. 1	Columbia	Live Bootleg
Nov. 6	Warner Bros. Polydor	A Wild And Crazy Guy Goin' Coconuts
Nov. 7 Nov. 8	A&M	Brother To Brother
Nov. 9	Scotti Bros. Columbia	Feel The Need Songs Of Kristofferson
Nov. 10	A&M	Crystal Ball
Nov. 10 Nov. 13	ABC Capitol	You Had To Be There A Retrospective
Nov. 14	RSO	Backless
Nov. 14 Nov. 15	Warner Bros. MCA	Chaka Totally Hot
Nov. 16	Kirshner	Totally Hot Two For The Show
Nov. 16	Columbia	Barbara Streisand's Greatest
Nov. 20	Buddah	Hits, Volume II In The Night-Time
Nov. 21 Nov. 21	Sesame Street	Sesame St. Fever
1104. 21	Columbia	Greetings From Asbury Park, New Jersey
Nov. 21	Reprise	Comes A Time
Nov. 27 Nov. 27	Arista Capitol	Greatest Hits Greatest Hits, 1974-78
Nov. 28	Atlantic	C'est Chic

LTD **Quincy Jones** Rita Coolidge Pablo Cruise REO Speedwagon

Bob Dylan Bonnie Tyler Eddie Money Tom Petty & Heartbreak Natalie Cole Johnny Mathis & Deniece Williams Willie Nelson Alan Parsons Project **Emmylou Harris** Bros. Johnson Shaun Cassidy A Taste Of Honey Village People **Dolly Parton** Peabo Bryson Rick James Commodores Who **Boston** Con Funk Shun Millie Jackson Little River Band Evelyn (Champagne) Kin Lynyrd Skynyrd **Dramatics** Emotions Kenny Loggins Dave Mason Donna Summer Kenny Rogers Crystal Gayle Village People Head East Rose Royce Linda Ronstadt Raydio Waylon Jennings Heart Jethro Tull Dan Fogelberg & Tim Wei Original Soundtrack Paul Stanley Ace Frehley Peter Criss Gene Simmons Funkadelic Chicago Yes Styx Crusaders Ashford & Simpson Exile Chuck Mangione Anne Murray Ronnie Milsap Village People The Cars Firefall

Marshall Tucker Band

Daryl Hall & John Oates

Player

Billy Joel

Elton John

Al Stewart

Chris Rea

Ted Nugent Aerosmith Steve Martin Donny & Marie Gino Vannelli Leif Garrett Kris Kristofferson Styx Jimmy Buffett Linda Ronstadt Eric Clapton Chaka Khan Olivia Newton-John Kansas Barbra Streisand

Michael Henderson Various Artists Bruce Springsteen

Neil Young Barry Manilow Steve Miller Band Chic Queen Kenny Rogers

Nov. 28

Nov. 30

Elektra

**United Artists** 

The Gambler

Jazz

227

This Variety singles chart is an annual reflection of records active on the national retail level. The wholly on retail sales. Album titles appear in lower case beneath the single record title due to a percentabulation is derived from a broad sampling of sales data obtained from the top 25 markets. It is based tage of the public buying the album to get the single.

tabuld lighest	ation is derived fr	om a broad sampun Date	g of sales data obtained from the top 25 markets. It is cased tage of the public out  2 million seller	gang the distance get the congent	
lignest losition littained	Weeks On Chart	Record Peaked	° currently selling °° also listed from 1977		DSO 995
1	28	2-13	●1. STAYIN' ALIVE "saturday night fever" soundtrack		RSO 885
1 '	22	6-5	SHADOW DANCING     shadow doncing	Allay Class	RSO 893
1	22	3-27	NIGHT FEVER     "saturday night fever" soundtrack		RSO 889
1	_	9-11	*●4. BOOGIE OOGIE OOGIE	A Taste of Honey	Capitol 4565
1	21	8-7	●5. THREE TIMES A LADY	Commodores	Motown 1443
2	28	6-26	Ou'RE THE ONE THAT I WANT	John Travolta & Olivia Newton-John	RSO 891
1		10-9	*7. KISS YOU ALL OVER	Exile	WB 8589
2	33	1-2	**8. HOW DEEP IS YOUR LOVE	Bee Gees	RSO 882
1		_	"saturday night fever" soundtrack  *9. YOU DON'T BRING ME FLOWERS	Streisand & Diamond	Columbia 10840
2	24	3-6	barbra streisand's greatest hits vol. 2/ you don't bring me flowers  •10. EMOTION	Samantha Sang	Pvt. Stock 178
2		10-23	*11. YOU NEEDED ME	Anne Murray	Capitol 4574
1	19	1-2	let's keep it that way 12. SHORT PEOPLE	Randy Newman	WB 8492
2	21	8-7	little criminals  13. GREASE	Frankie Valli	RSO 897
2	25	1-16	"grease" soundtrack  14. WE WILL ROCK YOU/WE ARE THE CHAMPIONS	Queen	Elektra 441
1	23	5-15	news of the world  15. TOO MUCH, TOO LITTLE, TOO LATE	Johnny Mathis & Deniece Williams	Columbia 10693
2	21	10-30	you light up my life  *16. MacARTHUR PARK	Donna Summer	Casablanca 939
2	_		*17. HOT CHILD IN THE CITY	Nick Gilder	Chrysalis 2226
1 .	_	10-30	city nights	Rolling Stones	Rolling Stones 19307
3	23	7-17	18. MISS YOU some girls	Billy Joel	Columbia 10646
4	26	2-20	19. JUST THE WAY YOU ARE	Donna Summer	Casablanca 926
4	_	7-17	*•20. LAST DANCE "thank god it's friday" soundtrack	Barry Manilow	Arista 0305
3	18	3-27	21. CAN'T SMILE WITHOUT YOU	Gerry Rafferty	UA 1192
2	18	6-19	22. BAKER STREET	Steve Martin	WB 8577
2	19	7-3	23. KING TUT	Andy Gibb	RSO 883
3	23	2-27	24. LOVE IS THICKER THAN WATER shadow dancing	•	Atlantic 3519
1	_		*●25. LE FREAK c'est chic	Chic	RSO 913
_	-	_	*26. TOO MUCH HEAVEN	Bee Gees	Dash 5046
, <b>5</b>	_	9-18	27. GET OFF get off	Foxy	20th Cent 2355
6	18	2-13	28. SOMETIMES WHEN WE TOUCH longer fuse	Dan Hill	RCA 11249
4	17	6-12	29. IT'S À HEARTACHE it's a heartache	Bonnie Tyler	Capitol 4559
4	17	5-22	30. WITH A LITTLE LUCK	Wings	Capitol 4339 Casablanca 945
_	_		*31. Y.M.C.A.	Village People	RSO 879
5	21	1-2	32. BABY COME BACK	Player	Atlantic 3488
5		8-28	*33. HOT BLOODED double vision	Foreigner	A&M 2001
5	20	5-22	34. FEELS SO GOOD  feels so good	Chuck Mangione	
5	18	12-26-77	35. HERE YOU COME AGAIN here you come again	Dolly Parton	RCA 11123
5	19	3-27	36. LAY DOWN SALLY	Eric Clapton	RSO 886
6		10-16	*37. WHENEVER I CALL YOU FRIEND	Kenny Loggins & Stevie Nicks	Columbia 10794
5	19	4-10	38. DUST IN THE WIND point of know return	Kansas .	Kirshner 4274
7	19	12-19-77	39. YOU'RE IN MY HEART foot loose and fancy free	Rod Stewart	WB 8475
7	19	4-10	40. IF I CAN'T HAVE YOU "saturday night fever" soundtrack	Yvonne Elliman	RSO 884
5		10-9	*41. REMINISCING sleeper carcher	Little River Band	Capitol 4605
6	18	5-1	THE CLOSER I GET TO YOU     blue lights in the basement	Roberta Flack & Donny Hathaway	Atlantic 3463
8	18	7-3	43. USE TA BE MY GIRL  so full of love	O'Jays	Phila. Intl 3642
8	20	6-19	44. THE GROOVE LINE	Heatwave	Epic 50524
7	24	9-4	45. SHAME	Evelyn (Champagne) King	RCA 11122
6	14	8-28	smooth talk  46. SUMMER NIGHTS	John Travolta & Olivia Newton-Joh	
9	17	7-24	"grease" soundtrack 47. COPACABANA	Barry Manilow	Arista 0339
8	19	4-10	48. JACK & JILL	Raydio	Arista 0283
7	17	8-28	49. HOPELESSLY DEVOTED TO YOU	Olivia Newton-John	RSO 903
_	, 15 <u>15</u> 11		*50. I LOVE THE NIGHT LIFE	Alicia Bridges	.Polydor 14483
_	<u></u>	<u> </u>	*50. MY LIFE	Billy Joel	Columbia 10853
			52d st.		

H P A

The Variety album and tape chart is a reflection of activity on the national retail level.

tained from the top 25 markets. It is based wholly on retail sales. On this annual recap, highest position attained during the

national reto The tabulo HIGHEST POSITION ATTAINED		DATE RECOR PEAKED	ampling of sales data ob- on chart and the date the recor	osition attained during the year, wee d peaked are also shown.
1	46	2-20	I. SATURDAY NIGHT FEVER	RSO rs2 4001
1	_	2-27	* 2. BILLY JOEL	Columbia jc 34987
ı	-	7-24	the stranger * 3. ROLLING STONES	Rolling Stones coc 391(
1	_	7-31	* 4. GREASE	RSO rs2 4002
3	_	8-14	* 5. FOREIGNER	Atlantic sd 19999
3	46	3-27	double vision 6. JACKSON BROWNE	Asylum 6e 113
1	_	11-27	running on empty  * 7. BILLY JOEL	
1	_	8-28	* 8. BOSTON	Columbia fc 35609
1	29	6-12	don't look back 9. GERRY RAFFERTY	Epic fe 35050 UA la 840 g
2	32	5-22	10. CHUCK MANGIONE	
3	38	3-13	II. ERIC CLAPTON	A&M sp 4658 RSO rsl 3030
_	_	1977	**12. STEELY DAN	ABC ab 1006
1	_	10-2	* 13. LINDA RONSTADT	
5	_	6-19	living in the u.s.a.  * 14. BOB SEGER & THE SILVER BULLET BAND	Asylum 6e 155
3	18	5-8	stranger in town 15. WINGS	Capitol Sw 11056
3	_	11-6	london town *16. DONNA SUMMER	Capitol sw 11777
_	_	1977	live & more ** 17. QUEEN	Casablanca nblp 7119
4		9-18	* 18. WHO	Elektra 6e 166 MCA 3050
4	21	8-14	19. COMMODORES	
1		_	* 20. BARBRA STREISAND	Motown m7 902 rl Columbia fc 35679
2	7	11-16	* 21. STEVE MARTIN	WB hs 3238
4	34	3-6	a wild and crazy guy  22. BARRY MANILOW	Arista ab 4164
6	22	8-7	23. JOE WALSH	Asylum 6e 141
	_	1977	but seriously folks **24. FLEETWOOD MAC	WB bsk 3010
7	25	5-8	25. GEORGE BENSON	WB 2wb 3139
	-	1977	weekend in I.a. **26. KANSAS	
5		8-7	*27. PABLO CRUISE	Kirshner jz 34929 A&M sp 4697
2	21	6-12	28. BRUCE SPRINGSTEEN	Columbia jc 35318
6	-	9-25	darkness on the edge of town  * 29. KENNY LOGGINS	Columbia je 35387
	_	1977	**30. ROD STEWART	WB bsk 3092
	_	1977	foot loose & fancy free **31. STYX	A&M sp 4637
6	15	6-19	the grand illusion 32. ANDY GIBB	RSO rsl 3034
7	_	10-16	*33. DAN FOGELBERG & TIM WEISBERG	Full Moon/Epic je 35339
8		9-25	*34. STYX	A&M sp 4724
5	11	8-14	pieces of eight 35. SGT PEPPER'S LONELY HEARTS CLUB	RSO rs2 4100
9	24	3-27	36. JEFFERSON STARSHIP BAND	Grunt bxl   2515
4	12	2-6	37. TED NUGENT	Epic ke2 35069
8	_	11-20	double live gonzo 38. AEROSMITH	Columbia pc2 35564
12	19	4-10	39. WARREN ZEVON	Asylum 6e 118
11	_	10-23	40. NEIL YOUNG	Reprise msk 2266
7	_	11-27	41. QUEEN	Elektra 6e 166
17	36	7-17	42. MEATLOAF	Cleveland Intl. pe 34974
_		1977	**43. BOB WELCH	Capitol st 11663
17	41	4-10	french kiss 44. VAN HALEN	WB bsk 3075
15	30	5-15	45. JOURNEY	Columbia je 34912
		1977	••46. EARTH, WIND & FIRE	Columbia je 34905
14	_	8-28	* 47. VILLAGE PEOPLE	Casablanca nblp 7096
_	_	1977	** 48. ELECTRIC LIGHT ORCH.	Jet jtla 823 12
12	22	5-12	49. CARLY SIMON	Elektra 6e 128
14		10-9	*50. CARS	Elektra 6e 135
			cars	

#### **ASCAP Revenues**

(Continued from page 223) dence when the CRT turned it tention to the question of how j box royalties are going to be div The Commissioners were all well-informed and there nothing tentative about the con of their public hearings. In 197 years after ASCAP first tried have the so-called juke box exe tion in the 1909 law repea jukebox operators finally m their first payment. That payn is wholly inadequate — \$8 per : per jukebox. But even at that to rate, compliance with the new had been dismal. Only about 1 000 out of 400,000 or 500,000 ju boxes in the country have t registered. We are now wrest with the problem of working shares of the \$1,000,000 or so pai date for ASCAP, BMI and SESA

In the spring of 1978, we asked Supreme Court to review the decision of the Federal Court of peals in favor of CBS. That deci: held that merely by offerin, blanket license to a television I work ASCAP members engage price-fixing. Earlier, we had wo the district court when Ju-Lasker rejected numerous ( antitrust claims and dismis CBS' complaint. In October Supreme Court agreed to hear case and it will be argued on Jan 1979. The Government has file friend of the court brief on our si-

**Local TV Talks** Perhaps encouraged by C. court of appeals decision, the lc television industry cut off th negotiations with us for new lo station licenses and recently filed antitrust suit. They make many the same claims CBS do-Although we always have a stro preference to license rather thar litigate, when we are given choice we litigate with all ( strength. The new local station la suit is another attempt by users resort to an antitrust lawsuit in effort to obtain better terms th can be obtained either in negotiat: or in a proceeding before t Federal court which determin reasonable license fees under t ASCAP consent decree.

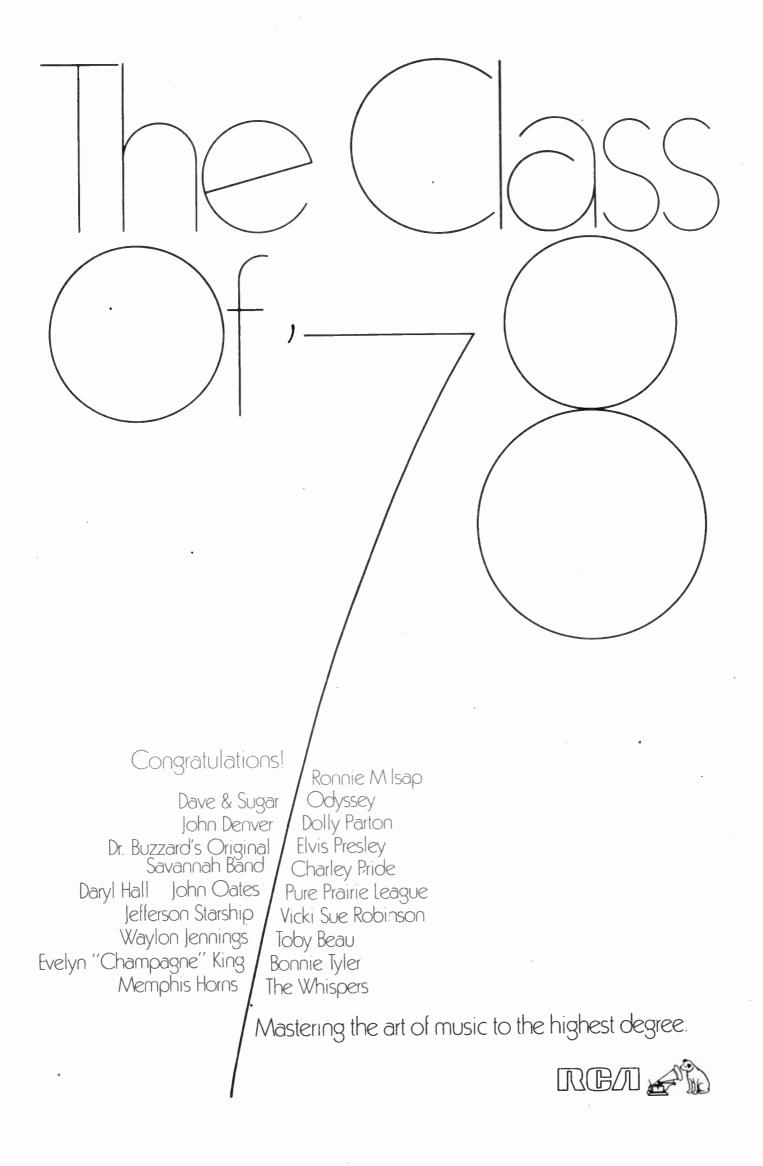
Litigation seems to be the rule television, but not in radio, the oth half of the broadcasting industr Last summer we were able to rea agreement on terms of new fiv year license agreements.

1978 saw a flow of new, talent writers and publishers join ASCA from all over hte country, repr senting all areas of the music scer. Important writers in the pop ar country fields, in the world of tel vision and film scores, joined tl Society. To keep writers at publisher informed of what ASCA is all about from a membersh standpoint, we have expanded or membership staff and the add tions include dynamic young pe

In 1979 we plan to continue license vigorously in the new are where we started licensing th year: pay television, country an cial clubs, fraternal and veterar organizations, and use of music h means of radio-over-loud-speal ers.

The ASCAP repertory include many foreign works created b members of societies in al countries which recognize copy right. Organizations like ASCAl share a common interest in seein, that national copyright laws are im proved and in taking steps to educate the public to basic copy right concepts.

Janice Scott has been upped to di rector of radio & tv production, ad vertising creative services, at CBS Records. She had been associate radio productions director.



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REVIEW

### Non-Rock Foreign Product Holds Bigger Lure At Midem This Yea CAM-USA, Holding Hot H Looks To Midem For N VARIETY: UR KEY TO IDEM DECISION MAKERS

The people who make the decisions in the music industry, worldwide, look more and more to VARIETY to get their information, and to make sure the rest of the industry knows what they're

VARIETY will be at Midem in force, with a booth in the Cannes Festival Palais and reporters covering all aspects of the 13th international doing. music gathering on the French Riviera.

VARIETY is your ideal vehicle. Whether you're planning to be at Midem and want people to know where to reach you, what you're selling or what you want to buy; or whether you're just trying to get your message across while you stay home and mind the store.

distributed at the Cannes Midem and in the 97 WORLDWIDE MARKETS in which this weekly is read, with the news which breaks daily along the

It was VARIETY which first tabbed ABBA as the major international force two years ago, just as Croisette. it has been VARIETY which has been breaking important music business stories worldwide, whether from Midem or some other location.

And don't forget Variety's charts, already the respected and much-consulted standards of the trade.

SO DON'T DELAY! Make your space reservation in VARIETY'S January 17th Issue TODAY!!



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# 151 MAYS TO MAKE A MAINING YEAR

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**MUSIC-RECORDS** 

(Continued from page 225)

creases based upon a formula related to the use of BMI material over PBS/NPR broadcast facilities.)

#### Cable Systems

One major change that has particular significance for the copyright owners of music was the re-

#### Who do you have to be to join ASCAP?

Applicants for membership in the American Society of Composers, Au-thors & Publishers who meet the following requirements will be accepted

Writers: Any composer or author 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 elimible to membership in

found to be eligible to membership in the participating class may be elected as an associate member.

Publishers: Any person, firm, cor-poration or partnership actively en-gaged in the music publishing business whose musical publications have been used or distributed on a com-mercial scale, and who assumes the financial risk involved in the normal publication of musical works

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quirement that cable systems pay when they retransmit distant signals. Originally, Congressional estimates were that the amount paid during the first year by all cable systems would be \$8,000,000 for all copyrighted material used, i.e. movies, sports, news, syndicated shows, etc. The estimates were far too conservative. The amounts that will be paid by cable for the year 1978 will probably be closer to \$15,-000,000. Unfortunately, there has been no determination as yet how this sum will be distributed, nor what share will be allocated to music. In any case, however, it is clear that no payments will be made

out of this fund during the year 1978. Social Clubs

Another change in the law was really not a change, but only a clarification. Under the old act, there was some question as to whether performances that took place in a social club or a fraternal organization were public performances. The new act, in the definition section, clearly says that "public" means a performance at a place open to the public or "at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances has gathered." The intent, therefore, is now clear. It makes sure that performances in such places as clubs, lodges, factories, summer camps,

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etc., are considered public performances.

Thus far, it is difficult to assess the full impact of the elimination of the "for profit" provision, and the clarification of the meaning of "public." Certainly, it will take another year or two to fully educate organizations previously exempt as to their responsibilities under the

#### Pirates On Run

(Continued from page 225)

putting an end to the activities of a group, headed by John LaMonte and House of Sounds, responsible for injecting into normal record trade channels many millions of counterfeit units annually. This and other successful prosecutions this year cannot be a source of comfort and reassurance to the quick-buck operator who opts for recording piracy and counterfeiting.

Of even less comfort must be the speech of FBI director William H. Webster before The Rotary Club of Chicago in September, wherein he reaffirmed the policy of the FBI to expand its efforts against major white-collar crime groups, particularly those engaged in sound recording and motion picture piracy, and the increased reliance by the FBI on innovative and more resourceful investigative methods in these criminal areas.

John Hassell, cleffer-trumpeter, has signed with Tomato Records.

#### Music Publishers

(Continued from page 226) we hope to cooperate.

We expect that '79 will witness the further growth of the Music Publishers' Forum, a dynamic organization of younger "new wave" publishers launched under NMPA sponsorship in-1978. The first chapter was born in April in New York City; the second in November in Beverly Hills and the third in December in Nashville. NMPA support for the Music Publishers' Forum reflects recognition of the increasing role in publishing of younger men and women - including such capable executives as Arthur Braun and Terri Fricon who chair the Steering Committees of MPF in New York and Los Angeles. The chairperson of the Nashville Committee is yet to be named.

There's only one way for our business to go - ahead. It has always been a place for the optimistic and the adventurous, a home for the imaginative who understand that the song is what counts. Even now in this era in which music income is brightening so many balance sheets, there are entertainment executives who don't quite grasp that it all derives from the copyrighted song.

Good publishers - of every age and musical preference - face '79 and its surprises with confidence.

Gary Raskin has been named radio advertising coordinator for Gotham Advertising, CBS Records' in-house operation.

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#### A Critical Year For Vegas Casinos

#### NEVADA OFFICIALS EXPRESS CONCERN THAT GAMBLING OPERATIONS IN OTHER STATES MAY LEAD TO FEDERAL INTERVENTION

By BILL WILLARD

Las Vegas. 1 Nevada, anything outside of the ate's borders and the subject has

oiled up plenty of controversial ews for some time. The final year I the Seething '70s finds some inhich should propagate all sorts of oming decade.

Although Nevada, as exemplied by its two major cities, Las 'egas and Reno, is losing its lock on ambling there aren't too many disatisfied customers. The latest edion of the Las Vegas Visitor Auhority reveals that out of 1,000 toursts interviewed, only 27% were inerested in having an Atlantic City ambling fling, 500 would not be ured at all and the rest were un-

lecided. From the survey, the authority leduced that the typical Las Vegas visitor earns between \$15,000 and 25,000, resides primarily in the Los Angeles area, travels to Las Vegas by automobile motivated by gamoling, shows and the opportunity to

Las Vegas trips by a multiplicity of typical visitors and conventioners brought higher pre-tax profits ast year than ever before. Visitor volume for the first nine months of 1978 climbed almost 10%.

The 33 Strip casinos averaged a net operating income of 13.3% compared to 9.4% last year. As usual, the most profitable hotel-casino group in Nevada is in downtown Las Vegas where the 18 clubs averaged a 20% net operating income, up from 16.3% in 1977.

Always the fear lurking around

the gambling centres is Federal It is known as "foreign" gaming intervention. The chairman of the Nevada State Gaming Commission, Harry Reid points out, "The reason gaming has been successful in the state of Nevada is because it's a way of life and has developed ense competition in the offing slowly and gradually." He believes that the state's gaming industry is ascinating rivalries throughout the at its pinnacle of success and as such may be taken for granted.

**A Critical Year** 

Reid and commissioners are facing a critical year. He said he doesn't fear gaming in other parts of the country, but does fear that new ops elsewhere will give the Federal government more opportunities to control the gaming industry. Many of those ops are also doing biz in Nevada and are bursting their moneybags to get other strongholds, particularly now in Atlantic City with the Florida casino defeat at the last November pol's.

Pressures from the corporations have been asserted on the gaming commission, but nothing to approach what is in store for those worthies almost immediately. The NGC has given the appearance at times of ducking the issue, dodging or vanishing.

"Those who profit most by Nevada's gaming industry, the casino owners, were told they cannot go into Atlantic City until the validity and integrity of the New Jersey licensing process has been established; but these people go blithely ahead buying land, making plans, building hotels as if they never heard of the Gaming Commission," wrote publisher Hank Greenspun in his Las Vegas Sun

The only Nevada licensee having notified gaming authorities of intent to take a gamble elsewhere, per existing regulations, is the Hilton

The rush to grab quickly a portion of the loot waiting in Atlantic City is spearheaded by several Nevada licensees with Bally Corp. and Caesars World Inc. making the most noise there, but ignoring authorities here. Corporate bosses salivate at the 50,000,000 suckers waiting in the wings and knowing that the only game in town, Resorts International, took in more than \$101,000,000 in the same period the combined gaming industry of Nevada hauled in about \$1,000,000,000 in taxable gross revenues.

#### **Critical Attention**

The situation has caught the critical attention of Ada Louise Huxtable, architecture critic of the New York Times. "Atlantic City is a mess," she wrote in a syndicated piece. "It is not even faltering, phoenix-like, from the ashes of its cataclysmic decline to a new and glorious future as the gaming resort of the 1980s; it is rushing off relentlessly in all the wrong directions. It seems determined to use legalized gambling to get just another flashy, jerry-built strip ... The state of New Jersey, in its anxiety to become the Las Vegas of the East, is missing the chance to create a winning ticket...

Huxtable took Bally to task for its look toward razing the 1906 Blenheim which is listed in the Office of Historic Preservation of the State Department of Environmental Protection. The corporation viewed the structure as a debit, second class

'Second class means anything old," she pointed out. "First class means glass and formica, over marble and bronze. Elegance, in the milieu of one-armed bandits, means hardedged and new, nothing need apply from the idiosyncratic past.'

Then followed the Huxtable screed toward the progenitor of such pleasure domes. "Las Vegas, the only world that Bally really knows, does not fool around with things like history. First of all, Las Vegas has no past. It is instant architecture based on the esthetics of expediency and glitz and the proteanly vulgar. It is still the Old West; entrepreneurs do pretty much as they please, and local and state agencies say thank you.'

Bally, incidentally, has no casino, resort or structures in Las Vegas; it only supplies gaming materials such as slot machines

#### **Notes On Vegas**

Atlantic City sent an architect, Angelos Demetriou to take notes on Las Vegas charged with the task of drawing the master plan for the new gambling mecca. Nearly a year in progress the study is costing \$500,-

Will Atlantic City be like Las Vegas?

'Yes and no," replied Demetriou. "In terms of buildings, yes. The hotel prototypes will be like yours. As far as the city is concerned there will be no similarity. Look at your hotels. They are an autonomous little world ... a self-contained entity unto their own.'

The projected 18 to 20 major resorts and casinos of the future Atlantic City will be designed as a giant community interconnected us a living," he emphasized.

with skyways having as a fulcrum the giant convention centre between the downtown area and the casino complex.

"It will be a world of vision," the planning exec said. "The skyway system will be full of life, much like the lower level of the MGM Grand." Skyways, he described, will be dotted with specialty shops, a giant shopping mall filled with gambling shoppers strolling under cover from one casino to another.

The \$3,000,000,000 mammoth plan also takes into account transportation of all modes from aircraft to pedestrian walkways and bicycle paths. "In developing transportation systems we have gone to more modern devices, such as the people mover at Caesars Palace in Las Vegas," Demetriou said. "We have outlined a monorail system from various large parking facilities to the convention centre. The major hotels will not have the vast parking lot that Strip hotels in Las Vegas

#### **Void In Desert**

Demetriou observed that Las Vegas grew from a void in the desert. With his dream plan to create a special atmosphere for Atlantic City aided by the most successful Las Vegas and Nevada entrepreneurs, the time may be approaching when the entire gaming industry in Nevada will have to consider some long range planning and set about accomplishing selfish goals.

Harry Reid sent up a warning that Nevadans have to do everything possible to protect the gam-

ing industry.
"We shouldn't say the world owes

#### Las Vegas As A Ghost Town

After Elvis Presley's Death, Parade Of 'Clones' Tried To Cash In On King Of Rock's Memory

By ARNOLD SHAW

(Author and one-time Tin Pan Alley song plugger).

Las Vegas. It was mid-June when Col. Tom Parker phoned me. I had had only casual contact with Parker since the summer of 1955 when I stayed at his home in Madison, Tenn., and when the future manager of the future King of Rock 'n' Roll had played recordings of a then-unknown Memphis singer, challenging me as a professional manager of a N.Y. publishing company to get them aired north of the Mason-Dixon line.

I had succeeded in getting Elvis Presley heard through Bill Randle of WERE in Cleveland whose spinning of the Sun disks led the spirited bidding by major record labels and the L.V. Hilton., the buyout of Presley's Sun contract by RCA Victor.

,"I don't think of the boy as being gone," said Parker. "He's just away on a trip, as he frequently was.

It was a strange note sounded by one of the toughest and sharpest wheeler-dealers on the music scnee. But the Colonel was really calling to tell me of a seven-foot bronze statue of Elvis that was to be unveiled at the Hilton in early September and to invite me to an "Always Elvis" reunion and multidimensional tribute then being hosted by himself and Elvis' father.

At the moment when the colonel was calling, two Strip hotels were Harra ("He's Elvis' Double") was advance for the 15 times that Pres-

at the Silver Bird, assisted by conductor Bobby Morris, who had been Elvis' conductor. Rick Saucedo, supported by the Jordanaires, Elvis' original vocal quartet, and D.J. Fontana, Elvis' drummer, drew crowds to the Stardust.

Nevada has many ghost towns, barren reminders of the booming years when silver and gold were ripped from the arid ground. But 1978 was the year that ghosts haunted the hustling metropolis of Las Vegas, walking almost nightly downtown casinotels. In death, Presley loomed as large as he once had in his in-person appearances at

Presley ghost was, in fact, Alan in a documentary tribute to "Elvis Forever," became an instant sellout at the Tropicana.

With an eight-column, over-themasthead streamer in the L.V. Sun announcing that "80,000 Mourn Presley in Memphis," Vegas had its own substantial reasons for mourning Presley's passing. "When he played here," Hilton exec Henri Lewin said, "there was not a hotel presenting Elvis impersonators in room, not a plane ticket available. their main showrooms. Johnny Reservations were made months in

ley played the Hilton between 1969 and 1976, with fans flocking from foreign countries.

Even his second, late shows were "fire-law sellouts," meaning that the showroom was packed to the outermost limits permitted by fire laws. Nightly during his appearances, the rafters of the showroom were searched for fans who might have concealed themelves there.

#### Remembered Names

Presley made a point of being friendly (remembering names) as well as generous to Hilton help, some of whom recalled that he had once snuck into the showroom late one night and blackened the face and arms of a decorative, life-size figure on the walls. Guards talked of his playing touch football with them, using rolls when they met in Hilton the stages of the Strip and the hallways. Presley's vaunted generosity was also evident in luxurious, high-priced cars, parked in the garages of two Las Vegas doc-

Alan was not really a ghost in his stalking Vegas on the very day that Tropicana appearance since he did Elvis died and the Hilton lowered its | not try to impersonate Presley. The American flag to half staff, where it ghosts who donned Presley outfits, remained until after the funeral in aped his stage mannerisms, copied Memphis on August 18, 1977. Alan his hairdo and even resorted to Meyer, 29, who went by the name of plastic surgery on their faces, came later with Johnny Harra, Saucedo, Morris Bates of Vancouver, Canada, at the Silver Slipper, Ron Young at the Hacienda et al.

The parade of impersonators might have found a rewarding climax in the Sept. 1-10 tribute at the newly-opened Hilton Pavilion, which ironically was to have been dedicated by Presley himself. Now the bronze statue had to suffice. The event proved anti-climactic. A mere 1,700 fans showed up for the

(Continued on page 256)

#### Ed Albee's Backstage Pride

**Every Vaudeville Act Had Deluxe Dressing** Room, Bath and Kitchenette - Now Opera House

By LOUIS SNYDER

Boston. Company of Boston moved into the an elevator to stage and street, went first home of their own last week into disrepair. Also sealed off was a (Nov. 1). This after 20 years of performing in college gymnasiums, university field houses, and theatres ill-suited to the company. Caldwell and officials of the company's an entrance on Tremont Street a board of directors purchased from block away. Sack film chain the Savoy Theatre, an ornate, 2,850-seat house. Opened in 1928 as the B.F. Keith Memorial, mount and the Astor, formerly Trea \$5,000,000 monument built by Edward Albee in memory of his deceased partner in the then-prosperous Keith-Albee vaudeville circuit, the theatre, which has a lobby staircase of Italian marble, French senting her first production at the crystal chandeliers, and once elaborately furnished lounges, hosted two-a-day big time bills for a sin- | have the concrete division gle year before the 1929 depression, moved from the proscenium and and talking pictures put an end to the playing area cleared of the all-vaudeville shows. Vaude- Savoy 2 film house. Restoration of film policy prevailed until travel- the stage gridiron system, renovaing turns were eliminated.

by Sack, it became the Savoy, on a ence facilities followed the last perstraight film policy in the main auditorium and in a smaller house created on the stage by erecting a "the old Savoy," before her 1979 created on the stage by erecting a concrete wall across the proscenium.

Albee's pride dressing rooms, each with bath and kitchenette, and facilities as a subterranean room Feb. 3.

for animal acts, with a built-in Sarah Caldwell and her Opera splashing pool for touring seals, and mirrored passageway through which vaude patrons could arrive in the main Washington Street lobby via up and down marble steps from

(Two onetime prominent Boston landmarks, the art-deco Paramont, a historic legit house, are shuttered in the Savoy neighbor-

With only two weeks between taking title to the premises and pre-Savoy - a "Tosca" postponed from last season - Caldwell arranged to tion of dressing rooms, and rebur-With the acquisition of the house bishing of the auditorium and audiformance of "Tosca," which Caldopera season opens on Feb. 9.

Mabel Mercer set for an eightweek booking at the Mocambo, San once named for the major cities in Francisco, starting Jan. 23. They'll which Keith-Albee had theatres, name her singing quarters the were converted into efficiency Mabel Mercer Room. While there, apartments, and such backstage she'll celebrate her 79th birthday on

#### Rundown Cinema In Aurora, Ill., **Becomes Centre Point In \$20-Mil Downtown Revitalization Model**

By MARK B. SILVERMAN

head off a 30-year economic de-

With the help of numerous state and Federal grants, the city in 1976 ganization, which it must be in order embarked on an ambitious project to qualify for funding, "but I've got that will, upon completion sometime in 1980-81, give downtown Aurora a \$20,000,000 civic center-convention complex and hotel that should bring in large amounts of outside coin from businessmen and the nut for next year to come in conventioneers sorely needed by around \$900,000. He expects a surthis blue-collar industrial city of plus of only \$16,000 at year's end, but

The cornerstone to this downtown renewal project is the Paramount Arts Centre, a restored and refurbished version of the city's art deco-art nouveau Paramount Theatre, built in 1931 under the direction of C.W. and George Rapp. After 45 years, the theatre had become rundown and it closed as a cinema.

In 1976, the city brought the theatre and began a \$3,000,000 rebuilding project on it, which also included the purchase price of the property. Stephen Rothman, the PAC's current managing director, was called in to oversee the reconstruciton, and he made sure that it was restored faithfully to its original specifications. Rothman had refurbished the Hartman Theatre in Stamford, Conn., in much the same way in 1975. The PAC, in operation since last April 29, retains all the flavor of the original design, with a number of acoustic and electronic improvements necessary for the modern performing arts.

#### Calibre Of Shows

One indicator of the success of the PAC is the caliber of performers and touring companies they have been able to attract to this city 40 miles west of Chicago. The Best of Broadway series, which includes "Side By Side By Sondheim," "Albee Directs Albee," and "Sound Of Music" sold out the 1,885-seater. John Houseman made an appearance last month to discuss the theatre, and Vincent Price last week did his one-man Oscar Wilde show. The PAC will also host two weeks of the "Nutcracker Suite" ballet for Christmas, and the Harry Blackstone Jr. magic show arrives in February

The PAC also houses the Charles MacArthur Center for American Theatre, a one-room affair with displays of theatre memorabilia and is devoted to theatre research. Rothman says the PAC uncovered a lost MacArthur play, "Stag At Bay," and subsequently performed a staged reading of it.

The PAC is only one part, but an important one, in the drive to revitalize downtown Aurora through the arts. And from the looks of it, the same plan could work in other cities facing similar problems.

#### **Tough Nut To Crack**

"Aurora was a tough nut to crack," says Rothman. "It was pictured as a blue-collar industrial town which supposedly wouldn't support the theatre and the arts. But that stereotype's gone right out the window.

Local interest in the PAC's offerings is apparently running unusually high, judging from subscription and attendance figures.

Rothman says they expected

year, but ended up with 3,500. More The idea of attracting people and than 1,100 of those subscribers are businesses in order to revitalize de- from Aurora proper, with the caying downtown areas is nothing majority of the remainder from new. But in Aurora, Ill., the face- other western suburbs of Chicago. lifting of a depression-era vaude- He sees the 150 subscribers from ville film palace has proved to be the | Chicago as a good indicator of the catalyst in a formula designed to PAC's word-of-mouth potential and "a big part of our future audience

> The PAC is a not-for-profit orto take a profit-oriented approach to make it work," says Rothman.

> The PAC's total operating budget for the 1978 calendar year will be \$737,640, and Rothman estimates points out that it is rare for such a project to be in the black after only nine months of operation.

#### 89G In Subscriptions

Subscriptions were budgeted to bring in \$45,000 this year, but they realized more than \$89,000. Single ticket budget was set at \$12,500 and the PAC managed to cull \$65,000 through Nov. 15. Theatre rental budget was set at \$15,000. Rothman says \$12,000 is in the till now, and he expects to have \$25,000 by year's end with the "Nutcracker Suite" accounting for most of that.

The Aurora Redevelopment Commission and the Aurora Civic Center Authority contributed \$307,-000 to the PAC's budget for start-up funds. PAC also received \$40,800 from the city for its general operating budget, and the Aurora Foundation gave \$15,000 to get the ball rolling. Subsidization of labor costs at the PAC through CETA funding was more than generous, according to Rothman. They expected \$110,000 plus \$147,000 for special projects, and received \$160,000 and \$182,000 respectively.

For 1979, Rothman says he expects much less CETA funding. To make up for it, he's shooting for more earned income through subscriptions, paid tix and rentals and adds that he needs more events for next year, and he expects them, too. Since its opening, more than 60,000 have paid to pass through the Paramount's doors with an average of 18-20 performance dates per month. An additional 10,000, mostly elementary and middle school students in adjoining Page, Kane and DeKalb counties, have been exposed to the PAC through the Paramount Traveling Theatre Com-

#### Pop-Rock Concerts

Utilizing the Paramount for poprock concerts is not a main aim of the PAC, says Rothman, but groups beaming! in the \$5-7,000 range that want to do there. Rick Nelson played here ear-drew a blank. I had forgotten it! lier in the year, and they would not be averse to the Harry Chapin and empty out, as my audience left. James Taylor type of pop-folk performances, he says.

"The arts really can be used to revitalize a downtown area," Rothman says. "If it can work in Au- happened?" rora, it can work anywhere. It's a model for other cities to follow.'

Pete Johnson has been named Warner Bros. Records' creative director. Also in the diskery's creative services department, Peter Whorf has been named exec art director. Johnson previously was product management exec director. while Whorf had been assistant to Stan Cornyn, Warner Communiabout 1,800 subscribers in its first cations special projects exec v.p.

#### N.J., DELAWARE REJECT JAI ALAI

Wilmington, Del.

Parimutuel gambling on jai alai in New Jersey and Delaware is only a long shot now. New Jersey voters turned jai alai down in a referendum Nov. 7. In Dover, Del., a proposed amendment to the Delaware state constitution failed by a single vote Oct. 30 at a special session of the State Senate.

Warner Communications has been proposing a downtown Wilmington site for jai alai for about a year and a half. World Jai Alai Inc., of Miami, Fla., Bridgeport Jai Alai Inc. of Bridgeport, Conn., and the Saturday Corp., with jai alai operations in Milford, Conn., and Dania, Fla., also indicated interest in competing for the Wilmington license.

Wilmington Mayor William T. McLaughlin and Newark, Del., Mayor William Redd Jr., have urged jai alai betting in Wilmington that could provide revenue for improved bus service. Senator Everett Hale (R-Newark) who has opposed the constitutional amendment, called jai alai a "dead issue" in October.

#### Facing Name Comics, Blew My Punchline

By ART MOGER

Boston.

Shortly after Pearl Harbor the Hollywood Victory Caravan train pulled into Boston, its function to help restore the morale of John Q. Public after what the Japanese did to the U.S. fleet. As an old Hollywood friend of Bob Hope I was invited to join him and his fellowcomics at the hotel suite.

His caravan colleagues comprised of Jerry Colonna (a Bostonian), Bert Lahr, Abbott and Costello, Laurel and Hardy, Pat O'Brien, and Danny Thomas.

Hope generously introduced me. Hey, fellers. This is my friend Art Moger. Not only is he a good cartoonist but he's a great storyteller. Last week, I was playing golf with Jack Benny and I told him a story Art told me and it broke Jack up.

Hope turned to me and said 'Art., please do me a favor and tell these guys the story. You'll never get an audience like this in a million

I have never been known to be timid. So I began. It was a story about a fellow who was recommended to a "Dr. Katz" to get a set of false teeth. I had told the story at banquets, on radio, at conventions everywhere. It became my trademark. One recording company even asked me to record it.

Modestly, I held the captive audience spellbound. They hung on to every word. I was euphoric! Here I was among the world's greatest comedians and the world was mine! I looked at Hope and he was

I came to the punch-line, which a small house tour are the targets | everyone was waiting for, and - I

One by one, the room began to

I was left along with Bob Hope, who gave me no solace.

He finally said to me, "You blew the chance of a lifetime, Art. What

Suddenly, just as it left me, I remembered it!

"I remember it, now, Bob," I shouted to Hope, who sat nearby showed games at the Milford fronon the arm of a sofa.

"So what?" he replied.

I have told the same story hundreds of times since, to audiences all held. over the country, but I'll never have greatest build-up any storyteller ever had!

#### Conn. Hit By Adverse '78 Parlay: Arena Collapse, Jai Alai Scanda

By ROBERT H. ECHELSON

Hartford.

Center roof was the big news in this Grasso seeking more security per state during the first half of this ple to police the state's four par year. During the second half, probes mutuel facilities (three jai alai ar of jai alai betting and alleged player one dog plant). Not having receive fixing of games at the Hartford any assurance of aid, the regu fronton took the headlines.

plans for an expanded coliseum, sidering cutting down on exotic be which is pencilled to open sometime in Jan., 1980. Costing \$27,000,-000, it drew on state and Fed funds plus insurance payments.

The roof of the Hartford Civic Center collapsed Jan. 18 under a Milford was appointed a one ma load of snow and ice. No one was un- grand jury to probe into charges ( der or near the canopy when it hit criminal wrong doing in the car lot the deck of the stadium.

500 persons for hockey and over 12,- that the one man grand jury ma 000 for concerts in the round. The extend his probe into the Milfor new structure will be the largest situation. The probe, it is under structure of its kind in New England stoo, will focus on lottery drawing when completed. It will seat 14,500 for cars wherein winners did no for hockey and more than 16,500 for always match the stubs drawn. concerts in the round. Reconstruction is currently underway.

A special city council committee, after weeks of hearings, early in November. Latter, a found the roof collapse was due to member of the law faculty of the several factors, among which was University of Connecticut was the faulty design, structural flaws, bad sole dissenter in the sale of World inspections while the space frame Jai Alai to WJA Realty. He was also was being jacked into place.

paid the city \$12,300,000 for the collapse of the roof. Travelers, with a and which has made him the butt of consortium of other carriers, had criticism by some of his colleagues insured the structure, and has taken on the regulatory panel. to the courts to recover the money from designers, builders and suppliers. This action is expected to take four to five years.

The city is also taking legal action to recover \$2,000,000 in damages that wasn't covered by insurance for business loss, moveable property, such as folding chairs, tables and popcorn machines.

#### State Gaming Board

The gaming commission, in the fall, after a series of hearings, threw subsid, Hartford Jai Alai (both a total of \$70,000 and the fronton was The penalty assessed was said to be the most stringent ever in the parimutuel industry.

Thje penalties were meted out be-

The penalties were meted out beregulatory body or to the state pol-

The issue of whether the execs or WJA and HJA should pay the fines and HJA should close down came up Dec. 6 before Judge Alfred Covello. He took the matter under advisement after the attorney for HJA, Joseph Skelley told the court his clients were found guilty of "corrupt practice" without producing any evidence that players were paid to lose games.

During spring sessions, the conunless granted a better immunity than the commission would grant. The state courts upheld the witness and the commission gave up its inquiry.

In summer sessions, the panel came up with computer data that ton to be fixed. Players and a bookie were alleged involved. Hearings were set. To date none have been

As the result of Milford's alleged the captive audience I had in Bob player fix, the regulatory panel Hope's suite, preceded by the found itself on the boot end of criticism from a variety of sources, including a couple of commission kin will be her accompanist.

members. In an ettort to stifle th The collapse of the Hartford Civic outcries, the panel went to Gov. El latory body has passed the word I The Hartford Civic Center has the governor's office that it was cor and possibly on the length of racin dates this upcoming year.

**One-Man Grand Jury** 

In mid November Superior Coul Judge Howard J. Moraghan of Nev teries operated by the state gamin The original coliseum seated 10,- commission. The possibility exist

Catalyst for the probe was a letter sent to Gov. Ella Grasso by com mission member Lester Synder the author recently of an article in The Travelers Insurance Cos. the New York Times that was critical of gambling in Connecticut

Prof. Snyder claimed the gaming commission was incapable of curbing wrongdoing in the legalized gaming industry. As a result of Snyder's letter, the governor ordered a management study of the gaming commission be done by an outside consultant as quickly as possible.

#### Raps Snyder

Chairwoman Beatrice Kowalski, of the game commission, rapped Snyder and State Police Lt. Richard Hurley. Snyder was castigated for the book at World Jai Alai and its his letter to the governor and Hurley for turning over evidence of recently sold to WJA Realty), Five alleged player fixing activity at the officers of WJA and HJA were fined Milford fronton to the state's attorney. In a letter to the governor, ordered closed for a 10 day period. Mrs. Kowalski said that both men had used the commission "as scapegoats.'

Early last month five house Republicans coordinated a move cause allegations of an alleged for a legislative package in the player fix at the Hartford fronton, in current year to reexamine legalized gambling in the state. The legislators, with State Rep. John F. Mannix of Wilton as spokesman, said they want a moratorium on new gaming facilities, including additional offtrack betting facilities, and elimination of all television and radio advertisements for legalized gaming activities run by

They plan on introducing a legislative package in the General Assembly this year which calls for a 40% reduction in the number of jai mission ran into a dead end when during a two year period. The cuttheir main witness, in a systems back would cost the state about betting inquiry, refused to testify \$8,500,000 in lost revenue. Affected would be the cities of Hartford. Bridgeport, Milford (where Jai Alai are located) and Plainfield (location of a dog plant). The state would give these cities a direct compensatory grant of \$1,000,000 to compensate for

> Frank Gorshin has signed a deal with the Aladdin Hotel, Las Vegas, calling for six weeks minimum at the hotel's Bagdad Theatre.

> Anita Ellis to concertize at Alice Tully Hall, N.Y., Feb. 15. Ellis Lar-

#### **New Rings For The Circus**

nonononom By IRVIN FELD nonononom (Co-producer with son, Kenneth, of the Ringling Bros. and Barnum & Bailey Circus)

Twenty years ago, when everyone thought the circus was dead, and the pulse of the times echoed that sentiment, I remember dreaming about a birth and renewal of the circus spirit. Now, after two decades, my son and co-producer Kenneth and I are delighted to report that dream is now a reality. In 1978, Ringling Bros. and Barnum & Bailey Circus had its best season ever, and played to a record number of people across the nation. The timelessness of The Greatest Show on Earth's credo — entertainment for children of all ages — remains the key to an endurance record unequalled in show business history, except by the Circus itself.

That factor, coupled with constant striving on our part to insure the vitality, quality and freshness of this beloved institution, is bringing about the realization of the Circus' potential for new and larger audiences who recognize and appreciate the circus arts.

We have taken a number of steps in adapting the time-honored traditions of the circus for contemporary entertainment tastes and have concerned ourselves with filling the growing need for more family attractions. As the nation's population steadily increased, a new unit of The Greatest Show on Earth was launched and has just concluded its tenth touring season. In the decade since it was first created, the additional edition has been seen and enjoyed by over 30,000,000 circus lovers all over America. But this is only the beginning of an extended expansion forecast which I developed 10 years ago.

An immediate undertaking is the Festival International du Cirque de Monte Carlo Spectacular, presented under the high patronage of His Serene Highness Prince Rainier III. This elegant, one-ring European-style extravaganza with multi-media effects adds a new dimension to the diversity of entertainment now being produced by Ringling Bros. and Barnum & Bailey Circus. Comprised of awardwinning European circus artists who have participated in the prestigious International Circus Festival of Monte Carlo, held annually in Monaco, this cultural venture is part of our continuing commitment to fresh ideas in circus entertainment.

Visuals of the actual circus competition in Monte Carlo are projected on a huge screen to augment the action in the ring and create the atmosphere of the European circus gala. This innovative use of film to complement a one-ring circus presentation keeps the action flowing smoothly, without any lulls between acts, and helps the audience identify better with the performers. In the European tradition, there will be

special royal box seating. Also near to realization, another first in our 109-year history, is an international extension of Ringling Bros. and Barnum & Bailey Circus, traveling on an extended tour of Australia and the Far East in 1980. The scope, quality and brilliant spectacle of The Greatest Show on Earth will fill three rings and communicate its enchantment to an entirely new segment of the world's population. This new unit will be the same size, staffed with the same high calibre performers and working personnel as the other two touring companies, and represent the finest and most exciting circus talent available in the world today. We're sparing no expense or effort to give these new audiences a real eyeopening, indelible impression of The Greatest Show on Earth

And while these undertakings will consume much of our energy and attention, there are still other goals to be attained.

The adaptation of the circus to television has been a slow, experimental process. Once though a rival to the circus business, television today presents a facile means of stimulating the nation's heightened interest in the circus. Combining the reach of television with the universal appeal of the circus, we discovered that the marriage of technology and tradition has important and positive ramifications.

Since the circus relates to all five senses, its special ambiance cannot be fully conveyed through television. However, the magic produced by imaginative photography, creative direction and skillful editing can project an exciting representation of the three-ring spectacular and its colorful, heroic action. The response to our network tv specials - the annual "Highlights of Ringling Bros. and Barnum & Bailey Circus," to be hosted this year by Danny Kaye, "The International Circus Festival of Monte Carlo Special," with this year's host Telly Savalas, and "Gunther Gebel-Williams: Lord of the Rings" has proved conclusively that the circus lends itself eminently to television, and legions of new enthusiasts have welcomed its arrival to that medium. Soon to join the ranks of our prime-time specials is "Circus Super Heroes," which will air in early 1979 with Olympic decathlon

winner Bruce Jenner as host. Focusing on a variety of circus-related subjects the future television opportunities for circus fare are limitless. A new era has begun for the circus arts in which novel ideas have only begun to ripen and reach the

Ringling Bros. and Barnum & Bailey Circus World is another example of adapting the circus to a new day in entertainment. With anadian families spending significant time and money on leisure time activities, theme-parks have become a millions of American at popular recreational forum.

Recognizing this alternative, we have applied the Big Top theme and historical tradition of The Greatest Show on Earth to Circus World. Vacationing families can enjoy a thrilling day to remember at the fascinating facility. Circus World is now one of Florida's principal

With all the changes in entertainment tastes, it's reassuring to note that the circus is one constant that endures. Devoting our energy and attention to quality, and maintaining a receptive, flexible attitude, my son Kenneth and I as producers feel that the parameters of Ringling Bros. and Barnum & Bailey Circus are limitless, and we look forward to the continual development and flourishing of this great entertainment entity.

Brian J. Minasian and William (BMI) to publish and promote their songwriting output.

Sue Berman nas joined The Press Rich have formed Richman Music Office, N.Y. puffery, as Coast tour director. She had been Casablanca Records' tour publicist.

#### Fla. Show Biz Upbeat With New Ideas, Execs

By JACK ZINK

South Florida broke with tradition in 1978 and the separation was both painful and costly. Along with the downfall of the casino gambling | Eden Roc Hotel issue in November, most old-line showbusiness concepts were laid to

Miami.

In place of the surf, sun & fun glamor image once dominated by "The Magic City," Miami Beach, are now diffused showbusiness and tourism economies stretching from Miami through the Palm Beaches.

The worst may be over for Miami Beach itself. The city entered '78 on a wave of negative publicity and suffered through until Easter while the rest of the South Florida posted a tourism advance. Visitor levels are expected to increase again into the season just started. November-December indicators point toward crowded airports, highways and

What tourists do once they get here, however, has been something of a mystery of late. Supperclublounge trade seems to be the chief beneficiary, especially in Fort Lauderdale. Lower per-capita spending levels are reflected in other ways, from low-budget late show attendance to a vaude comeback of sorts and even lines at the super market.

Among those caught in the '78 crunch were Ben Segal, Barry Ashton, Ben Novack and Irving Cowan. Cowan's losses came through the casino fund drive, to which he poured \$750,000. Segal was ousted from the Sunrise Musical Theatre, Ashton from the Americana Hotel Showroom and Novack from his Fontainebleau Hotel.

Among the new breed of winners are legit producer Zev Bufman, plus Arie Kaduri, Barry Schreiber and, perhaps, J. Hunter Todd. Bufman's theatrical empire underwent some challenges last spring, but has posted impressive gains in recent months.

Kaduri, who started with the unglamorous condominium circuit, is now partnered with a surprisingly well-heeled vaude package at the

and has concert-cafe productions slated for the Miami Beach Theatre of the Performing Arts, plus the

Todd slugged it out with press and politicians to get his Miami Film Festival on the boards in November. Although it featured the usual first-year problems the festival has been judged a success. Todd himself, however, still faces opposition to his methods from several key

The city of Miami is seeking to build a new big-city playground image, but developments are taking place in fits and starts. A downtown government center is under way, with attendant beautification. But Orange Bowl remodeling (or replacement) is a political football still in the air.

#### A Potential Gem

Miami's potential gem, a \$55, 000,000 theme park on Watson Island, finally cleared commission agendas last spring. But the project's feasibility is based on the ability to be financed through taxfree bonds. Neither the IRS nor the Justice Dept. is sympathetic and the park's development is in limbo as a result.

As for Ashton, whose tenure as producer of the Americana Hotel's showgirl revues stretches back 14 seasons, the ouster was expected. He and partner Wolf Kochmann announced their departure just days before the show's November, 1977 opening. A superficial reconciliation with hotel officials followed, but by then the new revue had received its first round of unanimous pans in history from regional critics. The Americana turned the tables in April, announcing Ashton's departure and the entry of George Reich and Leonard Miller. The new duo are now flush with a smash revue, "C'est Magnifique," which opened two months ago.

Novack lost the Fontainebleau Hotel in April, when developer quate for auditorium dates and Stephen Muss bid \$28,000,000 for the could sustain further legit and supproperty. Muss immediately an- perclub growth. But it's no place to nounced a \$15,000,000 renovation risk a major showclub program.

Beach Theatre on Miami Beach, | program that's currently in high gear. Muss turned management of the hotel over to Hilton in the autumn.

Next door, the Eden Roc sought a buyer for nearly a year. Penthouse publisher Bob Guccione announced intentions five days before the casino vote, and was approved by a court referee (the hotel is in bankruptcy) the day after the ballot. Guccione had claimed casinos did not influence his decision, but locals are still awaiting word whether he plans to proceed with the purchase after all. Meanwhile, Kaduri is testing the Cafe Pompeii this week with Alan King and Pia Zadora.

#### **Sunrise Theatre**

Segal had opened the Sunrise Musical Theatre west of Fort Lauderdale Dec. 29, 1976, but never had the cash reserves necessary to cover potential setbacks. Disaster hit in February and March with performer illnesses and cancellations. In April, Segal left hurriedly. Behind the scenes were Donjo Medlevine and Jerry Kaufman, partnered in Marquis Enterprises, with whom Segal had sought to expand into the Westchester Premiere Theatre in No. Tarrytown, N.Y. just months before.

Segal left some \$1,600,000 in debts behind, including \$480,000 in subscriptions sold for the 1979 theatre. The city scrambled to find new operators, but the council was split over choices. Two months of squabbling took place before Marquee was given the contract. The theatre reopened with a "regular" schedule just this week, though occasional dates have been played through the utumn

In the Palm Beaches, the Challenger Country Club attempted to duplicate the successes of the Kaduri/Schreiber policy on Miami Beach. But a remote location and lack of adequate stage facilities cut the program short. Consensus is that the Palm Beaches are ade-

#### Changes In Cin

Falls Church, Va. Weather, "fate," and staffing decisions played a large part in the story of the Circus business during

The roof of the Hartford (Conn.) Civic Center collapsed on Jan. 18 when winter storms and snow devastated the huge building. Among attractions affected by the accident was Ringling-Barnum slated for a stay in mid-May.

Voorheis Bros., playing Michidrive between stands. Cole All-Star TV Circus, in its tour of New York and Pennsylvania, faced depressed business in the wake of the worst storms in 10 years. Other shows playing indoor winter dates reported similar problems in travel and attendance.

In Florida, the "sunshine state," it was quite another story. The Blue Unit of Ringling-Barnum opened its 1978 tour at its Venice Arena on Dec. 29, 1977, beginning a trek that would take it across the continent and back winding up in Nassau County, New York, on Dec. 3. At the same time, Circus Vargas, a major contender for the title of largest tented circus,

Clearwater. An important winterquarters state, Florida-based tenters were quiet except for continual animal training and the beginnings of painting, and building

#### 'The Great Wallendas'

At the annual New Year's Eve gala of Showfolks of Sarasota there still was much talk of the filming of the tv movie, "The Great Wallendas." Shot at the Wallenda homegan dates, found business holding winterquarters and Robarts Arena, up despite a harsh winter but it took scene of the New Year's event, the the showfolk six hours to complete special had brought Lloyd Bridges phia Civic Center from May 12 to 17 what should have been a four-hour and other Hollywood names to Sarasota. NBC featured the Wallenda epic, with Bridges portraying Karl Wallenda, on February 12th and it seemed that Karl and the family were off on another good year. But "fate" stepped in and Karl, doing his thing high above the streets of San Juan, Puerto Rico, fell to his death on March 22d. (See Variety, March 29, 1978, pg. 77.)

Decisions made by show owners late in 1977 and early in 1978 affected many shows throughout the entire year. While some indoor shows may have made major determinations, those of the tented outfits seem to have been the most far reaching. Organizations af-

opened its cross-country tour in | fected included Famous Hunt, the Acme shows (Beatty-Cole, King Bros., and Sells & Gray), the two Hoxie shows, and Hix Bros. Here's what seems to have happened:

#### **Indoor Plus Canvas**

Famous Hunt, headed by Marsha Hunt Jones, her husband, Don Jones, and her dad, the veteran Harry Hunt, announced in late March that it would alternate major indoor dates with an augmented program with its regular undercanvas route. It was stated that the major indoor date at the Philadelwould utilize special equipment and lighting plus additional acts. That big date was an artistic triumph but something less than successful financially. The show never regained its momentum, closed its season earlier than planned in August, and showed little indication of ever going out again. By early November, the news was out that "Days of Fun," a permanent circusthemed park was being put together at the Florence, New Jersey, location and the Hunts would not tour in 1979.

Frank McClosky, top man of the three Acme shows, unexpectedly replaced Joe McMahon with W.J.

(Continued on page 252)

#### Struggling U.S. Circuses Turn To **Shopping Centers, New Promotion** In Move To Build Lagging B.O.

By DAVID HAMMARSTROM

(The author's book, "Behind The Big Top" is on the A.S. Barnes list for next May publication-Ed.)

Alameda, Calif.

Advice for hungry circus fans: Go see every circus within running distance, stay for the second show and stock up on extra supplies of peanuts and fond memories. They're an endangered species, you know, and some of your favorite shows may not be around much longer.

Contrary to the rumors that they have made a "comeback," most circuses are finding it more difficult each year to stay solvent on the road. Expenses are soaring, and with an increasing number of amusements, sports events and outdoor diversions competing for the public's leisure time and dollar, it's tougher each season to sell a bill of clowns and elephants to the average American family.

Less than satisfactory were the turnouts recorded in 1978 by many operators. Famous Hunt & King Bros. had abbreviated tours. Sells & Gray headed for the barn in midseason. Circus California typified the plight of new shows with a few ill-fated dates. Other small concerns changed hands and/or names, or faded into oblivion.

Even Ringling's Blue Unit suffered attendance drops in many cities, San Francisco being a prime example of a reverse trend at the turnstiles. Local observers deemed the Cow Palace engagement a virtual fizzle, although across the bay at the Oakland Coliseum, business was brisk as usual.

#### 'Cold Date' Strategies

Red wagon companies which continue to make it out of winter quarters each spring have become modest in number. Yet, there are some good signs down the road, with new ideas and fresh blood being pumped into old concerns. "Cold (non-sponsored) promotional strategies developed on Circus Vargas, and now being implemented by Clyde Beatty-Cole Bros., and next season, possibly by King Bros. as well, promise a renewal of boxoffice interest. There may be a new lease on life for the old ailing patient — the big top — which F. Beverly Kelley once referred to as "much too lively a corpse.

The situation, economically, is a curious one, with operators constantly caught between product and expense, not always knowing when to expand or when to curtail. And in the shuffle for new modes of presentation that are less costly to produce, circuses are covering a greater variety of forms and styles than perhaps ever before.

In adversity, diversity thrives. Consider, the lavish, almost cinematic qualities of the Ringling Circus indoor units, compared to the intimate, avant-garde charms of San Francisco's Pickle Family Circus, or the old-fashioned excitement of Dory Miller's heyday styled, five-ring Carson & Barnes Circus. Whoooof. There's something to please every buff. It's an eclectic era in big top entertainment. Enjoy it before it all goes up in a vapor.

The transition from big tops to hardtops that was predicted in the mid-1950s, when John Ringling North declared canvas "a thing of the past," has not occurred. What then seemed like a doomed enterprise - king poles, stringers, jacks and planks for seats, a traveling menagerie and cookhouse - still lingers as the predominant medium | days in the 1950s). in American circus showmanship.

Only Ringling Bros. has established a sure and regular foothold in the auditorium market. Big Bertha's monopoly was further solidifed when president Irvin Feld created a second unit of the circus in 1969 and negotiated advantageous longterm contracts with many areas.

#### **Aggressive Promotion**

Ringling's durable success over the past 10 years owes much of its credit to Feld's aggressive promotional concepts. Maximum saturation of each date with the most arresting modern hype, tie-ins and tv blurbs, has clicked well in major population areas where media outlets can be exploited.

Feld has placed primary focus on attendance records as a barometer of victory. That being the case, recent significant drops at the boxoffice (such as the Cow Palace date where business began declining a couple of years back) would suggest that drastic promotional changes may be needed for the next decade. Feld's lively ballyhoo reawakened Americans through the mid-1970s to the lure of the Greatest Show on Earh. Perhaps the novelty has worn off.

Outside of Ringling's annual stopovers at the biggest U.S. arenas, contrasts for these buildings can be had by a number of independent producers who work at random with various local sponsoring groups. Of course, the major sponsor is the Shriners, who command over 400 yearly North American stands.

Among a handful of Shrine producers of unusual distinction are Paul Kaye, of Hollywood, and Tommy Hanneford, of Sarasota. Yet, for all their notable achievements, neither man has been able to secure a regular succession of indoor dates that would enable him to hire one company of performers for an entire season's work, and establish a more sure reputation along a given

#### **Makeshift Affairs**

Instead, because each man's dates are scattered throughout the year, he must improvise for each spot, signing what talent is available and within budget limitations set by the sponsor. These shows, then, are more likely to come off as makeshift affairs, with acts coming in usually too late for proper rehearsal time. It's nearly impossible to achieve strong presentational values.

What suffers, in a word, is ensemble. The audience will accept a dubious program in the name of helping some good "charity." But showmanship for the circus suffers, and lingering impressions of mediocrity may in the long run discourage customers from repeat

By far the greatest number of ensemble companies (circus troupes that perform together for a full season, thus gain production cohesiveness and polish along the way) are those which appear under billowing canvas. At the forefront of today's big tops is Carson & Barnes Circus, which, among other memorable feats of showmanship, presents three flying trapeze acts in simultaneous display. (Such a presentation had not been seen since Ringling staged a trio of flying routines through its final canvas

Dory Miller, the venerable head everybody hopes for.

of Carson & Barnes, has been a show owner for 42 years, and if he can hang on for five more seasons. he will have topped the previous record for a circus king's longevity, held by the late John Ringling. Miller demonstrates a fond sense of the old-time tent circus of the golden era, the kind that was filled with lots of action, paced with speed and styled with a zingy, spirited musi-

His restoration showmanship has included a big spread of bulls (as many as 42 last year), spirited teeterboard troupes, five ring displays of wire walkers, acrobats, jugglers and animals, and 10-piece bands prone to the salty, lilting melodies of yesteryear. Down memory lane he has enchanted us.

How can Miller afford such a bountiful roster of talent? Whether by reputation for fairness, or for the long seasonal work offered, year after year he has been successful in signing large numbers of fine Mexican artists for minimum pay scale arrangements. The public has benefited.

#### **Less Fortunate Tenters**

Other tenters have been less lucky on the open road in the perilous 1970s. Famous Hunt Circus, came out of the barn only long enough to realize a few disappointing dates. Sells ... Gray folded in mid-season, primarily for lack of an effective advance brigade. Its performance was poorly programed,

(Continued on page 254)

#### Israeli Tourism Sees Potential If **Peace Breaks Out**

Tourists coming to Israel during tis. 1977 totalled around 1,000,000. While no final numbers yet, it's believed there has been a rise of between 8-

Revenues, last year, from visitors, totalled \$460,000,000. This year it is expected to reach 530,000,-000. Tourism is now at the head of Israel's industries, before citrus production and diamond industry.

The increased volume of tourism has made cheap transportation a most important feature in developing the industry. El Al, the national airline, has been traditionally opposed to charter flights to and from Israel and has had, in the past, succeeded in coming up with the necessary lobby to stop any contrary initiative. In the last two years, as charters from Scandinavia were flown directly to Eilat the importance of cheap transportation became obvious. Last year it was only 8% of the total volume. this year, as Germany and England joined in, the percentage rose to 14%, and it will go even higher than U.S. Canada and Switzerland will enjoy the same facilities next year.

Looking forward towards the possibility of peace with Egypt, and maybe some more Arab countries, which will mean a substantial increase in air traffic, new plans have already been started, first to open a second international airport in Tel Aviv, and to improve the existing one in Eilat.

Even more so, since plans have been already laid out for the possible cooperation of Egyptian and Israeli factors in the developments of the huge potential of the Sinai Peninsula sites. This may be one of the reasons Israel goes on developing the facilities there, hoping to share in their exploitation later, even if the land itself goes back to Egyptian authority. All this, of course, pending the favorable

#### 1978 Circus Necrology

Conchita M. Scheider (Erikson), age unreported, aerialist at Tampa, Florida. She and her husband, Karl, performed as the Eriksons with RB, B&B, the original Clyde Beatty railroad circus, and other shows.

Bert Pettus, 63, elephant and animal trainer, on Jan. 11 at Mt. Athens, Texas.

Col. Tim McCoy, 87, actorcowboy, on January 29 at Nogales, Arizona. Literally entitled to the rank of Colonel from military service, he was an authority on the language of the American Indian. In addition to many Hollywood films and TV, he toured several seasons with Ringling-Barnum and, in 1938, had his own railroad Wild West Show which folded after only a few day's operation.

Betty J. Bartok, 58, former coowner with her husband Milton ("Doc") Bartok of Circus Bartok at Casa Grande, Arizona. She was cofounder and co-owner of the Bardex Radio Minstrels (med show) and daughter of the late T.C. ("Doc") Jacobs, owner of the Jadex Minstrel Medicine Show. Survivors include her husband, "Doc," and a daughter, Bunni Perz. Burial was in Sarasota, Florida.

Pink Madison, 65, retired elephant trainer, on February 1 in Honolulu, Hawaii. He had the MGM elephants for several years, spent seven years with Polack Bros. and had the elephants at Benson's Animal Farm for a long time.

Edna Curtis Christiansen, 87, noted horsewoman and widow of the late Jorgen M. Christiansen, in January at Rochester, Indiana. For many years she had helped produce the Minneapolis Shrine Circus with her late husband, Denny Cur-

Frank Torrence, 71, retired aerialist featured with Ringling-Barnum in an aerial perch act with his late first wife, Victoria, in Sarasota, Florida. Survived by his wife, Peggie, daughters Ellen and Victoria, and son, Phillip.

Percy Rademacher, 78, life-long professional circus clown, on March 8 at Sheboygan, Wisconsin. Among major shows he toured with were Seils-Sterling and Hagenbeck-Wallace.

Reb Russell, 72, former football olayer and screen cowboy of the 1930's, on March 16 at Coffeyville, Kansas. His film career began in 1933 after he was named to all Big Six and Big Ten all-star teams. He also toured with Russell Bros. Circus, Downie Bros. Circus, and other shows

Larry Benner, 77, former clown and flea circus operator, on March 3 at Miamiburg, Ohio. Several years ago, he donated most of his show equipment to the Circus World Museum, Baraboo, Wisconsin.

Glenn M. Jacobs, 81, booking agent and promotional director, on Feb. 22 at Ann Arbor, Michigan. At one time he worked with the old Gus Sun Agency.

Mike Gasca, 76, retired circus performer, on March 2 at Donna, Texas. Born in Mexico City to circus parents, he was a wirewalker, juggler, rola bola performer, and

Joseph Blanco, 49, animal man, on Jan. 30 in New York City. Known as "Specs" and "Injun Joe," he worked a variety of wild animals as a handler, trainer, and presenter for such shows as RB-B&B, Kelly-Miller, Beatty-Cole, and Hamid-Morton.

George L. Thompson, 76, retired elephant man, on March 21 in Tampa, Florida. Known as "Red Cap," he had been an elephant trainer with the John Robinson Miliwrap-up of the peace talks that tary Elephants, Terrell Jacobs, Sells-Floto, and other shows.

V.F. Grant, 77, inventor and sup plier of magic tricks and ap paratus, on March 1 in Columbus Ohio. Survived by his wife, Delores a son, and a daughter who will con tinue the business.

Eloise Berchtold, all round animal trainer best known for her training of elephants and tigers, or May 5 at Lake Forest, Quebec Canada, in a tragic accident.

Karl Wallenda, 73, internationally known head of the Great Wallendas high-wire act, on March 22 in a fall from the high wire in San Juan, Puerto Rico. Survivors include his wife, Helen, two daughters, an adopted son, and a brother. (See Variety, Wednesday, March 29, 1978, pg 77.)

Leo Grund, theatrical booking agent, on March 8 at New York City.

Peter March, 73, animal man, on April 19 at Point Pleasant, New Jersey. He had been menagerie supt. for RB-B&B and Supt. of Animals at the San Diego Zoo and then had toured with the Clyde Beatty Circus before retiring years ago due to ill health. Formerly married to Anne Hamilton, equestrienne with

Jerry Bangs, 74, retired producing clown and designer of clown gags, on May 9 at Hanover, New Hampshire.

Orval F. Lindemann, 69, retired acrobat and trapeze performer, on June 17 at Sheboygan, Wisconsin. Son of Pete Lindemann, one of the founder-owners of Seils-Sterling Circus which last toured in 1938

Gene Christian, 76, booking agent, on June 17 at Bradenton. Florida. Booking agent for such shows as Beers-Barnes and Cole and Walters, in the late 40's and early 50's he presented motion pictures evenings during the winter months at the RB-B&B winterquarters, Sarasota, Florida, strictly for members of the show's working departments.

Jean-Guy LeClair, "Grand Melvin," 25, on August 20 at La Tuque, Quebec, Canada, when he lost control of a 71/2-foot boa constrictor used in his act and was strangled.

Creston J. Shoemaker, 81. former sideshow boxing champion and mayor of Doylestown, Pennsylvania, on June 28 at West Chester,

Henry J. Trefflich, 70, one-time major animal importer for zoos and circuses, on July 7 at Bound Brook, New Jersey. He was the co-author of two books on his career.

L.N. Fleckles, 66, circus producer, on Sept. 6 at Chicago. Besides circuses, he produced entertainments for outdoor events, conventions, and industrial gatherings. Earlier he had worked with and produced ice shows and fairs.

John Joseph Heney, 75, musician, bandmaster, and music teacher, on September 1 at Deland, Florida. He had toured with Sells-Floto, RB-B&B, and the John Phillip Sousa

Arnold Maley, 80, for many years the partner of the late Floyd King on King Bros. Circus and in later years in the office wagon on Beatty-Cole, on September 15 at Memphis, Tennessee.

May W. Wirth, 84, retired circus performer best known for feats as a bareback artiste, on October 18 at Sarasota, Florida. From 1912 to 1927 she was a stellar attraction with Ringling-Barnum and its predecessor shows. From 1927 to 1937 she appeared in vaudeville. In 1919 she married Frank E. White, a circus performer, who assumed the name Wirth; for years he conducted the Frank Wirth Booking Agency in New York City.

#### ladin Brings Back Vaude Alive; Moves Into Disks, Films, Video

neur who has returned vaudele to U.S. audiences and given a mber of performances a leg up on e comeback trail, is moving into a mber of performers a leg up on d production, personal manageent. tv and feature films.

Radin has been basing his operans in Southampton, N.Y., where has 15 employes; plus a Los Anles office with four, and recently lded a Manhattan townhouse with other three.

Under the company umbrella are by Radin Theatrical Productions. hich handles the touring vaudeiows; Roy Radin Productions d., in record, tv and film producon; and Roy Radin Associates, in ersonal management.

The vaudeville tour has been laying a minimum of 100 and a naximum of 300 dates per year, ith one troupe out on a regular asis and another one or two added 1 the summer time. Radin started ne tour 11 years ago with a group of lmost unknowns, topped by vetran comedian George Jessel and v chimp J. Fred Muggs.

In the past, many charitable rganizations, most particularly ne Police Benevolent Assn., had eamed with Radin to produce the hows, but lately the producer has een going more for four-wall deals. 3ut promoters who have been assoiated with the show in the past are ilways given a return option in their

Radin said that while the tour has played some major cities, it has still not hit all the big ones. "We'll play any city except New York," he said. 'It's just not a Broadway show and negative press there can hurt you or the rest of the country. Our show is Middle America.

#### **Bus-And-Truck**

With a bus and truck setup, except for the rare headliner who gets to fly, the vaudeville show carries 45 people, including a dozen musicians, 20 to 25 performers, depending on the act structure, and a lot of support personnel, including lighting, sound, stage management, front of house, security, etc.

With most opening acts used to doing at least a half hour and headliners geared to the 40-minute-plus range, many artists have a hard time adjusting to the six to seven minutes they're allowed on this tour, though they get to display their best material.

Eddie Fisher, who headlined until being sidelined recently with throat problems, got 14 minutes and Donald O'Connor, whom Radin said has been the biggest hit along with Milton Berle, had 20 minutes, including his dances and costume

#### **Performer Prices**

"The price a performer gets depends strictly on who it is," Radin said. "Some acts come looking for us and we go looking for others. The act has to be right for our show. They're only doing a short time so they have to have the right attitude. What it comes down to is that this is a family on tour."

Performers get a flat rate, except in summer, when some of the headliners take a small guarantee and are cut in for a percentage. Radin pays for everything but food, but he also springs for a party every night after the show and most eat their big meal there.

The performers spend a lot of time talking together, and a lot of ideas have come out of those rap sessions. Most of the performers whom we've given a shot when they were making a comeback have Jim Halsey Co.

Roy Radin, the under 30 entre- | given it back to us later. We pay well, but the important thing is that we're guaranteeing an artist 12 to 15 weeks at a time. We're already buying and booking into 1980.

The acts understand where they're working and what they're getting and they treat it the way a Broadway actor would a road tour.

**Ticket Tabs** Tickets start with a minimum of \$5 and on four-wall deals usually go from \$7 to \$10, with an average overall around \$8 to \$9. Advertising, press, etc., is centralized, with Radin's company controlling everything. Headliners often cut ad spots.

Among other artists who have worked the tour are Red Buttons, Frank Gorshin, George Gobel, Dick Haymes, Gloria De Haven, Forrest Tucker, the Kingston Trio, Henny Youngman, Jack Carter. Johnnie Ray and Tiny Tim.

In the record production company, Gordon Edwards, leader and producer of Stuff, who is under a personal management pact, too, is producing management pactees Faith, Hope & Charity and Denny Greene of Sha Na Na and Joe Frazier. Van McCoy & Charlie Kipps, also under a management deal, are producing Eddie Mekka, who's Carmine on "Laverne & Shirley" and another management pactee.

O'Connor is also managed by Radin, who said, "We're keeping it small, and we're not looking for more clients. We made Van Mc-Coy's first film scoring deal for him and we're partners with O'Connor in producing a Movie of the Week for tv.

In the tv and film aspects of the business, among properties being readied are "Wheeling," a feature on roller disco, working with Gary Keys and Paul Fenty. "We haven't decided whether to go outside for financing," Radin said, adding he wants to tie it to a record deal.

With photographer Milton Greene, Radin is partnered in producing "My Story," about Marilyn Monroe, as a two-hour vidspec; and a syndicated series, "Evolution of Music," which will have 26 or more segments to start.

#### JESS HINKLE HEADS RAMADA INN'S NEW GAMBLING SUBSID

Jess W. Hinkle, former president of the Del Webb hotels and assistant manager of the Thunderbird and Sahara hotels in Las Vegas, was named president of the Ramada Inns' new gambling subsidiary, Adamar (Ramada spelled backwards) of New Jersey, the new Webb division which will operate the Ramada's Phoenix Hotel in Atlantic City.

Hinkle started with the Webb orand Thunderbird Hotels shortly afterward. He also served as general manager of The Mint Hotel in downtown Las Vegas, and in 1971 was named president of the Webb Hotel Group, charged with responsibility for eight hotels, four of which had casinos.

The Phoenix will be a \$70,000,000 project with 549 rooms and 60,000 square feet of casino space. Ramada is also considering a second A.C. hotel with 1,000 rooms to be built on an adjacent Boardwalk site on which it has a three-year option.

Johnny Rodriguez has signed an exclusive worldwide pact with the

Greensboro, N.C. Greensboro City Council has amended its city zoning ordinance to extend a priviledge long extended to persons attached to visiting circuses, carnivals and fairs to also include persons who come here in connection with trade shows, arts and crafts exhibits, and flea markets.

Currently, the city permits workers in circuses, carnivals and fairs to bring along their own trailers. The ordinance change expands this privilege to embrace those in other types of shows and exhibits.

City officials have alredy been permitting those visiting Greensboro in capacities other than circuses, carnivals and fairs to live in their own trailers by liberally interpreting the ordinance as written.

Modification was made to the ordinance to clarify the matter.

#### **PUERTO RICO ONLY** LAYS OUT 10G FOR **CONVENTION PITCH**

San Juan.

The Puerto Rico Convention Bureau will continue operations for the immediate future thanks to a \$10,-000 grant made in November by the island's Tourism Co. However, it was agreed at an emergency meeting of the Bureau's board of 'directors and government officials that a proposal should be studied for the Legislature to provide longrange funding for the Bureau.

Arnold Orenstein, board chairman of the bureau, and Juan Santoni, president of the Puerto Rico Hotel Assn., said they believed the government could generate additional funding.

Meanwhile, Pedro de Aldrey, deputy director of the Tourism Co., said the company has an added \$20,000 in its current budget for the Bureau, whenever its board should request the funds.

At the emergency meeting, attended by members of a special committee named to suggest reorganization of the convention Bureau, its chairman, Banco Popular President Hector Ledesma, said Tourism has at all times shown itself willing to cooperate in the Bureau's best interests.

In addition he advanced five suggestions formulated so far by the committee: The Convention Bureau should be primarily a sales or-- all convention promotion efforts, sical Theatre.

#### 'SHOW' FOLKS TRAVEL, Parisian Night Life Continues and live, in trailers To Dazzle Tourists; Circuses Off

public and private, should be centered in the Bureau; - the Bureau's chief executive officer also should be a member of the board, possibly with the title of president; and there should be a second executive level in the Bureau, with one officer in charge of sales stationed on the mainland possibly Washington and a second officer in charge of convention services in San Juan.

manager of the Puerto Rico Sheraton Hotel, and other industry spokesmen said other levels of financing are needed for the Bureau to perform its mission. Orenstein added that according to a recent study by the accounting firm Laventhol & Horwath, the Puerto Rico Conveniton Bureau budget is among the lowest of its type in the nation.

"Cities much smaller than San their convention bureaus,'' he said.

He added that within the next four years ''Puerto Rico will be in a very good position" to increase its convention trade. With the fall of the dollar, plus tax advantages, it is much less costly for U.S. groups to hold conventions within the nation. Thus Puerto Rico offers the more exotic atmosphere of a foreign language and overseas destination, while being within the national

Orenstein said hotel rates in Puerto Rico are now more attractive for mainland tourists because of sharp rate increases in mainland

ditional attractions and added

However, although the Convention Bureau may obtain adequate funding, one cannot expect an overnight increase in the number of con-

"Conventions promotion is an effort of years. Planning of conventions begins as much as four years in advance.

years had been with Marquee Enterprises as talent booker and general manager of theatres, has exited ganization; - it should have new the firm after opening their newest and permanent sources of funding; acquisition, Florida's Sunrise Mu-

Orenstein, who also is general

Juan have much larger budgets for

political boundaries.

hotels in recent years. "This fact, plus the island's tra-

flights to Puerto Rico now being offered by new airlines at reduced rates, create excellent prospects for more conventions here in the future." he said.

ventions here, he cautioned

James Waters, who for eight

#### It's A Ripley: Talent Agency For Young Artists Is Non-Profit

One of the rarest items in show biz | then present them to concert is a talent agency that started out to promoters around the country. be non-profit. The Young Concert they are on the verge of success, YCA invites commercial agencies Foundation, Fort Worth, operates

cooperation with YCA. In the past, they have discovered | those who can further them Pinchas Zukerman, Emanuel Ax, Ruth Laredo, Steven De Groote, Ani Kafavian, the Tokyo String Quartet among others. Modus operandi of Wadsworth is to hold periodic auditions. Winners of these auditions are presented in a recital at the Kauffman Auditorium of the 92d St. Y in

The YCA makes possible the Artists, founded by Susan Wads- debuts of artists who otherwise may ganization in 1964 and was named worth in 1961 who remains head of not have come to the fore. The masistant manager of the Sahara the organization, has as its sole pur- jor saving to the performer is the poses the discovery of new classical normal \$5,000 cost for a debut recital talent and exposing them. When in the prestigious halls of New York, such as Carnegie and Alice Tully Hall. YCA is able to bring in the first to take them over. The Van Cliburn presentation at less money and because of the respect among comalong similar lines and frequently in mercial agencies for Wadsworth and YCA, they are well attended by

YCA gets the artists at a comparatively important period in their it is estimated that 80% of the public careers, between ages of 18 and 25. They get a fair shake in the selection | sidized national and municipal process inasmuch as some of the top houses are big competers, private artists serve on the jury to select winners.

YCA is supported by tax de-N.Y. Agents attend and generally ductible contributions from privthrow out offers to the artist, and ate and public foundations.

Despite inflation, Paris night life is as lively as usual. Legit, niteries, circuses, vaude, music, dance, etc., supply a wide variety of in-person entertainment.

But there were a few minor casualties in 1978. A production number cabaret trying to challenge the noted Lido disappeared and the circus, after some good years, ran into trouble.

Les Jardins De Champs-Elysees was the attempted big production show cabaret that faded away. However there were more cabaret theatres opening, a sort of cross between legit and night clubs, and one new exotic spot. New one is L'Elephant Bleu featuring Thailand delicacies and a show with Thai boxers, acrobats and a line of

Otherwise the nitery scene remains full and the Lido still packs them in every night as does that inventive strip boite, the Crazy Horse Saloon. The roadshow Crazy Horse, Le Sexy, has changed its name to Le Milliardaire but the show is not very rich in new ideas. It does have some okay sight acts interspersed with strip and small terp production numbers.

Add the still potent show at the Moulin Rouge in Pigalle, a natural for tourists and provincials. The Alcazar goes on with its takeoffs on the Lido and Crazy Horse. But Alcazar founder Jean-Marie Riviere opened a new club in the same format, Paradis Latin, which after its first year is now a local staple.

There are the many eat and show spots as Don Camille, La Belle Epoque, the folk spots with old folk singers and audience participation, Lapin Agile, and others and the many ethnic boites as the Russo fiddle spots, Greek entries and others.

#### **Circuses In Trouble**

Circuses ran into trouble when the rising cost of gas and a run of bad biz suddenly had top entrepreneur Jean Richard deciding to close out one of his circuses. The government has apparently finally come around to recognizing the big tops as a cultural event alongside other show facets.

The circus is now beholden to one Ministry, Culture, while before it came under many as Agriculture, because of the animals, transport because of moving vans and even Public Works in re the raising and closing of the big tops. A long promised tax cut and special gasoline prices may be in the offing.

There are still some major circuses about as Cirque D'Hiver, a one ringer set up in Paris, and traveling units like the Richard Circus, Amar, Pinder and the Hippodrome which houses foreign comers with the Bulgarian Circus now on

Vaude is still alive in Paris and holding well at the flagship Olympia. Latter has afternoon shows esides the regular evening show with a headliner, almost always a singer, and acts. Though many top singers are moving more to recitals at arenas or legiters, the Olympia and the smaller Bobino have enough to keep them going. Olympia stays open all year.

#### Legit Headaches

Legit remains in trouble. Though never goes to the theatre, and sublegit still has about 50 theatres in Paris. There is a lack of talented new playwrights and most shows are carried by star names or director draw.

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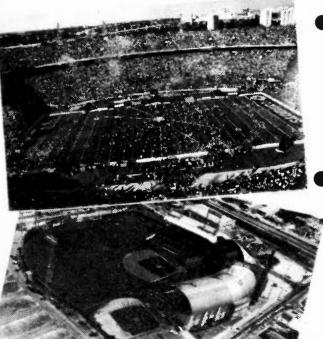
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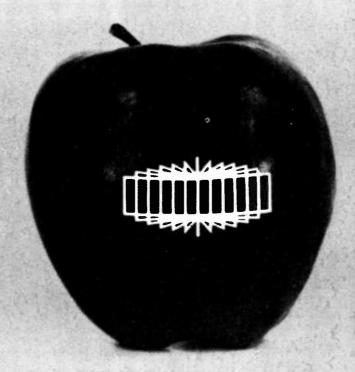
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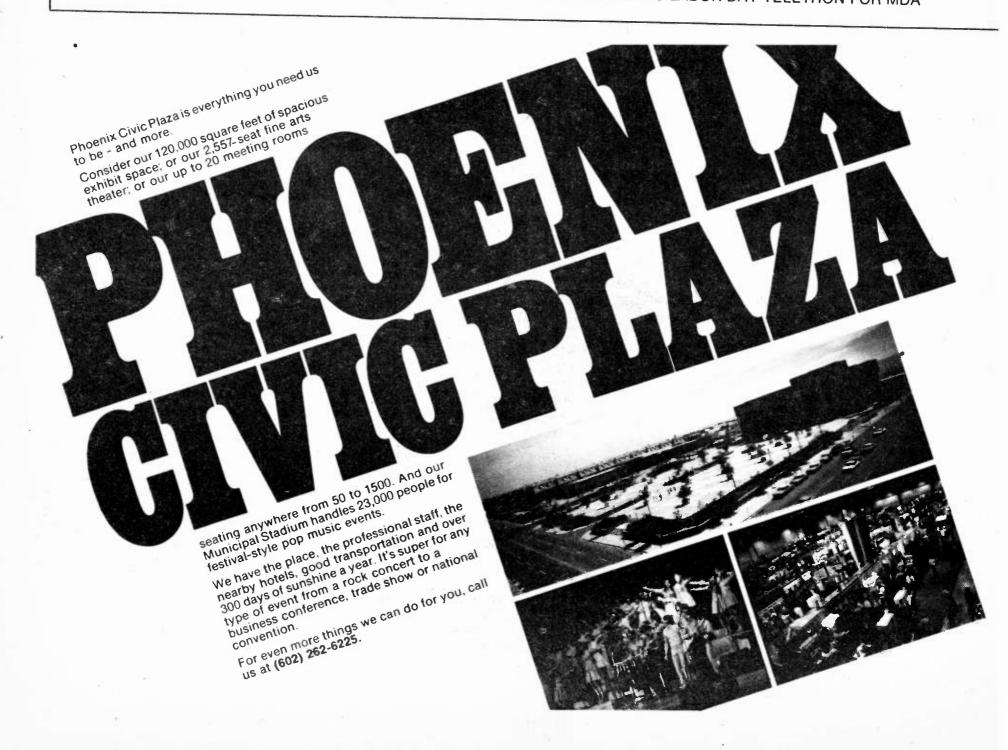


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# Entertainment Toronto Star Tuesday, October 24, 1978 Section D, pages D1-D10

Tuesday, October 24, 1978

# Bennett stuns his fans with exquisite concert

By Bruce Blackadar Toronto Star

Tony Bennett is, quite simply, the Mercedes of classical pop singers. He's invariably dependable, classy to

a fault, and exquisitely fine-tuned. But unlike almost all cars, no matter how expensive, Bennett continues to improve and possess more life and character as he grows older. Last night at the Royal Alexandra Theatre he used his

immense gifts for communicating to a sold-out audience and had them seduced from his opening note right through to

his smashing finish. Bennett is only the second solo singer Bennett is only the second solo singer in recent months to perform at the Royal Alex, and he has promised a different set of songs for each of the six ferent set of warray was the other singinghts. Anne Murray was the other singinger.

This would be torture for most pop

or musicianship. But the master makes

it look like joyous play. Each show this week will have a different theme for the first half. Last night Bennett gave us his version of the night bennett gave us his version of the great music from the wonderful movies of the past. Swaying in front of a simple black background, with just the Chicago String Ensemble and music director Torrie Zito's trio behind him, he almost

made the crowd feel they'd gone back 30 made the crowd feel they'd gone back 30 years to their favorite movie house. With a raspy voice that so often seems to be on the verge of breaking before it amazes you two notes later awith its power, Bennett almost danced through I wish I Were In Love Again to Charlie Chanlin's Smile. Chaplin's Smile.

The audience, most of whom appeared to be middle-aged, purred with instant recognition almost from the first bar of each song.

One of the supreme joys of Bennett's performances is that you always know what you're going to get. There are no lemons in his vast repertoire; he has

culled the best songs from the last 50 years, honed them to fit his unique talents, and sent them on their way re-

What's astounding about Bennett is his consistent sincerity. There's not a his consistent sincerity. There's not a false note in his show, no snappy one liners to loosen up the audiences. He's a master of economy; he has stripped away every frill and presents only the gold.

The second half of his shows this week The second half of his snows this week will be devoted to his own standards.

Last night, he left the intimacy of his arms of musicians and anneared gold. Last night, he left the intimacy of his small group of musicians and appeared backed by a rousing 32-piece orchestra. Bennett glowed, as he turned his talent to Who Can I Turn To, My Favorite Things.

He saved his best for the end, a touch-He saved his best for the end, a touching, wonderfully expressive medley of Autumn Leaves and When The World Was Young. It was stunning, and a man near me just said to his lady, "Good God near me just said to his lady,"

Yes, Bennett is holding class this week at the Royal Alex.

And class always shows.

Tony takes time out to sketch his travels easel in Baltimore . . . " But he kept his

Having your portrait sketched for the first time is like getting a morning shave when the barber's hands are shave when a strenuous night before. Shaky from a strenuous night before you tend to be stiff in the chair. Palms you tend to be stiff in the chair, palms you tend to be stiff in the chair, palms you tend to be stiff in the chair, palms. That's how it was for me anyway.

That's how it was for me, anyway, when Anthony Benedetto scratched away mysteriously at a sketch pad in his cozy Royal Alex dressing room.

"Painting has a relationship with music, you know," he said as he tried to music, you know," he said as he tried to make some esthetic sense of my strage make some esthetic sense of the gly hair with its terminal case of the frizzies. "Like all arts, painting has line, form and color." form and color."

It was strange to be sitting there like It was strange to be sitting there like a dummy. I kept expecting him to pick up a mike and sing a chorus of "I left my

"Henry Fonda, well, he's one of the menry Fonda, well, he's one of the best painters in Hollywood," Tony said.
"And Elke Sommer, she has a unique style too"

Rennett skatches on the road all the time, waiting for the day he can be back in his Beverly Hills studio to translate his visions into huge oils.

"You go through a rollercoaster effect.
"You go through a rollercoaster effect when you're painting. All those emotions when you're painting. All those emotions of Seratch, scratch.

"Seratch, scratch." It's almost a form of meditation."

Some of Tony Benedetto's work can be bought for about \$11,000.

He gives me the sketch. I look at it. style, too."

Bennett skatches on the road all the

be bought for about \$11,000.

He gives me the sketch. I look at it.

Not much of a subject.

It might fetch \$1.93 at a charity sale.

It might fetch \$1.35 fault.
But it sure isn't his fault.
Bruce Blackadar



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#### Not Rain Nor Snow Nor Skunks on dancers, actors, and costumes, all of which tend to suffer rain dam-Keep Fans From Outdoor Dramas

By MARK R. SUMNER

(Director, Institute of Outdoor Drama, U. of North Carolina at Chapel Hill)

the 1,600,000 people who bought ad- | fortunately the nervous cast memmission tickets to the nation's 52 out- | bers sang quickly and sweetly door historical dramas during the enough to keep the skunk fascinproductions in the same period game people two days to resettle the ience in the world. I have seen them the amphitheatre area. sit through snow, rain, explosions, skunks, snakes, and other such outdoor phenomena.

The skunk story is one of the best. It happened a few years ago at a ing temperature drop at Spearfish, performance of Kermit Hunter's S.D. Some of the audience left, but American Revolutionary period the cast finished the play in two inplay, "Horn in the West," at Boone, ches of snow. The actors came out to N.C. As many of our big history applaud the remaining audience plays do, "Horn in the West" opened members, and then everybody with a choral group on the left side pushed cars out of the snowy parkstage, and on that particular night, ing lot. sitting calmly on a fibre glass prop rock between the singers and the cause it rains. They wait under rain audience was a large skunk.

I have come to the conclusion that | not able to see the skunk, and also summer of 1978 and the 500,000 who ated through the opening. Then the came to see outdoor Shakespeare skunk departed, but it took the state must make up the toughest aud-skunk family that had moved into

Snow came near the opening of Josef Meier's "Black Hills Passion Play" several years ago, falling on an early June audience after a chill-

Few audiences leave just beshelters, and, of course, they only go

Audience travel an average round trip distance of 400 miles, invest not only in theatre tickets, but in motel rooms, meals, gasoline, and sundries to see an outdoor drama. Since many cannot stay over to take advantage of a rain check, the spectators tend to stay at the amphitheatre, putting up with one or more interruptions from rain, in order to see a play to its completion.

#### **Free Coffee**

Sometimes the company supplies free coffee, or musical enterainment from the cast, or plastic rain capes. It takes a lot of rain to dampen the festive spirit of the average outdoor historical drama patron; so most plays have concession stands, gift shops, and rest-rooms in the rain shelter area.

Most of these plays are non-profit ventures controlled by widelybased local corporations and presented specifically for people from other areas. They are original scripts written for their particular areas, and they cannot be seen in other theatres.

This is one reason that the model

torical drama, Paul Green's "The Lost Colony" at Manteo, N.C. has lasted over forty years. It opened in 1937 and had one of its biggest audiences ever (70,398) in 1978.

"The Lost Colony' has become a pilgrimage," says manager Robert Hyatt. "Played on Roanoke Iscolony stood, Mr. Green's play speaks to today's audiences about English settlers, and it is the only place that particular play can be

Dramatist Green, who has called his outdoor historical dramas "symphonic" plays, says that the best ones capture heroic values from the actions of people in historical situations who were under great stress. "We don't write about the whiners," he says, "but about people who tackled the problems of their times.

#### Symphonic Plays

He explains "symphonic" as used to describe his plays which use all theatrical elements, music, dance, mime, spectacle, dramatic action and suspense in the fabric of the story-telling.

Others who have followed play-

| heavy they cannot hear. This is hard | for modern American outdoor his- | door historical drama include Kermit Hunter, whose tragedy of the Cherokee Indian nation has also become an American classic, having been staged from 1950 to the present at Cherokee, N.C.

Production pioneers included the Hemet-San Jacinto, California, Chamber of Commerce who have land on the land where the original | helped the "Ramona" play since the early 1920s. Started as a field pageant, this Garnet Holme adaptathe ideals and dreams of those first tion of the Helen Hunt Jackson novel of Ramona legend has grown into a permanent outdoor historical drama production.

In 1938, following the opening of "The Lost Colony," Josef Meier started producing his touring version of the Passion Play at Spear-fish, S.D., where "The Black Hills

Continued on page 256)



The new Hartford Civic Center Coliseum is on its way and it will be bigger and better than ever. Scheduled to re-open in late 1979, the spacious new arena will seat over 16,000 for concerts. The design will incorporate new features and improvements suggested by promoters, performers, tenants, road crews and patrons who have helped make the Hartford Civic Center the showplace of the Northeast.

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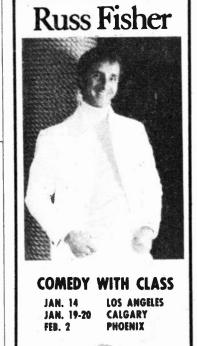
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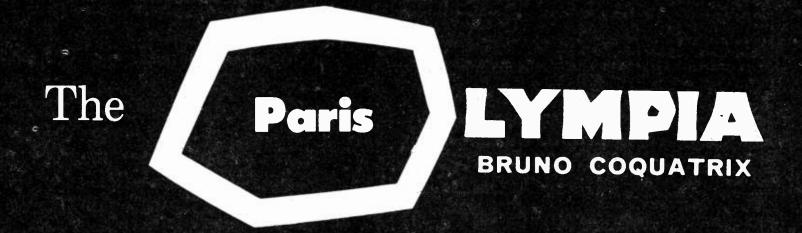
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The three Euclid Avenue houses,

listed as historic sites, are Loew's | Ohio, Loews State, and the B. F. Keith Palace, all closed in 1968, victims of television and the flight to suburbia. A fourth house, in the same complex, is the former Warner Allen Theatre.

Shepardson's Crusade

About eight years ago, Ray Shepardson undertook a crusade to save the theatres from becoming

a doomed fight, he was backed by the Junior League, the Cleveland Foundation and other civic and financial groups that helped in beginning restoration work at both the State and Palace. In bringing in top acts, at the lowest possible cost, he attracted thousands back into downtown's once thriving theatrical entertainment district that had, as its only beacon, the legit Hanna Theatre, whose building incidentally, also has become a historic

Recently, two political happenings have brought a financial prop of security. Cuyahoga County has bought the Loews building for offices and leased the Allen and State Theatres back to the Playhouse Square Assn., easing one phase of the financial crunch. As last year began to fade, the city administration okayed \$3,100,000 in Federal funds from the Economic Development Administration that will see major renovation start this January, in the 3,400-seat State, providing the association with a yearround theatre through the installation of airconditioning, new seats, a roof, etc., according to Gordon E. Bell, executive director of the Foundation.

With this capacity, plus the 3,121 seats at the Palace, the four theatres can provide a capacity of 7,000 seats. That is more than Lincoln Center in New York, according to the experts, and "this figure does not include spacious lobbies with room for restaurants, supper clubs,

Acceptance of the new Playhouse offerings can be seen in such statistics as the more than 500,000 persons who attended performances in 1977. In the past Feb.-June season, over 250,000 people attended the 10 shows, 75 performances, that included the Revco Drug tie-in. Some performances cost only \$1, although the ticket prices have been upped slightly since then, with the top charge, for Natalie Cole this past season, soaring to \$13.75.

The current schedule, the eighth

parking lots. In what appeared to be | for the Palace, shifted slightly from an all-Las Vegas policy to include the Blackstone Magic Show, "Sound of Music" with Sally Ann Howes, and the Moscow Philharmonic, Feb. 4; Budapest Symphony, and a week-long schedule with the Cleveland Symphony under Lorin Maazel, marking the unit's first venture into the downtown district in an effort to broaden its base of offerings. The latter move, scheduled in May. will demonstrate another instance of community financial support.

**Not All Roses** 

But it has not all been roses. On Nov. 5, Laser Images, Inc. of Los Angeles closed the Playhouse Square Laserium, that had opened in 1977 in the former Allen Theatre. because of lack of attendance. This did not affect a new restaurant that had opened in the lobby area of the house.

It has long been known that when show biz attracts crowds, restaurants and business improves. Bell points "with pride" in citing the turn around of once available downtown space to high occupancy figures.

Another factor in the success story is the work by 600 volunteers who fill such roles as ushering, hosting and the myriad of other chores.



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#### 'Baby, It's Cold Stateside' Themes Puerto Rico's Booming Tourism

up. The numbers, in this case are | solid as usual," he said. the advance hotel reservations for the 1978-79 tourism season.

El San Juan Hotel general manthe hotel will be doing much better this year than last, "because we will have a lot more rooms available." El San Juan opened the former Americana Hotel Dec. 5 as the Palace Hotel. "The two hotels and ESJ Towers (a condominium) give us a total of 1,250 rooms," he said.

"It also gives us 17 restaurants and bars in the three buildings," he added. The Palace opened with a week-long series of activities in December The old Carioca Lounge reopened as the Hotline on Dec. 14 with the Ken Hamilton and Terry Malone troupe.

than 90% occupancy at the May-

aguez Hilton right now and for the The numbers show it: tourism is season, the Caribe Hilton is booked

"Advance bookings at La Concha and the Condado Beach are ahead of last year. Delta coming in ager Stuart Waters anticipated that | from Miami will be a big help and, | we are expecting quite a few German tourists in as a result of the addition of Lufthansa Airlines starting service here. We are already getting some German tourists," he

> The tourism industry reportedly s awaiting a season even better than last year's record breaker. Last year, an unusually bitter winter contributed to Puerto Rico having its best year in history, said assistant director of tourism Pedro de Aldrev.

"We don't know what the weather is going to be like this winter, but all A spokesman for Hilton Interna- our projections show the season is tional said the chain anticipates an going to be even bigger than last he said.

"One of the best indicators of how

American Airlines indicates its reservations are running about 20% ahead of last year," de Aldrey said.

"Then Delta Airlines inaugurated its San Juan-Miami service in November with its first 40 flights booked solid," he added. "The reduction in rates brought about by Delta's entry into the market should help bring in new people, not just those who would have anyway come on another airline.'

Bolivar Roman, who keeps statistics for the Tourism Office, said a total of 300,830 persons visited the island in the four months from December 1977 to April, 1978, up 11% over the 271,872 who visited the year before.

On the food service scene. Puerto Rico's Department of Health has found an "incredible" improvement in the sanitation of Condado restaurants since the start of an intensive six-months-old inspection program. So says Dr. Jorge Ciriboga, director of environmental

"When we held the first inspection in the program early last year, fully 76% suddenly started to make the improvements we were de-

Condado Association president Regina Colberg, who asked the department to raise its standards and hold more frequent inspections, was skeptical, however, about Chiriboga's claims.

"We continue to get complaints about the restaurants. Before I am willing to believe the situation is improved, I want to go around with the inspectors to see how they look and how well they use that checklist,"

The association went to court to force Chiriboga to give it a copy of the report based on the first round of visits to the Condado restaurants.

Colberg said the main reason the

the season will fare are the airlines. association is concerned about the restaurants is to safeguard the tourism industry.

There are a lot of good, clean restaurants next to or behind some that are dirty. All we need is one outbreak of mass food poisoning among tourists and the entire industry will suffer," she added.

For his part, Chiriboga remained optimistic about the campaign and his efforts to improve restaurant sanitation throughout the island.

"We have about 400 inspectors, and there are about 15,000 restaurants in all of Puerto Rico. We are planning to beef up the number of inspectors we have

#### Deluxe Manila Hotels **Post Record Revenues**

Metro Manila's first class hotels posted record revenues during October and November this year. Manila Hotel, pacesetter among the five star group in gross sales, reported gross earnings of nearly \$225,000 during October, an alltime monthly high for the hotel industry. The hotel charges an average of at least \$30 per day.

Century Park Sheraton, leader of the five-star group in occupancy rate, showed an average monthly gross of about \$140,000. Its occupancy rate was 78.9% for the period.





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#### Conway's Circus Report

(Continued from page 237)

for Clyde Beatty-Cole Bros., King cal. Sells & Gray closed on July 24th, Bros., and Sells & Gray. English, two months earlier than usual, and who had been with the Corporation King Bros. closed abruptly on Sept. years ago, was one of the builders of 8th. The story most often heard was Sells & Gray and had managed that show from 1962 to 1967. Much of his son start too late to be effective. work would be connected with the two smaller shows since Beatty-Cole was continuing to revamp its operations. The major tenter was combining the methods of Circus second show like the mall-oriented Vargas and Ringling-Barnum; Beatty-Cole based on the equip-Douglas Lyon, formerly of Vargas, ment and staff of the smaller King as General Manager. Hix Bros. became VP for Marketing, and Tim Bros. and Sells & Gray. Stinson, long-time RB, B&B aide, became VP for Promotion. All ing shows: the larger Hoxie Bros. Beatty-Cole dates except for several holdover commitments were in connection with malls and shop-

were glowing reports of the successes of Beatty-Cole and its series of shopping center dates. But stories from the two smaller shows inoccasional "down days" for both early July, it was understood that anyone speaking for him was pro-

(Bill) English as General Agent|lack of a route was becoming criti-

#### No Revelation

Trade talk at year's end suggests

Hoxie Tucker again had two tour-Circus and the smaller Great American Circus (this season minus the earlier prefix "Hoxie's"). ping centers. King Bros. and Sells & Heading the all-important ad-Gray would continue traditional vance was Joe McMahon, for many sponsored dates utilizing phone years the general agent for the Acme trio. As the season pro-Throughout the season there gressed, it became evident that while Jim Silverlake was managing Great American and Joe Mc-Mahon was routing both shows, Mc-Mahon was, in effect, manager of dicated that there was a lack of Hoxie Bros. Major changes in the routing and promotion. There were staff of Hoxie Bros. took place in September and others were pre-King Bros. and Sells & Gray but dicted for the near future. Here there were no missed paydays. In again, neither Hoxie Tucker nor

vided any details.

Back in December 1977, "Doc" Boas, owner and manager of Circus Kirk, the youth-oriented show mostly playing under church auspices, announced his operating company had petitioned for involuntary bankruptcy. Listed were assets of approximately \$10 thousand and debts estimated to exceed \$100,000. Three months later, on March 3, 1978, the court approved tle. the sale of Circus Kirk and all its assets to Royal Shows Inc., of Dunn, North Carolina, for \$42,500. The show was renamed Hix Bros. with George Hicks as President and Executive Director, and Jim Hand opened at Dunn, N.C., on May 12th and closed 23 days later at Rocky Mount, N.C. Personnel numbered 62 on opening day but had dwindled to 34 at the closing.

#### Royal Ranch

Royal Ranch, a very fine show in its early days not too many seasons back, lost ground little by little with each passing season. This once innovative circus never left the barns in 1978. Ads listing the show's equipment appeared in trade papers in mid-summer.

Circus Girard, a new under-canvas show produced by Girard Soules, planned an early June opening in Minnesota and a 14-week tour of medium-sized shopping centers. Performances were to be given in a red and white striped big top seating

formance and a nice appearance for ing dates. Ringling traditionally potential customers, the show didn't plays Washington to include the quite make it. Circus Girard was Easter weekend but Pollin has posone of the outfits that went home sible basketball and ice hockey early. Then in late October, Carl E. Conley announced that he had purchased a large part of the Circus Girard equipment and would re-tracted with Bauer-Hall Enterturn to the road using either the Circus Girard or the Circus Williams ti-

Eloise Berchtold, an all-round animal trainer from her high school days and highly respected by many in the business including John Herriott, noted trainer for Ringling-Barnum, found that "luck," "fate, whatever, had run out. Appearing with Circus Gatini in Rock Forest, Quebec, Canada, on May 5th, she apparently slipped and fell and was then trampled by the 13-year-old elephant, "Teak," who then reelephant, fused to allow anyone near her body. Finally, police had to shoot the elephant with a high-powered gun.

#### **Passing Of Fleckles**

The death of circus producer L. N. Fleckles in early September ring European-style railroad cirafter a long illness brought renewed conjecture about the future composition of the indoor-circus portion of the industry.

Sam T. Polack, nephew of the founder of Polack Bros., has been presenting his own circus for increasingly long seasons for the past few years. Today his show ranks among other major touring groups. Hubert Castle, Paul V. Kaye, M & M, and Wm. Kay are among the top producers. Circus Odyssey, a recent addition, produced by Ed Migley, now is making second- and third-season dates. Bentley Bros., operated by Tommy Bentley and Chuck Clancy, is well into its first full year of playing in front of grandstands, in school stadiums, and at fairgrounds. Royal Hanneford, headed by Tommy Hanneford and Glenn Parkins, continues to expand its route of sponsored dates, many of them under Shrine Temple sponsorship. And the Wallenda Circus toured under the direction of Stephanie Lee Shaw following the death of Karl Wallenda and the retirement several years ago of Jack Leontoni, the show's long-time manager.

#### Dubsky & Jordan

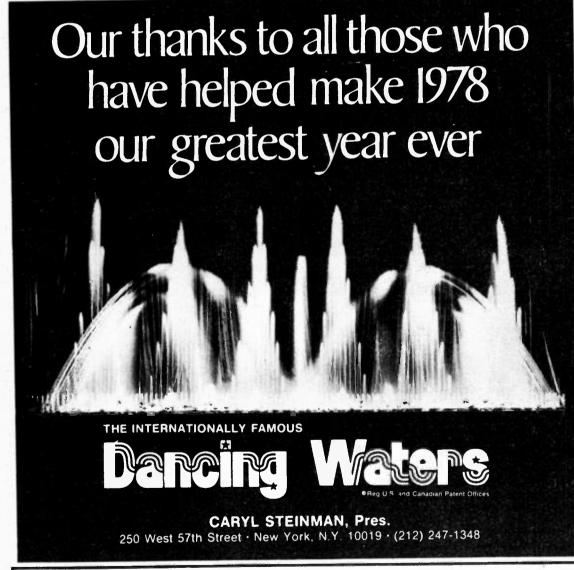
There was yet another first-sea-son tenter: "Wonderful World of Circus," under the aegis of the Dubsky Bros. and John Jordan. After a winter season appearing at the Hall of Fame in Sarasota, Florida, the outfit took to the road and stayed out throughout most of the summer. Eventually, they closed up and announced they'd have to look things over and tighten things up. Then, in September, the show was sold to Allan Hill of Pennsylvania. John ("Gopher") Davemport again toured a tenter, sometimes using the title "Jungle Wonders Circus. Quite often there are critical voices from among the showfolk raised about his operations. Among the truly small shows that both the troupers and the "fans" enjoy visiting is Roberts Bros., owned and operated by Bob and Doris with all of their family heavily involved in keeping the show on the

In late October, in what has been described by some as a "friendly disagreement," Abe Pollin, ownerimpresario of the Capital Centre, Landover, Maryland, just outside Washington, D.C., announced that he was reviving his Circus America with a holiday schedule and that Irvin Feld's Ringling-Barnum would not return to the Cap Centre in the future. In the first season of the Cap Centre, Pollin put a very expensive Circus America in his arena to compete with Ringling in the D. C. Armory but that was resolved in later years. Now there was announcement of the revival. The

700 persons. But, despite a good per- | story, basically, is one of conflictplayoffs which can (and have) caused preempting the circus performances. So Pollin has conprises to produce a one-ring European-style circus from Dec. 25-30 and Jan. 4-7 thus permitting the Cap Centre's usual New Year's Eve concert and two games by the Caps' ice hockey team. Ringling, in turn, will go back to the D.C. Armory with its Blue Unit next April 10-22. Pollin also stated that his organization is looking into the possibility of taking Circus America on the road for a tour of other arenas.

> Ringling's Irvin Feld has other projects in the offing. There is a contract with Prince Rainier of Monaco to produce the tv specials from each year's International Circus Festival of Monte Carlo and to send on a tour of America the "Monte Carlo Festival Circus," a new onecus playing buildings.







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## Circuses Pitch Tent In Shopping Malls

(Continued from page 238)

of satisfying acts, led by the multitalented Otto Berosini, and small crowds were appreciative. The splendid King Bros. Circus, ordinarily out through November, closed Sept. 8 with "indefinite" future plans. A comeback for what? Not for the American circus.

Meeting expenses is the key to survival, but how little can a show lay out for talent before rendering a wholly unsatisfactory product? Hoxie Bros. Circus, evidently working on a bare bones budget, was memorable only for a sense of good will and innocent fun projected under its European style one-ring tent. Meager were its acts. Will a party atmosphere alone please the patron? Maybe in small hamlets.

Tenters are in a state of transition, witness the imposing success story recorded by Circus Vargas in pioneering "cold dates" as opposed to the traditional reliance on advance telephone solicitation for a charity tie-in. Cliff Vargas, and his former marketing man, Douglas Lyon (who has since moved over to assume a v.p. post with the Beatty-Cole concern), deserve credit for finding a winning formula at shopping center locations. Together,

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although there was a complement | they showed a new way of attracting customers.

Areas are drenched with free kids' tickets, the catch being that when the moppets show up they must be accompanied by so many parents, prospective full price ticket purchasers. Once inside the tents, naturally choice reserved seats are available for the additional investment, and candy butchers hawk all items at premium prices. Concessions make the difference.

#### **Fine Physical Layout**

The Vargas operation is impressively characterized by an excellent physical layout (including finely maintained mobile rest room units), top lighting and sound systems, and one of the best bands on the road. Beyond the necessary fundamentals, however, Vargas has yet to dazzle his audiences with a performance exciting enough to generate strong return business and give rise to a firm national reputation. A far greater spread of talent is needed to fill the huge tent, and its improbable that Vargas will truly impress until the artistic ends of the show are tended to by far more imaginative hands.

Bros. Circus is now trekking the

style, and King Bros. is said to be considering a similar policy changeover. The Beatty-Cole performance has proved disappointing, with the center ring vacant too much of the time, lack of announcing punch and unimaginative programing of acts in general. Music, to be sure, was outstanding, though Charles Bertini's band could have scored better with more emphasis on its disco side, and less on the slow hallads

Beatty-Cole's program magazine was first rate. Of course, maximum attention is placed on these extraneous commercial outlets, such as having the clowns autograph coloring books during an extended intermission. Going without sponsors is a mixed blessing. Ultimately, circuses may regain direct contact with audience feedback, since that's now the prime force they must please, whereas before they might answer up only to an aloof Shrine potentate.

#### Pickle & Big Apple

Is there a better way than the fairly predictable three-ring format which most tent shows deliver? Two remarkable troupes that have sprung up in the New York and San Francisco areas think so. The Pickle Family Circus operates out of the Golden Gate, while in Likewise, Clyde Beatty-Cole Gotham, the Big Apple Circus performs under a lofty, stylish green

shopping center circuit, Vargas | continental tent. Both are staged out | of a single ring; both allow the individual act greater rapport with the audience. Both employ new-comers as well as seasoned pros.

The Pickle people have built a fair basis of support through tie-ins with local community service agencies. Its superb jazz band (disk-worthy) lends a unique difference to the show. Audiences are responsive to the unusual moods created, and to the experimental spirit (largely in the comedy turns) that pervades this outfit's innovative side.

The Big Apple Circus is presented with impeccable taste and extraordinary originality. The vouthful acts are given a strong lift by the presence of two outstanding former Russian Circus clowns, Nickel & Freckle (Nina Krasavina and Gregory Fedin). A dubious addition to the program was a professional American unicycle act, the Bruski Trio, whose Vegas-styled hoopla seemed out of place. Up to that point, one could not question the integrity of this circus, although only a handful of fans had been turning out to cheer on this flawed gem. The troupe will have to come up with some sort of promotional game plan if it wishes to stay afloat on the shaky commercial seas of today's entertainment industry

#### **Success A Puzzle**

As in other avenues of show biz. art and commerce do not always go hand in hand. Superbly wrought circuses fold, while others of doubtful merit go on and on. The greatest shows are those that bring together superior artists in imaginative and exciting presentations. Announcing and musical factors are often sadly

Quality is more likely to happen among the shows that have full seasons as opposed to the sporadic indoor engagements booked by the independents in conjunction with sponsors. In the realms of great circus performances, to whom should this past season's top plaudits go?

Indoors, Ringling's Blue Unit was the winner. Not counting some amateurish turns in which the principals were conspicuously protected by life lines and mechanics (including perhaps the most lackluster high wire act ever seen on the Big Show), the circus was for the most part refreshingly topnotch. The resilient company was punctuated with crisp, commanding brilliance by ringmaster Harold Ronk, in peak form, and scored deftly by the now union-authorized 15-piece band.

Elvin Bale evoked major aerial thrills in three numbers — on the single trapeze, on the space wheel, and out of the cannon. There were the Woodcocks and their marvelous elephants on the hippodrome track. Tito Gaona showing off his heralded attempt for the quadrupple somersualt, and clowns that

were nothing less than perfectly amusing.

Under canvas, Carson & Barnes unfolded with crackling energy and pizazz, reminiscent of a big tented show in the jumping heyday of the 1920s. Among many treats, there was 10-year-old Wally Eastwood. who brings true fire and showmanship to the center ring with a juggling routine. Bandleader Perry Johnson intoned this nostalgic circus witht he appropriate tunes of a glorious bygone era.

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## Not Rain, Snow Nor Skunks

(Continued from page 246) -

single employer in the area for Umberger, among others, have set many years. In addition to the a national trend of theatre and play-Spearfish site, the play is now played in the early spring in Lake into most areas of the country. Wales, Florida, very much in the European tradition from which it sprang.

Green and Hunter, now followed in the outdoor drama field by novelist Allan Eckert, Jan Hartman, Richard Stockton, Billy Edd Wheel-

Passion Play" grew into the largest| er, William Hardy, and Randolph making that is spreading rapidly

**Outdoor Expansion** 

At least a good part of the expansion in outdoor drama is due to the audiences, who travel such distances and who will endure much to see an exciting production.

The tough audiences, who may be

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something of a secret ingredient for the success of these giant 75-150 member theatre companies, are certainly the reason that state governments in many areas of the nation have contributed directly to the costs of mounting and developing the plays. The heavy involvement in travel industry economics makes a well-written and professionallyproduced outdoor historical drama an asset to areas seeking gains in tourist travel stop-over. For instance, Kentucky has helped four outdoor historical drama projects, Ohio has helped two, and North Carolina has an agency that dir-

ectly supports outdoor and professional theatre production by state non-profit corporations.

State Aid

State aid has been important, too, as costs of amphitheatre and original play production have risen rapidly. Paul Green's new play, "The Lone Star," at Galveston. Texas, cost nearly \$2,250,000, while Allan Eckert's "Tecumseh," at Chillicothe, Ohio, cost over \$1,000,-000, and the new production of "Trace of Glory," set for Uniontown, Pennsylvania, will come to nearly \$2,000,000.

The tough audiences, which don't mind a little rain or snow, spend an average of \$20 per person in a party of 3.2 people, stay a day in the area, and are family groups on vacation.

"When does the second show start?" "Do I need a ticket for the baby?" "We brought a picnic!" "Have I seen the actors on tv?" and other such comments float through any boxoffice window, since about one-fourth of the audiences have not seen live performances before, and nearly eight out of ten groups have at least one child.

In the meantime, communities benefit and the managers and artists of the outdoor dramas are very much a part of the business and political life of their communities. At the same time, a variety of young performers in dance, music, and acting get a chance to step across the boundary between educational and professional theatre. These professionals not only act, but also teach and encourage, and from the outdoor drama ranks have come such performers as Goldie Hawn ("The Founders" and "The Common Glory"), Andy Griffith ("The Lost Colony"), and Louise Fletcher ("Unto These Hills").

Joe Layton ("George M" and 'Platinum''), director of "The Lost Colony" in recent years, says "The outdoors is wonderful. For a director it is a great challenge. You must use the wind and the sounds of nature, and a 180 degree playing space. You must use it all.

Fairbrother's New Post

Leroy Fairbrother, until recently the manager of the Roosevelt Hotel, N.Y., has been named manager of the Puerto Rico Sheraton Hotel.

The Sheraton is in the process of being acquired by Hotel Systems International, the new corporate name for the Realty Hotels which used to manage the Roosevelt, Biltmore and Barclay Hotels, N.Y. Stanley Cox Management currently manages the Roosevelt and Biltmore. The Barclay was recently acquired by Intercontinental Hotels, a Pan-Am subsid.

#### Vegas Reprise

(Continued from page 235)

10-day tribute, less than crowded one in-person Presley show. The rewards were minimal to exhibitors who peddled everything from replicas of Elvis' driver's license to ash trays to unused tix to his last, never-given show. Having paid \$2,500 a booth on the forecast of an attendance of 45,000, exhibitors blamed the \$15 fee established by Parker that fans had to pay to enter the exhibition.

Nevertheless, Vegas entertained directors anticipate a continuing market in Presleyana. In December, 1978 while the Fremont downtown offered Evan in an "Always Elvis" tribute, the Silver Slipper on the Strip presented "The Big El" show, featuring a look-alike and xeroxer in Larry Seth. Apparently, there is no end to the ghostly parade of Presley "clones."

Carol Bork has been named Columbia Records' associate east coast tour publicity director. She had been the diskery's tour publicity manager.

Lou Polenta has joined Infinity Records as accounting director. He had been associate marketing analysis director for CBS Records.



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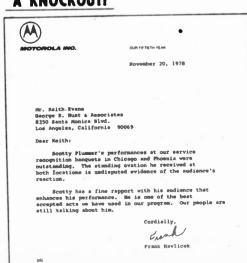
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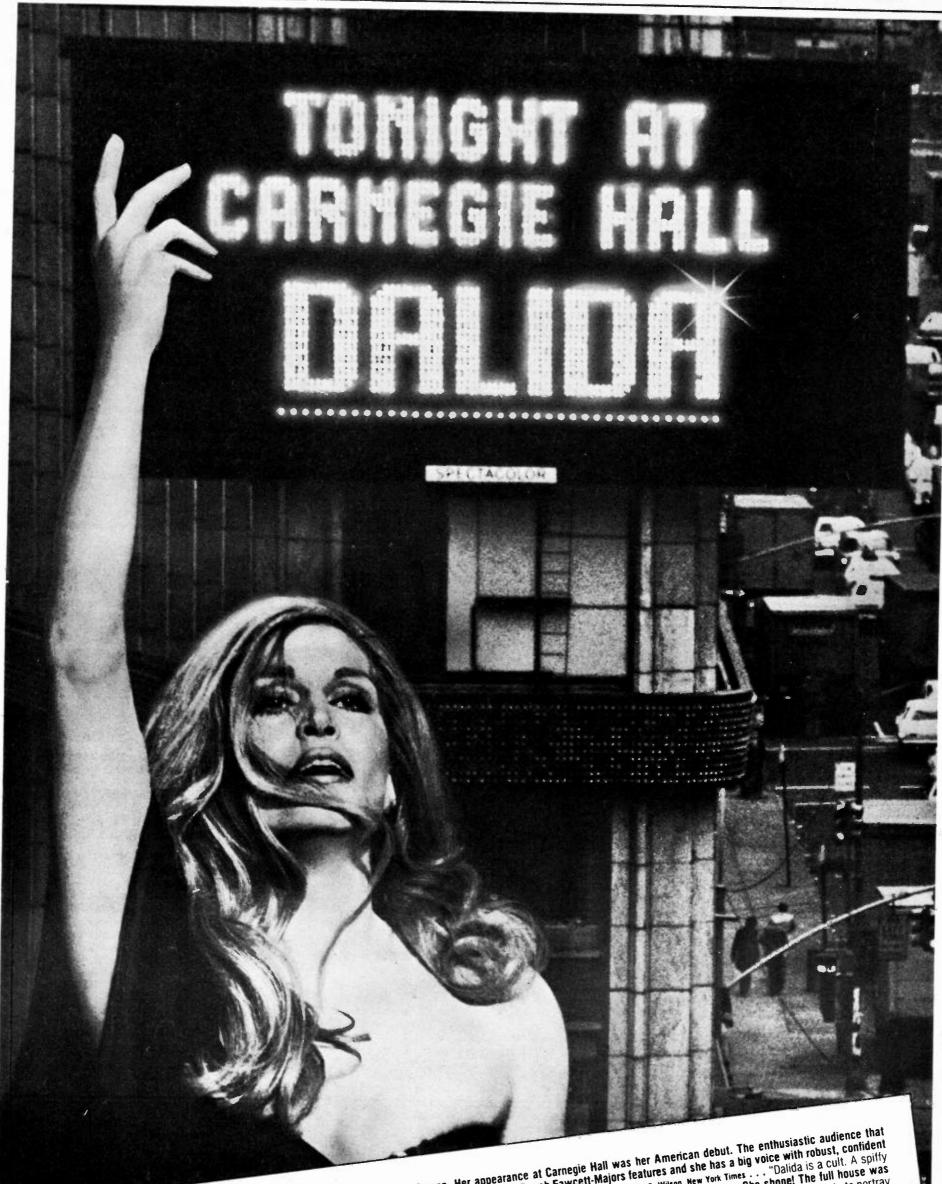
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With her all the way." — Is Mayer, New York Post. ... "Dalida is a fine addition to continental artists working the U.S.!" — Suzy, N.Y. Daily News.

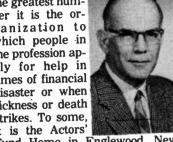
With her all the way." — Is Mayer, New York Post. ... "Dalida is a fine addition to continental artists working the U.S.!" — Suzy, N.Y. Daily News.

With her all the way." — Is Mayer, New York Post. ... "Dalida is a fine addition to continental to brilliant effect. Dalida is a fine addition to continental to brilliant effect. Dalida is a fine addition to continental to brilliant effect. Dalida is a fine addition to continental to brilliant effect. Dalida is a fine addition to continental continental continental continenta

## Beyond Sickness & Death Help, **Actors Fund Of America Is Fact** Archive, Memorabilia Depot

years short of a century, The Actors' Fund of America has come to for documents and artifacts of mean many things to many people.

Undoubtedly, for the greatest number it is the organization to which people in the profession apply for help in times of financial disaster or when sickness or death strikes. To some, it is the Actors'



Fund Home in Englewood, New Jersey where elderly theatre people whose careers have ended can live out their remaining years in comfort and security amid friends and gracious surroundings.

To others, The Actors' Fund primarily means the excitement and stress of an Actors' Fund Special Performance. These are the timehonored occasions when many of those currently engaged in a successful attraction must - in accordance with the terms of the basic agreement between Actors' Equity Assn. and The League of New York Theatres and Producers give an extra performance without compensation and thus raise money whereby The Fund can assis their less fortunate colleagues.

And then there are those whose major involvement revolves around The Actors' Fund Blood Banks, maintained in both the Greater New York and the Los Angels areas, so that members of the profession and their immediate families who are hospitalized and need blood, can have it supplied at no cost to the

On the other hand, it is very unlikely that The Fund is commonly though of as an "Archive"! Yet, it is quite astonishing how many people turn to The Fund for information about past theatre events or personalities and how frequently The Fund is able to supply it. This situation comes about largely because as decade after decade of The Fund's continuous operation piled up, willynilly, it became a repository for documents, pictures, playbills and data concerning its membership which included almost all of the theatre's most celebrated personalities as well as thousands who pursued professional careers over their lifetimes without ever having achieved fame. It also has happened - and still does - that some of those that The Fund has cared for in their latter years and are without immediate family, request burial by The Fund and direct that their earthly possessions go to The Fund. Often times such possessions are meager in number but of considerable historic significance.

#### **Career Souvenirs**

In years past it was generally true that the only effects of a deceased person that were thought worthy of preservation were jewelry or objects of precious metals, stones, china and so forth; in short, things having intrinsic value. Of course, in the case of very famous performers, such as Edwin Forrest or Edwin Booth, portraits, scrapbooks, costumes, stage props and personal mementos were not so cavalierly tossed away as happened with belongings of the lesser fry.

But it is also true that unless the deceased star had previously provided a suitable place for the memorabilia to be stored and/or displayed, as Booth did, the mementos would sooner or later be lost the Actors' fund Safe where it was to Lucinda by Helen Hayes.

Within a life-span now just three | track of. Indeed, it was not until the mid 1920's that public repositories American theatre history were established with the theatre and music collections of The Museum of the City of New York and The New York Public Library.

> Had it not been for the pioneering and proselytizing efforts of George Freedley — on behalf of the Public Library's theatre collection — and May Davenport Seymour - on behalf of the one at the Museum of the City of New York - these two extraordinary centers for theatre research would most probably never have existed and a vast quantity of invaluable theatre history would have been forever lost. But by their very existence they, and other centers around the country, have resolved the problem for many professionals as well as theatre "buffs" as to what to do with their accumulations of theatrical mementos. In addition, these institutions have lent a cachet to the acquiring of "theatre collectibles" and have thus taken many private collectors out of the category of being sentimental amateurs merely enjoying nostalgic reminders of their past theatre experiences. In some cases, these collectors have become acutely conscious of the monetary value of rare theatrical souvenirs.

#### Of Museum Quality

A few years ago The Actors' Fund found itself in a position somewhat similar to that of a private collector. It owned a number of rare items which were obviously of commercial value but were, at the same time, of museum quality and deserved to be housed somewhere where they would be carefully safeguarded but also where the public would have proper access to them. These were conditions which The Fund could not supply. An obvious choice would have been simply to present them to a museum. but, as a public charity The Fund also has an obligation to conserve its assets.

The course of action which was taken was basically determined by one item in The Fund's collection. This was a remarkable album of some 80 pages, exquisitely bound in leather and boxed in a beautifully made velvet and polished wood case. On each page was the autograph of some celebrated personage of the 19th century. Mostly their achievements had been in the theatre or music worlds; Wagner, Gounod, Booth, Bernhardt, Henry Irving, the de Reszkes, Melba and so on. But there were also the signatures of Thomas A. Edison, Benjamin Harrison; statesmen and other public figures. Stamped in gold on the album's cover were these words: "Autographs specially collected for Actors' Fund Fair, Madison Square Garden, May 2nd-7th, 1892." It was auctioned at the fair to the highest bidder. Unfortunately, there is no record of who bought it or

for how much. What is known is that during the 1930's David Belasco acquired it, had some contemporary notables add their signatures — Ina Claire, Helen Hayes, Katharine Cornell, the Lunts and others of equal rank and sent it to Daniel Frohman, then President of The Fund, to be sold again. He surmised that it was considerably more valuable in 1931 than in 1892. But Mr. Frohman apparently didn't agree that the depression years were a favorable time to dispose of it. So he put it in

America" brought it, and quite a few other treasures that had been gathering dust, to the light of day.

Then the time was though to be ripe to follow David Belasco's advice. So, with The Actors' fund collection as a nucleus, a drive was instituted to solicit sufficient theatrical memorabilia of enough potential worth to interest Sotheby Parke Bernet in holding an auction for the benefit of The Fund. An auction committee, under the chairmanship of Nedda Harrigan Logan, succeeded so well that in April of 1973 the auction resulted in net revenue to The Fund of more than \$43,000.

#### Theatrical Attics

The widespread publicity generated by the auction also generated a good deal of cleaning out of 'theatrical attics" and consequent donations to The Fund. This brought about further soliciting of "merchandise" which, in turn, eventuated in two short term bazaars one in the Fall of 1974 and another in the Spring of 1976. Each of these events was successful but they set people to pondering whether the amount of energy that had to go into organizing these sales of a few days duration in donated space (such as Sardi's Belasco Room for the 1974 bazaar and at Pub Theatrical in 1976) wasn't disproportionate to the revenue returned. Beatrice Straight, a Fund Trustee who had chaired the 1976 bazaar, became an ardent proponent for the idea of The Fund's setting up a permanent shop which would sell theatrical memorabilia and other suitable donated merchandise. When space at 210 West 44th Street became available and it was found that a short-term lease could be reasonably negotiated, The Fund's Trustees authorized the establishment of THE AC-TORS' FUND BAZAAR on an experimental basis. Since the major museums in New York, and its great Public Library all have 'fund-raising shops'' selling articles related to their collections, it didn't seem that far-fetched for The Fund to have its own shop. So, in late April of 1977, The Bazaar was launched.

#### 'Collectibles'

A current review of some of the more unusual "collectibles" among the wares offered for sale at The Actors' Fund Bazaar are the follow-

Slippers donated by Lillian Gish and worn by her in "Way Down East" and a Spanish Comb worn by her sister Dorothy Gish in a 1922 silent picture called "The Bright Shawl"; A framed playbill of the Theatre Guild's production of "Caprice" autographed by Alfred Lunt, Lynn Fontanne and Douglass Mont-

Also an Angus McBean camera portrait of Richard Burton as Prince Hal — signed by McBean; Two pairs of silk stockings that were Lillian Russell's: An oil painting by Zero Mostel donated by producer Claire Nichtern; Shoes worn by Geraldine Farrar as "Carmen"; A handkerchief that was Sir Henry Irving's; A doublefaced Cartier desk clock inscribed by Raymond Massey to the Directors of Theatre Inc. and presented to them in June, 1946 at the final performance of "Pygmalion" in which he co-starred with Gertrude Lawrence; A number of things donated by Howard and Lucinda Ballard Dietz including a monogrammed Sulka scarf given to Howard by Clifton Webb on the opening night of "The Little Show," gold men's garters given him "reluctantly" by George Kaufman, a gold pencil from Sir Rudolf Bing when Dietz did the English version of "die Fledermaus" for the Metropolitan Opera and a gold mesh evening bag given

## pretty well forgotten until research on "A History of the Actors' Fund of Paris Has Busy Legit Season; List 99 Theatres Operating; Flops Are Quickly Replaced

By THOMAS QUINN CURTISS

Paris.

ian theatres this season. The week-ly entertainment guide, "Pari-in animal masks. scope," lists 99 legit productions. Some are in repertory, but over 70 playhouses are now in operation.

During the season few of them are dark for long. When a play flops, another, new or a revival, is rushed in as a replacement. Flops continue for a stipulated 30 performances, as casts must be paid in full for a minimum three-week engagements. Instant closings are almost unknown.

Several new native plays have struck gold since last September. Françoise Dorin's "Le Tout Pour Le Tout" ("All or Nothing"), tailored for film star Michele Morgan's legit debut, is a sellout at the Palais-Royal. A shaky vehicle in itself, it has been sturdy enough to serve the actress for a personal triumph, with Pierre Mondy and Jean-Pierre Bouvier in support.

#### 'Hunchback' Circus

Robert Hossein's circus-like spectacle version of Victor Hugo's novel, "Hunchback of Dame," has drawn such audiences "Hunchback of Notre to the 5,000-seat Palais des Sports stadium that its run has been prolonged into January. A new Pierre Barillet-Jean-Pierre Gredy com-edy, "Le Prefere," written for the ex-Comedie-Francaise leading man, Jean Piat, has survived a mixed press at the Madeleine and is set for the balance of the season. It will probably tour subsequently.

Jean Anouilh's latest, "La Cul-otte" ("The Drawers") at the Atelier, also drew yes-no reviews, and is now on an even keel. Jean-Pierre Marielle, a film comic, stars in the futuristic fantasy depicting the horrors that await males when women's lib seizes dictatorial powers. The play is sketchy, almost in revue black-out form, but contains bright, sharp caricatures.

#### 'Bubbling Brown Sugar'

"Bubbling Brown Sugar," a Parisian edition, in English, of the Broadway musical, is the season's smash and two huge operetta houses have imports with Lehar's "Land of Smiles," at the Mogador, and Lehar's "Christmas Roses." at the Chatelet.

Of the straight offerings of foreign sources, the biggest hit is "Le Pont Japonais," a Barillet-Gredy adaptation of the Leonard Spigelgass comedy, "A Majority of One," starring Jacqueline Maillan, at Antoine.
J.B. Priestley's "Mr. Kettle and Mrs. Moon," in a French version by Maurice Kurtz, is bieng done at Theatre-en-Rond, with Henri

Robert Hirsch, a former Comedie-Franchiase star, is in "Les Papas Naissent dans les Armoires' "Fathers are Born in the Cupboard"), a slapstick farce based on an Italian original, at the Michodiere. Two fine actors, Jacques Dufilho and Georges Wilson, play aged railroad station hands in "Les Aiguilleurs," taken from Brian Pheln's Irish play, "Signalman's Apprentice," at the L'Oeuvre. Also. there are English-origin mystery plays, "Le Cauchemar de Bella Manningham" ("Nightmare of Bella Manningham'') at the Marigny, and "Crime a la Clef" ("Key Crime"), at the Theatre Tristan Bernard.

"Peines de Coeur d'une Chatte asse, continues as big legit draw. A Charleston, S.C., Chicago, Clevefairytale spectacle about a Victor- land, Norfolk and Richmond.

lian cat's experiences, it is per-There is ample activity in Paris- formed by an Argentine company,

Paul Meurisse, a popular legit star, has successfully revived the Sacha Guitry comedy, "Mon Pere Avait Raison" ("My Father Was Right"), at the Theatre des Arts. Loleh Bellon, actress-author of "Thursday Women," a success of two seasons ago, has a new play at the Mathurins, "Changement a Vue" ("Stage Change in Full View"), set backstage during a per-formance of "Hamlet," in which she undertakes a small role.

A revival of Marcel Achard's 'Patate," which attained a sevenyear run on its original showing, folded after three months at the Saint-Georges. It has been replaced by "Attention Fragile" ("Handle with Care"), a French adaptation of an American show with a two-performer cast. The pair are auditioning with song, dance and chatter for an absentee impresario. This miniature revue, with Anny Duperey and Bernard Giraudeau, has pleased the critics and is pleasing the public.

#### Barrault's 'Zadig'

Jean-Louis Barrault's season at the Theatre d'Orsay has as centerpiece a dramatization of Voltaire's oriental fantasy-satire, "Zadig," in a handsome staging with the actorproducer in five different roles. Also in the d'Orsay rep are an adaptation of an American film, "Harold and Maude," with Madeleine Renaud in the Ruth Gordon part, and revival of Ionesco's "Rhinoceros." In the theatre's studio salle, a Baudelaire recital alternates with a Samuel Beckett monolog, "The Depopula-

One-man shows are also popular,. with Coluche, rotund comic, echoing common-man's opinions; Bernard Haller, a skillful fantasist, in a collection of skits at the Salle Gemier; Guy Bedos in his sketches, moving from the Bobino to the Comedie des Champs-Elysees, and the mime star, Marcel Marceau, with Pierre Verry, in his program at the Porte Saint-Martin.

The Comedie-Francaise rep includes new productions of Pirandello's "Six Characters," and the Feydeau farce, "A Flea in Her Ear." At the Theatre de la Ville, Jean Mercure has given Shaw's ''Heartbreak House'' a lavish production with spectacular scenery. The star plays the retired sea captain and Jean-Pierre Aumont is in support as a self-centered dandy. Rufus, screen funnyman, is trying his luck as dramatic actor in revival of the Albert Camus drama, 'Caligula,'' at the Theatre de Boulogne-Billancourt.

#### WI 19 HC E... Maduki s U.S. Encore

Two productions not previously seen in the U.S. will mark the return of the Grand Kabuki to the Beacon Theatre, N.Y.

Double bill of "Renjishi (Double Lion Dance)" and "Shunkan (The Priest Shunkan)" is skedded for the Feb. 6-18 stand.

Grand Kabuki will also play the Kennedy Centre, Washington, and the Shriner Auditorium, Los Angeles, during its American visit.

Video Music Inc.'s "Leonard Bernstein Conducts" now in more Anglaise" ("Heartbreaks of an English Cat"), at the Montparning stations in Atlanta, Baltimore,

## Move Over, Shelley & Keats; **Enter Tin Pan Alley Poets**

By HARRY GOLDEN

Tin Pan Alley said it before Freud:

I want a girl just like the girl that married dear old dad.

I've got you under my skin.

Did you ever see a dream walking?

I'll see you in my dreams.

When I grow too old to dream.

I'm forever blowing bubbles.

And that most gnawing of all fears that has sent so many men to the couch of the analyst:

I wonder who's kissing her now?

There was an entire era of great songs from 1900 to 1912; it was the day of the music hall; no radio, television, or automobile; and comic books were not yet important. There was Girard's great song: "Sweet Adeline, My Adeline.

The great political song was written by Theodore Metz. Whenever Theodore Roosevelt appeared, the band blared forth: "There'll be a hot time in the old town tonight

And how about the immortal lines:

Many a heart is aching, if you could read them all,

Many the hopes that have vanished, after the ball.

Man began to sing even before he scratched his ideas on stone. Every man has "a song" — "our song," the lovers call it, but it goes much deeper in our consciousness. You hear a song and it recon-

The everlasting popularity of many of our hit tunes is based on this nostalgia. Man's greatest of all possessions, memory, makes songs live for generations.

You will find in this song culture a continuing commentary on our lives, our loves, our aspirations, our hopes for the future.

A thousand novels were wrapped up in one song title: "There's a Broken Heart for Every Light on Broadway." It brings back memories. It establishes the time, the place, the hour; indeed, the very

And so, as we sing, "Mary is a grand old name," and "Daisy, Daisy," the poet Bayard Taylor has already explained: "Each heart recalled a different name, but they all sang Annie Laurie."

Maxwellton's braes are bonnie Where early fa's the dew And 'twas there that Annie Laurie Gave me her promise true.

## 'Ain't Misbehavin',' Broadway Hit, Gem In Theatre Club Diadem; **Draws Ford Foundation Subsidy**

The past five years or so have given five-week runs in a 155-seat seen explosive growth in New York's off-off-Broadway legit orbit, to the point where there are currently about 200 continuing institutions of sharply varying size, esthetic philosophy and quality. Among the most successful and professionally attuned is the Manhattan Theatre Club, a multi-theatre complex on Manhattan's upper East Side, which has spawned several shows which moved on for commercial runs, notably the hit Fats Waller revue, "Ain't Misbehavin'," now in its 35th week at Broadway's Longacre Theatre.

A quick statistical summary reflects the Manhattan Theatre Club's rapid expansion. Although it was founded in 1970 by a group of nontheatrical businessmen who wished to upgrade the neighborhood's cultural tone, the Manhattan didn't begin to have trade impact until the 1972-73 season, the first under the fulltime administration of Lynne lility," says Meadow, "But it means Meadow, a feisty young Yale that a major foundation looked at us Drama School grad who continues and said 'They'll be around for five as the organization's artistic director and prime mover. In Meadow's debut season, the Manhattan had a budget of \$125,000, four paid staffers and no subscribers. The Club offered no full productions, just a series of readings and workshops. None ran more than 12 performances, in accordance with Equity's Showcase Code.

#### **Budget Now 715G**

Its budget for the current 1978-79 season is \$715,000 and the staff has grown to 24. The organization now offers three distinct seasonal series of heavily-subscribed productions: a "Downstage" program in which plays are fully mounted under an off-Broadway Equity contract and

theatre; an "Upstage" series of workshop productions which receive 20 performances each with professional actors, directors and designers; and the "cabaret" series of revues which give 28-performance runs in a 65-seat room under a special Equity contract. (The latter was the birthplace of "Ain't Misbehavin'.'')

Further evidence of Manhattan Theatre Club's solidification is offered by the receipt last year of a \$230,000 five-year grant from the Ford Foundation for operating funds, a cash reserve and incentive in raising matching funds. Although the org's gap between income and expenses is expected to be about \$400,000 for this season, requiring substantial fundraising, the Ford grant is an important development in the group's history.

Foundations, Ahoy

"It doesn't provide total stabyears.' It's a major stamp of institutional viability.

Other subsidy has grown proportionately. The New York State Council on the Arts, a key funding source for the off-off-Broadway movement, dispensed \$19,000 to MTC in the 1972-73 season. This year's NYSCA grant is \$94,000, spread over various programs. The National Endowment for the Arts' first largesse, in 1973-74, was just \$5,000, but NEA coin has increased steadily, to this year's \$50,000 grant.

The chief factor in the Manhattan Theatre Club's increasing accumulation of subsidy and professional respect has been the rela-

(Continued on page 268)

**OFF-OFF BROADWAY** 

## 32 Principal Mini-Sites Among 200; 'Improving'

By no means all of New York's 200-odd off-off-Broadway legit Theatre, 420 W. 42d St. One of the incompanies consistently achieve habitants of the new "Theatre Row" even passable levels of perforence enclave on far west 42d St. Works mance. But in the past few years the field has improved markedly in English. Among the best of the quality of script selection, acting, directing and design. The number of commercial moveovers has been steadily on the rise, bringing intensified trade scrutiny to the garage-and-garret legit circuit.

The Manhattan Theatre Club, profiled in another story in this special issue of Variety, is an instance of how an off-off operation can grow and flourish. There follows herewith an admittedly arbitrary roundup of some three dozen other noteworthy off-off-Broadway theatre groups, those most likely to repay trade curiosity. To repeat, the list is not comprehensive. More detailed data about the highly eclectic OOB area is available from the Off-Off-Broadway Assn., the nonprofitfunded service organization to which most of the significant companies belong, and the Theatre Development Fund, which administers a voucher program of lowprice admission slips to OOB shows.

Afro-American Total Theatre. Richard Allen Center, 44 W. 63rd St. One of several black-oriented companies, the Afro-American emphasizes musical performances and has demonstrated talent in the past.

Amas Repertory Co., 1 E. 104th St. Birthplace of "Bubbling Brown Sugar," Amas has shown imagination in reviving black musical theatre. Headed by actress Rosetta LeNoire.

Circle Repertory Co., 99 Seventh Ave. South. Circle originated "The Hot L Baltimore" and "Knock, Knock," among other commercial transfers. Specializes in new plays, generally naturalistic. The level of acting and direction here is above the OOB norm. The company maintains a playwrights-in-residence program. Artistic director Marshall Mason and star playwright Lanford Wilson are two pioneers of the OOB movement.

Colonnades Theatre Lab, 428 Lafayette St. Its production last season of the Russian Mikhail Bulgakov's "Moliere In Spite of Himself" was received with enthusiasm and has been optioned for Broadway. An artistically ambitious company with high standards.

CSC Repertory, 136 E. 13th St. A veteran OOB troupe and one of the few devoted to classical revivals. Ambitious interpretations of Shakespeare are its most common fare. Has lately attracted a number of prominent actors who don't normally work in off-off-Broadway shows.

Cubiculo, 414 W. 51st St. One of several multi-theatre complexes in the OOB movement, Cubiculo of fers a full season of new plays.

Ensemble Studio Theatre, 549 W. 52nd St. Another multiple theatre operation, EST operates with a full season-round membership of actors, playwrights and designers. Some of the best acting among OOB theatres can be seen here. Choice of scripts is consistently intelligent.

Hudson Guild Theatre, 441 W. 26th St. Its production of last season's "Da," which moved on to Broadway success and a Tony Award, confirmed this theatre's reputation. This season's opener, "On Golden Pond," is also absent from the stage. Broadway-bound. Specializes in conventionally formed plays of literary merit.

enclave on far west 42d St. Works are performed in Spanish and in growing number of Hispanic-American companies.

Interart Theatre, 549 W. 52d St. The most prominent of the women's legit collectives, Interart has a full season of femme-oriented material and mixes conventional plays with 'performance theatre.

Impossible Ragtime Theatre, 120 W. 28th St. Company says it's "based on the belief that art and entertainment are not incompatible." Specializes in revivals of comedies and thrillers.

Jean Cocteau Repertory, 330 Bowery. Revials of offbeat classics (e.g. Corneille's "The Cid") are the norm here. Jean Cocteau was one of the earliest OOB troupes to set up

Joseph Jefferson Theatre Co., 1 E. 29th St. Jefferson has shown imagination in its choice of plays for revival, e.g. the William Gillette farce, "Too Much Johnson," and also presents original scripts. Its standards are reliable.

La Mama Experimental Theatre Club, 74A E. 4th St. A seminal OOB institution which has earned a niche in legit annals for its consistently high quality experimental productions. Particularly hospitable to foreign talent such as the Rumanian director Andrei Serban. Technically innovative productions are usual here.

Lion Theatre Co., 422 W. 42d St. Another "Theatre Row" stalwart, Lion is gaining a reputation for imaginatively conceived ensemble work such as last season's "K, variations of Kafka, or this season's 'Music Hall Sidelights,'' apres Colette.

Mabou Mines, c/o New York Shakespeare Festival, 425 Lafayette St. This visually oriented experimental troupe is tightly disciplined and esthetically austere. Offers technically brilliant productions of such as Samuel Beckett. Among the most respected OOB companies ex-

New Federal Theatre, c/o Henry Street Settlement, 466 Grand St. An enterprising black producing company. New Federal has forged a mutually advantageous link with Joseph Papp's N.Y. Shakespeare Fest, to which the former's productions of "For Colored Girls..." and "The Taking of Miss Janie" were transferred. Offers a full season of black plays and musicals, generally of high calibre

New York Shakespeare Festival, 425 Lafayette St. The NYSF's OOB involvement is in its numerous workshop productions. the norm of most showcase offerings. Major talent usually at work here. Reflects Joseph Papp's commitment to serious new plays.

Ontological-Hysterical Theatre, 491 Broadway. Ferociously avantgarde company developed by Richard Foreman, whom Papp recruited to stage "Threepenny Opera" during his final season at Lincoln Center. A dissatisfaction with conventional modes of perception is at the heart of Foreman's work which deliberately attempts to disorient the audience but is often fascinating. Iron discipline is never

The Performance Group, 33 Wooster St. Another pioneer experimental company, probably best

INTAR Hispanic-American known for its often-nude "Diony-heatre, 420 W. 42d St. One of the inclastic, often provocative, sometimes dull

> Playwrights Horizons, 416 W. 42d St. Showcase productions of new plays, several of which have blossomed into commercial flowers. "Vanities," "Gemini" and 'Kennedy's Children." A wellorganized operation, also maintains a theatre in Queens where more elaborate revivals are presented.

Puerto Rican Traveling Theatre, 304 W. 47th St. Offers bilingual productions of worthwhile new plays by Puerto Rican and other Hispanic writers.

Quaigh Theatre, 108 W. 43d St. This midtown troupe has earned strong reviews with some thoughtful revivals, e.g. Elmer Rice's "Counsellor-at-Law," and also offers a series of one-acts during the lunch hour.

Ridiculous Theatrical Co., 1 Sheridan Sq. Camp comedy sendups of show biz mythologies are the Ridiculous's stock in trade. Playwright-director Charles Ludlam has also rewritten "Camille," 'Hamlet'' and other classics to suit the company's distinctive lunatic style. Genuine originals, Ludlam and his troupe are also among the Onlie Begetters of the OOB move-

Soho Rep, 19 Mercer St. A relatively new arrival, Soho Rep concentrates on classic revivals.

Theatre Genesis, Second Ave. at 10th St. Genesis is another of the movement's first settlers, and had a wide influence with its productions of such major OOB writers as Sam Shepard, Jeff Weiss, Murray Mednick, et. al. Still among the most artistically adventurous orgs on the scene.

Theatre of the Open Eye, 316 E. 88th St. Specializes in "total theatre" projects involving close collaboration of all legit disciplines. Scored earlier this season with a nifty production of choreographer Jean Erdman's "Coach with the Six Insides," an attempt to harness Joyce's "Finnegan's Wake.

Theatre of the Riverside Church. Riverside Drive & 120th St. Miguel Pinero's "Short Eyes" started here and was then picked up for wider exposure by Joseph Papp. The company housed the pre-Broadway tryout of "A Broadway Musical" early this season.

Theatre Off Park, 28 E. 35th St. Presents a mixed bag of revivals and new works. Its most successful undertaking thus far was an early version of "Eubie," the Eubie Blake \_anthology current on Broadway.

Urban Arts Corps., 26 W. 20th St. Artistic director Vinnette Carroll has developed such longrunning hits as "Don't Bother Me, I Can't Cope" and "Your Arms Too Short to Box With God." Black musicals are the most common fare, and the standards are high.

WPA Theatre, 138 Fifth Ave. Another pioneer OOB outfit, WPA has a good eye for new scripts, leans toward naturalistic material.

Jeff Cook and John Petrie have been named regional promotion directors for Arista Records, former for the south and Petrie for the midwest. Cook had been Arista's local promotion & marketing representative in Denver, while Petrie had been in the Chicago Daily News' editorial department.

By LIVINGSTON L. BIDDLE JR. 🛶

(Chairman, National Endowment for the Arts)

Washington.

three key concepts for the future: "unity," "quality," and "access."

Through unity we must firmly establish an expression of priority for mitted to having as many panelists programs, and for intergovernthe arts and "get our act together" as artists, administrators, patrons and appreciators — to achieve our potential strength and maintain our current momentums. In quality, we must adhere to the highest standards of excellence and, through access make the best of the arts available to the largest numbers of people.

This is not going to be easy Agency budgets at all levels of government are being pared to reduce the overall budget deficit to combat inflation.

The pressures to hold down spending are intense. Those of us committed to the arts and involved in helping develop the creative process, have our work cut out for us. We must be able to demonstrate as never before that we are spending the taxpayer's money wisely and efficiently.

To these ends we have made some major and far-reaching changes at the Endowment.

#### UNITY

The first element in that spirit of unity is the nature of the Endowment's relations with the state and local arts agencies. Our relations with these important arts organizations have sometimes had more valleys than peaks.

But this year we began an effort to develop a newly-constituted Federal-State Partnership Program in cooperation with the state and community arts agencies. To increase communication and to strengthen the relationship between the Arts chance a superior talent will Endowment and these closely-related agencies, I created the new post of deputy chairman for Intergovernmental Activities

A second, and equally important element of unity involves the Endowment's relations with the private sector. The Endowment's role and to begin by broadening the acand that of the federal government is that of a "junior partner" in the arts. The major sources of financial support for the arts -- in keeping with our legislative mandate-is in the non-federal sector. Private support is essential. It must need to make the arts more widely value increase. At the federal and state levels we must work together to encourage its growth.

We are also working within the Endowment to create a better understanding of needs and priorities. This year, for the first time, we opened up our budget hearings so that each arts program could hear and question the budget requests of other disciplines; and I think those who participated learned from the requirements and problems of their

Our goal for unity is better cooperation and communication with the related government agencies. with the arts community and with the vast number of Americans who enjoy and participate in, the arts.

#### QUALITY

One of the first actions I took as chairman of the Endowment was to remove the ceiling on grants of all of its arts programs, leaving the matter in the hands of the program advisory panels. The test all applicants must meet for Endowment support thus became one of quality.

It is not reasonable to dilute the quality of an extraordinary project

| support. Because judgment of qual- | available. When I became Chairman of the ity is so difficult, we rely heavi-National Endowment for the Arts in ly on our panels of acknowledged November of 1977, I decided on arts experts from the private sector for review of applications and guidance on policy.

In the coming year we are comand program evaluators as possible make on-site visits to applicants. Judgments should not be made on merits of a written form or based on anything other than informed opinion. It is our responpanelists with all the information needed to make sound, often difficult decisions based on quality.

The panel operations are also being revised to improve quality of the decision-making process through better management of their enormous work load.

#### **ACCESS**

Sometime during the past year, I recall reading an article suggesting that I was given to spreading jam too thinly on my toast. I think what the writer was trying to say is namely, that federal funds for the arts are too limited to be spread very far without being wasted

I prefer the wisdom of Congressman Clarence Long. "I never met a farmer," he said, "who didn't know that if you want to make the crops grow, you've got to spread the fertilizer over the whole field and not just pile it in one corner.

I have a great difficulty in accepting a formula that suggests an inverse ratio between quality and availability in the arts. I would think it is just the other way around.

The more talented artists produce, the greater the likelihood that something of merit will be created. The larger the pool from which the artists are drawn, the greater the emerge. The larger and more discerning an audience is, the greater the incentive is to the artist to create a work of the richest texture and profoundest significance.

We are engaged in a major effort to expand the availability of the arts cess to the Endowment.

That effort is dependent to a great extent on the continued growth of the Endowment's budget. Mrs. Mondale was most helpful last year

One means of providing better access was implemented during the year through a major reorganization of the Endowment under a management team of three deputies - for policy and planning, for mental affairs - to work directly with the chairman.

The Endowment's impressive growth had made the old management structure outmoded and created potential bottlenecks in the sibility to equip the Endowment flow of needed decisions. The new system is designed to improve communication both within the Endowment and without, to the constituencies it serves.

Shortly after the reorganization, I announced a policy of rotation for senior program directors. It seemed important to me that the leadership of the Endowment should not be static or based on concepts of irreplaceability. The policy was simple. It was not intended to reflect on those who have served so well, rather it was designed to increase access and input from the field. Five new program directors have been appointed and three more will be announced early in the year.

In addition to the organizational changes, we have begun to meet some long overdue needs in the realms of uniquely American art forms. In this regard, we have given full program status to folk arts and are working to strengthen the jazz category within the Endowment's music program. We also established a new, opera/musical theatre program to provide support for that art form which has a lasting luster in the history of American theatrical development.

#### THE FUTURE

We are now in the process of putting together a long-range plan for the Endowment.

It clearly states the Endowment's role in fostering excellence and creativity in the arts and in making that creativity and excellence available to everyone, taking into full account the wide spectrum of our cultural diversity as a nation.

The arts are of intrinsic value to us all; and government in a democracy has a fundamental responin assisting us to get the money we sibility to enhance and develop that

## Vancouver's 'Avant-Garde' Now Bleeding From Ottawa Cuts By JACK AMMON

ticularly Vancouver, has reached a Canada, a curtailment of subsidy and error. fairly high peak of "profession- by no means reflected in the vast taking into account both professional and semi-professional legit houses. Collectively these attract a varied patronage. Some of the houses, of course, as in New York, Chicago and other large cities are renovated halls, and at least one church. Environment does not inhibit the talent that nightly, weekly, and experimentally perform

Canadian culture, if it can be termed such, is "flowering," at least as to individual talents manifest among ardent young thespians. All alas are under-paid, and overworked. Enthusiasm is the essential fact.

Recently the Federal Govern-

Vancouver, B.C. | many think, short-sighted blow at Theatre in British Columbia par- the cultural burgeoning throughout depends on a slow process of trial sidies issued tries such as the Canadian Pacific Railroad, or to oil companies probing for liquid gold.

#### Art Also Ran

This disdain of artistic aspirations is but one of many disappointing aspects of the present Federal administration whose policies a decade ago shot like a meteor across the Canadian sky, creating new opportunities for plays and players.

Yet theatre often flourishes in times of hardship, while writers, perhaps warming their hands at the "flaming injustices" around them, provide the vehicle for their starving, or at least lean-fed colleagues by imposing an arbitrary limit on ment in Ottawa dealt a cruel and, in the theatre. Not the least of these experimentation. They will un-

## **London Long Runs**

#### (WEST END PRODUCTIONS)

(As of Dec. 31, 1978)

Designations: (P) Play, (M) Musical, (MB) Multiple-Bill, (Rev) Revival, (\*) Show is still running. Variety shows and non-West End produc-

tions are not included.	10.050/#\
Mousetrap (P)	. 10,850(*)
Oh Calcutta (M)	3,310( /
No Sov Please We're British (P)	3,140(*)
Jesus Christ Superstar (M)	2,724(*)
Oliver (M) There's a Girl in My Soup (P)	2,618
There's a Girl in My Soup (P)	2,547
Pyiama Tops (P)	2,400
The Sound of Music (M)	2,300
Sleuth (P)	2,359
Salad Days (M)	2,283
My Fair Lady (M)	2,281
Chu-Chin-Chow (M)	2,238
Charlie Girl (M)	2,202
The Roy Friend (M)	2,084
Canterbury Tales (M)	2,080
Roping-Roping (P)	2,035
Fiddler on the Roof (M)	2,030
Rlithe Spirit (P)	1,997
Hair (M)	1,997
Worm's Eve View (P) (Rev)	1,745
Me and My Girl (M)	1,646
Reluctant Heroes (P)	1,610
Seconds Over Sorrento (P)	1,551
Oklahoma (M)	1,543
Irma La Douce (M)	1,512
Fauns (P)	1,482
Dest Pot (P)	1,475
Charley's Aunt (P)	1,400
The Reggar's Opera (M)	1,463
The Secretary Bird (P)	1,463
Murder at the Vicarage (P)	1,432(*)
Cincola Courson (D)	1.404
Our Boys (P)	1,362
The Maid of the Mountains (M)	1,002
Arsenic and Old Lace (P)	1,337
The Farmer's Wife (P)	1,329
Apple Get Vour Gun (M)	1,304
Ipi Tombi (M)	1,301(*)
The Little Hut (P)	1,261
A Little Bit of Fluff (P)	1,241
Spring and Port Wine (M)	1 <b>,23</b> 6
Sailor Reware (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
Rip-off (M)	1,056(*)
Romance (P)	1,049
Chorus Line (M)	1,043(*)
West Side Story (M)	1,040
French Without Tears (P)	1,039
Otherwise Engaged (P)	1,029
The Man Most Likely (P) (Rev)	1,023
Perchance to Dream (M)	1,022
Beyond the Fringe (M)	1,016
Roar Like A Dove (P)	1,007
The Wind and the Rain (P)	1,001
	bassand tha

must be The New Play Centre, of | doubtedly continue even beyond the which Pamela Hawthorn is managing director. It was formed in 1970, dedicated solely to the B.C. play. Started as a part time reading service it has become a fully professional body of people dedicated to native drama. It's philosophy is basically educational, slanted toward the eventual day of a Canadian's national theatre. Such often

#### Cone and Rosen

New Play Centre has assisted playwrights such as Thomas Cone, ("The Organizer," "Cubistique") and Sheldon Rosen, with seven produced stage plays, (including "Love Mouse," and "Meyer's Room,") as well as publication in "A Collection of Canadian Plays," and "West Coast Plays," and has also been produced in New York by Circle Repertory Co., an off-Broadway group.

#### **Poverty Not Terminal?**

In the halcyon days now apparently drawing to a close for actors and writers alike, many of the young players, while not basking in oil production subsidies, have managed to maintain their training and

belt tightening process, since poverty has ever been the name of the game hereabouts.

Much dead wood, managerially, as well as artistically, will probably be starved out, or shown up for inept-operation as frustrated writers, and players work out their forthcoming grievances.

The legitimate play scene involves many shades of experimentation, from the bizarre to banal. Vancouver East Cultural Centre indulges in everything, including dance, film, gallery, music and The Green Thumb Players. They opened this year with a series of Children's Plays based on Japanese folk tales.

The Arts Club, Vancouver's little Theatre In The Round, (approx 150 seats), has been a winner. Bill Millerd, starting as a stage manager soon took over the diminutive house and, guided by the success accorded Somerset Maugham's "The Circle" a venture which broke the "avant-garde" and "underground" choices dominance.

'Put Them All Together," by Anne Commire is set for Jan. 26-Feb. 11 at the McCarter Theatre, Princeton.

# UNAUTHORIZED PROGRAM NOTES: For Lincoln Center, Manhattan

Architect's After-Thought

Patrons approaching Lincoln Center For The Performing Arts on foot are warned to step lively when crossing the speedway for outbound taxicabs and limousines.

**Cultural Site Etiquette** 

At the Met Opera it is not necessary to stand when the Austrian chandeliers rise; or (2) at the N.Y. State Theatre as Julius Rudel, also Austrian, emerges from the musicians' pinochle parlor; and (3) at the Vivian Beaumont on opening nights the booing of the play director should await the departure of the drama critics.

#### Lost and Found

The National Endowment For The Arts will match dollar for dollar the contents of any unclaimed wallets or money belts, or the redeemable value of lost tiaras.

**Competition In the Audience** 

Music lovers (operatic or orchestral) with chronic catarrh should know that no cough drops or nasal sprays are stocked by Lincoln Center conces-

#### Renaissance Man Observation Deck

Because so many of our culture clients keep asking us to point out Renaissance Men, on the payroll of the Center, we are converting the old birdwatching platform into a Renaissance Man Observation Deck, open every sunset. Patrons are advised to bring their own binoculars.

#### Opera Fumbles & Foibles Recalled; Stagehands Forsake Pinochle By FRED KIRBY DOCCOMMENDED

be loaded with stories, some humorous, some serious, some legendary, associated with this grandiose combination of music and theatre. Some stories date back to the composers. Scores still revolve about Gaetano Donizetti, whose facility in creation of tuneful operas fullfills the term prolific. More than 60 works have been found and Donizetti also had time to be a leading operatic conductor, having led the world premieres of Vincenzo Bellini works, among others. Told it took Gioacchino Rossini 13 whole days to compose his comic masterpiece. "The Barber of Seville," Donizetti's response was, "What do you expect? Rossini is a notoriously lazy man.'

When Enrico Caruso sang for Giacomo Puccini before appearing in a performance of the latter's "La Boheme," not the premiere, the composer was supposed to have remarked, "Who sent you to me, God!

Another Italian composer, Francesco Cilea, a notorious drinker and carouser, was once locked in his room so he could complete an opera in time for its world premiere, otherwise in danger.

#### **Bruised, Not Notes**

Stories of show-must-go-on performers abound. Several years ago, Ellen Faull fell in the second act of "Madama Butterfly" with the New York City Opera Co., but didn't miss a note. Also, in a title role, basso Jer-"Don Giovanni," but also continued without missing a note.

A more serious Met mishap occurred in the second act of a "Tales coat of Dappertutto caught on the earring of Martha Lipton, playing aid kit. Giulietta, and tore it off, part of the contralto's ear going with it. She finished the act, but was in a state of shock backstage.

Another Met mishap occurred during a broadcast of "Carmen." when Rise Stevens was heard by ped out to a balcony used in another those near the stage to exclaim in English when she was flung down by Don Jose (Giuseppe di Stefano) played the title role, while stagein the third act. Stevens was hurt, hands' banging could be heard in apparently with a dislocated

Any inveterate operagoer is apt to | shoulder. Another mezzo-soprano was dressed and ready to go on for the third act, but Stevens, a true trouper, finished the performance.

The next week, Stevens did Octavian in "Der Rosenkavalier" with her arm in a sling. The same injury was too much for her to go on the following Saturday night, when she was billed for "Samson et Dalila." A barbering Dalila with her scissors arm in a sling might have been too much for the public to accept.

#### **Even Stagehands Watched**

Getting the call to subsitute was Blanche Thebom, whose Dalila was always a visual treat. Thebom, whose hair was then longer than waist-length, usually performed with it braided. As Dalila, however, she could let it all hang down. (Her hair was so spectacular that a photo of her as Dalila even turned up in an old girlie magazine.) After which performance, a chorister was heard to say, "Wasn't she sexy? Even the stagehands watched." Here was indeed a compliment, since stagehands usually are known to play cards during "big" scenes.

Real blood was shed in at least one Met performance of "L'Elisir d'Amore," a comic opera at that. Although the work had been given previously that season, a matinee was the first performance in the house for Carlo Bergonzi as Nemorino. A real knife is needed in one scene as Nemorino has to pare an apple. After this bit, Bergonzi remained at a sort of picnic table inome Hines once had a sword break stead of moving about as required. of partly in him in the opening of Many downfront in the audience saw blood on the tenor's hand. A break in his vocal line enabled Bergonzi to step off stage. He returned with a wrong-century Bandaid on of Hoffman," when the brocaded his finger. In the curtain call for that act, Fernando Corena carried a first

In another comic Donizetti opera. Cesare Valletti, as Ernesto, was supposed to enter through a door and descend a circular staircase in "Don Pasquale." Unfortunately, the door jammed. The tenor stepscene, attached on the revolving set. He sang his duet with Corena, who

(Continued on page 266)

# St. Louis: Midwest Capital Of Frank Pierson 'Empire'

By JOE POLLOCK

St. Louis, Mo.

Legitimate theatre has enjoyed resurgence here in the past two seasons. Credit belongs to Frank C. Pierson, who is building "a oneman empire" in Midwestern theatrical enterprise and promotion.

Pierson took over the venerable American Theatre, downtown, five years ago after watching it stumble through a dismal 1972-73 season that offered only five weeks of presentations. He mounted 11, and then 22 weeks, in the next two seasons, though the latter was a losing year financially.

Things suddenly turned in 1976-77, when "Bubbling Brown Sugar" brought a week-long sellout, and in 1977-78, with 18 weeks of productions, St. Louis showed the largest attendance increase of any regional city in the nation.

The 1978-79 season offers 25 weeks, and the outlook for next year is even brighter.

#### **Geographic Spread**

Pierson has expanded throughout the Midwest and will be represented by a second Broadway production when "Whoopee" opens next month. He and Ashton Springer are coproducers of "Eubie," already on Broadway, and Pierson will be involved as a producer of a touring company of "Pippin," which opens here Jan. 9 and then moves to the West Coast.

Besides St. Louis, Pierson also has bases in Kansas City, Cincinnati, Akron, Columbus and at Chicago's Studebaker Theatre, and he will be moving into Minneapolis

Offering longer tours, of course, helps solidify the St. Louis position as a theatrical center, and audiences are responding.

#### **Subscription Base**

"We have the biggest subscription base we've ever had," Pierson commented, though he declined to offer specific figures, "and producers now listen with some attention when we talk to them.'

Pierson, using both the American Theatre (1,753 seats) and the larger Kiel Opera House (3,400), had six mammoth weeks at the latter location last spring, with three weeks of "The Wiz" bringing more than \$900,000, and a similar run of "A Chorus Line" attracting only a few dollars less. "The Wiz" returned last month for three more weeks, making it the first show ever to play St. Louis for six weeks during one year.

A native of this city and a veteran of the advertising business, Pierson first became an entertainment entrepreneur in 1963. An old riverboat, The Goldenrod, had burned almost to the water line. Pierson and Don Franz bought the historic landmark, refurbished it and reopened it as a dinner theatre offering old-fashioned "melodrama.

A Denver group leased the boat in 1975, and provides the same type of entertainment as an integral part of the St. Louis riverfront night-life scene.

#### **Beat Out Takeover**

Pierson's adventures at the American also include a successful battle against a takeover attempt by the Municipal Opera in the summer of 1977 when that venerable, non-profit organization sought to expand into a year-round operation.

As a producer, Pierson is acting strictly in his own self-interest. "A good Broadway season means a healthy road season the following custom when such an emergency Party registered a spectacular inyear," he said, explaining a para-dox. "What we're trying to do is to ent Luca Di Schiena — a Christian ance was created and this began become less dependent on that rela- Democrat appointee - was asked

tionship, even as we perpetuate it. | for the Opera Theatre, the Loretto-I've become involved with taking shows into New York, where hopefully they will become successful and then play my cities on tour.

#### A Salubrious 'Goose'?

Actually, Pierson's strength in booking top shows may force the Opera back into its former stance of producing and mounting its own attractions. For the last decade, the Opera, which uses a 12,000-seat, outdoor arena in Forest Park, has been accepting more and more Broadway and summer-touring attractions, with mixed results.

Last summer, the Opera drew slightly over a half-million fans for a season that was slightly better than ordinary, though Tovah Feldshuh was a delight in "Peter Pan," and there was a week of grand opera in which "Madama Butterfly," in English, was an artistic success but not a financial one. Another disappointment was "Annie," which interrupted its Washington run for two weeks and drew poorly the se-

The Opera also was a producer of 'The Music Man,' with Tony Randall, which opened here and toured as summer filler entertainment, but it has yet to put its own stamp on firstrate productions, which it will need to maintain its position.

**Prestigious** 

Speaking of opera, the St. Louis Opera Theatre has become a widely known, and well-respected organization in three years of brief, beautifully presented seasons at the Loretto-Hilton Theatre, under the direction of Richard Gaddes.

Last spring, BBC arrived to televise Benjamin Britten's "Albert vise Benjamin Britten's "Albert premieres and new plays, and Herring," and the short season re-which will host Pulitzer Prizeceived exciting reviews from critics journeving from both coasts, as well as points in between.

In addition to serving as host site thor doubling as director.

Hilton continues to hold forth as the regional theatre, offering both standards and some new works on its main stage and its new, 125-seat Studio Theatre, which opened last spring with "Ashes," and which is continuing with three shows, including a world premiere, this season.

The Loretto-Hilton Repertory Theatre had a good season, both artistically and financially, in 1977-78, and is continuing for 1978-79, under the leadership of David Frank, who took over in 1972 and has given the operation considerable stature.

The theatre expanded a bit this year, too, promoting a one-week appearance of Alec McCowen and renting the American for the pro-

#### Other Activities

A couple of semi-professional groups, the Theatre Project Company, based in the city's old Union Station, and a summer stock company at Lindenwood Colleges in nearby St. Charles, offer a variety of productions, and there are two dinner theatres, the Barn and the Plantation, owned by the same group and providing second-rate meals and attractions to match, with more music and night clubtype acts, and less theatre, in recent months.

Webster College, which offers a first-rate theatrical program, with help from the Loretto-Hilton, is the best of the college theatrical groups. though the other area schools mount a variety of productions, along with amateur groups like the venerable City Players, which promotes winner Charles Gordone and the world premiere of his new work, 'Anabiosis," in March, with the au-

## Was There A Plot To Assassinate The Rome Opera? Politics At Work

Rome.

Like a bad plot out of a 19th century libretto, the Rome opera, when it opened its season last month, seemed headed for disaster. After the arrests in May of some of the country's leading opera directors including the Rome Opera's artistic director Gioacchino Lanza Tom-- the opera house of the nation's capital faced a profound

The opera, opening its season with Mascagni's "La Parisina," was left without an artistic director (Tomasi was forced to resign), without a vice-president (Roberto without a functional council of ad-

Then something like a solution found.

The Christian Democrat Minister of entertainment Carlo Pastorino supported by the president of the opera Giulio Carlo Argan (mayor of Rome elected on the Communist ticket) dissolved the now useless council of administration and appointed a commissioner Morrione, former v.p. of the council and a member of the Italian and rampant political favoritism. Communist Party. Morrione was not, however, handed the reigns of the opera house entirely as is the

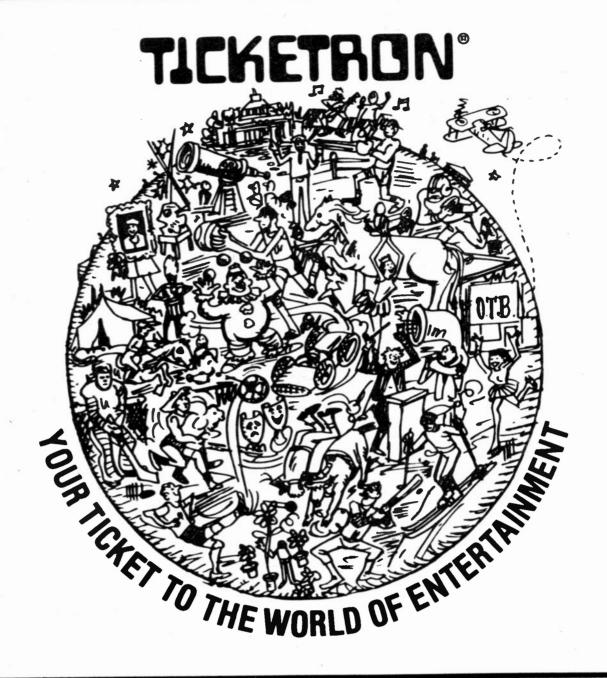
to stay on "to provide continuity." This delicate political balance was not, of course, accidental and it reflects the real source of the opera scandal. Although some blame the financial difficulties of the lyric institutions and the pressing need for reforms in this area, the basis of the

opera crisis was and remains political. Some even have gone so far as to speak of an attempted political assassination of the Rome opera.

What is at the basis of this alleged assassination attempt? In the late '60s and early '70s the Rome city hall — and as a consequence the administration of the Rome opera Morrione resigned in protest) and (since the mayor is automatically the president of the local opera ministration (most of the council- house) - was in the hands of the Christian Democrats. During that albeit temporary — to the crisis was period (1968-75) the administration of the Teatro del'Opera in Rome was an area reserved for patronage positions and as a result became an unwieldly and inefficient bureaucracy that produced, in the words of opera critic Michelangelo Zurletti, "opera programs that were born dead." It was, Zurletti remarked, "the darkest moment in for a six-month period: Roberto the story of the Opera" characterized by an inert administration

#### **New Balance**

After the June 1975 regional elections, in which the Communist (Continued on page 270)

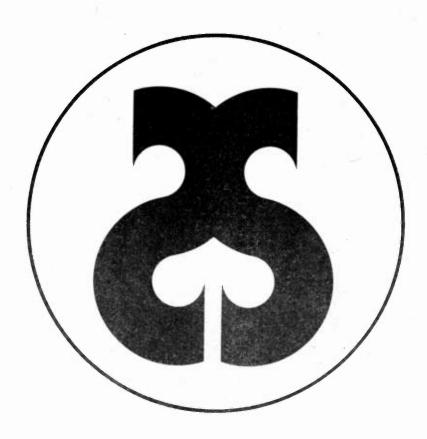




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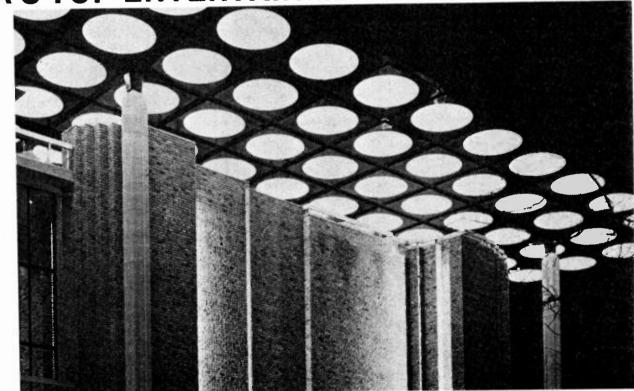


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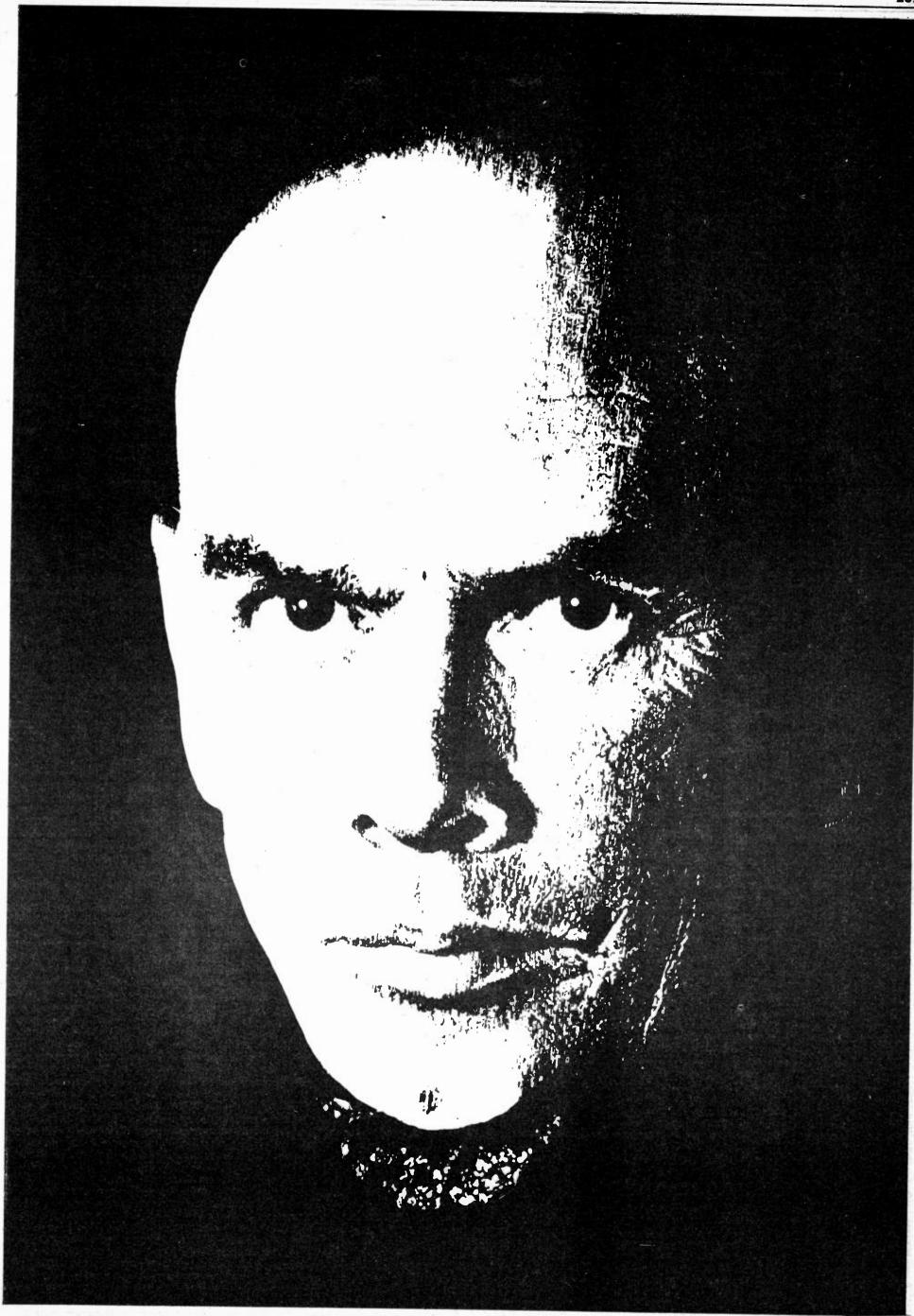
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#### **Opera Fumbles & Foibles**

(Continued from page 261)

descend. When Valletti reached the stage, Corena, a master of timing, extended his hand in congratulations, to the delight of the audience.

#### Patrice Munsel's Quip

Operettas have provided the Met with campy lines, sometimes in ad-

the vicinity of the jammed door. vertently. Not then knighted, Rud-Finally, the door was pried open and olf Bing, in his first season as gen-Valletti was able to head for the eral manager, included about 19 stage. Corena, hands on hips and performances of "Die Fledermotionless, watched his associate maus," one of the more successful productions in the company's history. Included in the Howard Dietz English version was one of those lines. Adele, speaking to Ida, her sister, calls the ball her big chance "To be bad — and make good — like

A few years later "La Perichole"

son, is consoled by Count Panatellas and Don Pedro, who express admiration for the prisoner's objecting to his wife being the mistress for the Viceroy. Paguillo responds, "So shines a good deed in a naughty world.

The funniest line, however, was unintended. "Die Fledermaus" was a special triumph for Patrice Munsel, leading to other new productions, including "La Perichole." She did all the performances as Adele the first season. The operetta was so popular, it even turned up in sitcoms. Gertrude Berg, in an episode of "The Goldbergs," gaily sang

included such a line. Paquillo, in pri-["Look Me Over Once," Adele's big

After clicking as the maid Adele in "Die Fledermaus," Munsel, the next season, was cast as Despina in "Cosi Fan Tutte." At the new production's premiere, the audience roared after her first line, in the Ruth and Thomas Martin' version, which was "There's nothing quite so thankless as being a perfect maid. Those attending knew how much being a "perfect" maid the season previous season had meant to Mun-

Later in the Bing regime came the curtain call problem. Following a performance of "Il Trovatore," Zinka Milanov fans were vociferous in their disapproval of Kurt Baum, her leading man. During his solo curtain call, he became so incensed at the booing, that he clutched the encore curtain in an obvious rage. At the stage door Baum said, "Maybe next time Milanov will sing it alone ... They should realize I am 'Il Trovatore,' not Milanov." Baum was technically correct, since the title character, the troubadour, is the tenor, not the soprano.

Prompted by this and other booing, Bing outlawed solo curtain calls. The consequences proved somewhat farcical as principals tried to outdo each other in real or feigned gallantry to permit the other "star" to receive the plaudits alone. In a performance of "La Boheme," both Richard Tucker and Renata Tebaldi tried to leave the stage for the other's benefit. Two such illuminati darting to opposite wings almost simultaneously proved comical.

A big break followed a performance of "Salome," when the audience clamored for Christel Goltz, making her debut in the title role, to appear alone. Nonetheless, she kept coming out with Ramon Vinay, the Herod. Finally, Vinay dashed off the stage to the delight of the cheering crowd. A Salome without a solo curtain call seemed inconceivable, leading to the demise of the rule.

Opera, with its many components - singers, composers, conductors, designers, translators, administrators, claques and fans will never run dry of anecdotal recollections.

Willis Damalt has been shifted to N.Y. local promotion manager from a similar post in Boston by ABC Records. Joining the diskery are Dennis Gordon, ex of 20th Century-Fox Records, as N.Y. regional promotion manager, special markets, and Cynthia Pallotto, ex of WYNY N.Y. and WRNW N.Y., as assistant to Mickey Wallach, head of the label's Gotham office.

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In South Africa, 1978 was the year of the musical, both in film and legit theatres. On screen, John Travolta's "Saturday Night Fever" and "Grease" were great grossers, a spinoff being the success of the soundtrack albums, and the growing importance of the disco scene. "Saturday Night Fever" LP has sold more than 108,000 copies; 'Grease" LP has topped 100,000, and is expected eventually to out-

(Continued on page 270)

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## NOTICE TO AEA **ACTORS IN N.Y. TRI-**STATE AREA

## **RE: AEA SHOWCASE CODE MAIL** REFERENDUM

The OOBA theatres concur with the AEA Council's Opposition Position, and with the majority of the AEA membership at the October 30 meeting. WE URGE YOU TO SUP-PORT THEIR VOTE AND TO VOTE IN FAVOR OF TOTAL-OR GROSS-INCOME AS THE BASIS FOR PLACING A THEATRE IN A PAYMENT TIER.

This vote is also a vote in favor of the completion of discussions and the return to stability in the Off Off Broadway arena.

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# The Kennedy Center Honors

## "It was art...the best we have, pure and simple and magnificent."

--- The Washington Post

Editorials from three leading newspapers best summarize the gratitude of the Kennedy Center ... and the country... to the many gifted artists who participated in the first Kennedy Center Honors and to George Stevens, Jr. and Nick Vanoff for producing a glorious evening and a memorable telecast for the CBS Television Network. A new tradition of recognition for America's most distinguished artists has begun. More than \$300,000 has been raised for the Kennedy Center in this first year. Our thanks to one and all.

Roger L. Stevens, Chairman
John F. Kennedy Center for the Performing Arts



#### The Washington Star Thursday, December 7, 1978

#### Starry night

The first presentation of The Kennedy Center Honors the other night got a golden idea off to an appropriately glittering start. There is a uniquely American excellence in the performing arts. To make the point via the five people singled out for applause this time is to say it with crescendos.

Three of the five are the kind of creators accepted categories can't contain; they reinvent the medium as they invent within it. Was there musical comedy before Richard Rodgers? Not like Pal Joey, South Pacific and The Sound of Music. Could classical ballet project abstract modernity before Balanchine? Not the way it does in Jewels and anything else he choreographed. Was there Fred Astaire's kind of dancing before Fred Astaire? Don't be silly.

The other two artists are interpreters whose achievement shines none the less brightly because it does not belong to the first order of creativity. They are intermediaries, making the inspiration of the great composers understandable to the rest of the world; honest brokers of the sublime. To hear Marian Anderson sing or to hear Arthur Rubinstein play the piano can be an experience partaking of the intimate and awesome qualities of a love affair.

We look forward to future presentations recognizing greatness in theater and film drama along with music and dance, but we cannot fault the 1978 choices. Furthermore, all five of the first Kennedy Center medalists exemplify as much about the American sensibility in themselves as in their performances. By being who and what they are, they have a lot to say about the catalytic dynamism of our diversity. A black, a woman, two transplanted Europeans—there are political milestones in their biographies as well as cultural landmarks.

It seems immensely long ago that a Marian Anderson could be denied a place on the plattorm of Constitution Hall. It seems immensely long ago since history would drive a George Balanchine out of Russia and an Arthur Rubinstein out of Poland. But this too is part of what the Kennedy Center Honors celebrate: the flexibility of American society in transcending its own bigotries and absorbing victims of other people's.

To take note of such matters is not mere selfcongratulation; it is a reaffirmation of values worth reaffirming. We mark the beginning of a happy tradition at the Kennedy Center The Washington Post Tuesday, December 5, 1978

## Kennedy Center Honors

T HE MEANING of a "performing art" was conveyed by two who were not among the five honorees at the Kennedy Center Honors ceremony Sunday night. The two were Itzhak Perlman and Isaac Stern, who honored one of the five, Arthur Rubinstein, by playing a violin duet by Jean Marie Leclair—a treat that Mr. Stern had the courage to call "a chocolate éclair." Mr. Stern was as vigorous as ever, each note a jolt, as he and Mr. Perlman encouraged each other splendidly. But there was something in Mr. Perlman's expression especially, a serenity divorced from the skill of his playing, and at the same time a natural consequence of it, that went to the heart of the evening.

That expression, which could pass for sublimity, would be well understood by the five who quietly observed the proceedings from the box tier. Marian Anderson, Fred Astaire, George Balanchine, Richard Rodgers and Arthur Rublinstein have all spent long lives in the company of the sublime. These are not your run-of-the-mill geniuses. Each has not only mastered, but has also become, music and dance, the thing itself. When they are honored, so is art.

The surprising thing was how good and dignified a

show the Kennedy Center put on—not only unlike the usual moronic television "tributes," but also hundreds of notches above its own former galas, in which the honoree played second fiddle to an institution celebrating (and shilling for) itself. On this occasion, there was almost none of that—no ooh-and-aah shots of the gowned and dinner-jacketed celebrities in the audience, no Don Rickles introducing John Travolta to sing a ballad to Balanchine. Instead, there were simply the performance and the performing arts, a sign perhaps that the Kennedy Center is learning how to do these things, as well as reaching a comfortable understanding of its role as a national cultural center.

There was also a rare coherence to the event, due in part to the fact that all the honorees are connected with music, and so the evening moved smoothly from work to work, from "If I Loved You" to the "chocolate éclair" to "Puttin' on the Ritz," without a hitch. This fluidity offered as good a definition of culture as one can find; for as opera, show tunes, blues, classical piano, tap and ballet followed one another, it occurred to no one to ask: Is this high art or popular art? It was and is art, the best we have, pure and simple, and magnificent.

Los Angeles Times Thursday, December 7, 1978

## Applause on the Potomac

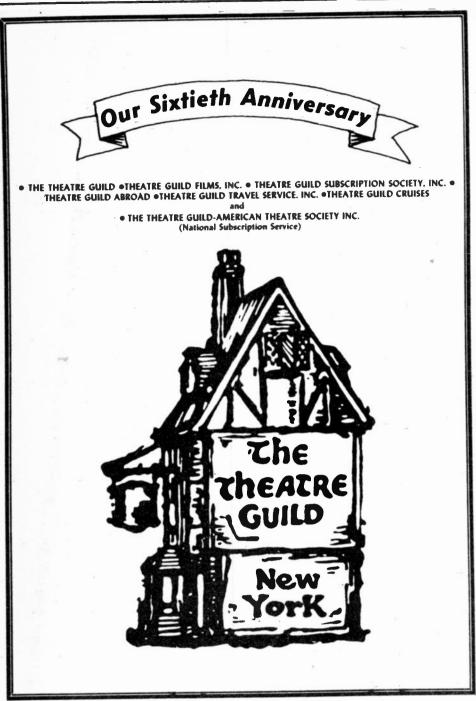
The lights shimmered on the Potomac outside. The starburst chandeliers twinkled over the rich reds of John F. Kennedy Center for the Performing Arts, which is in Washington but is for the nation. Through television the other night, that nation shared in honoring five of its leading artists: contralto Marian Anderson, dancer Fred Astaire, choreographer George Balanchine, composer Richard Rodgers and pianist Artur Rubinstein.

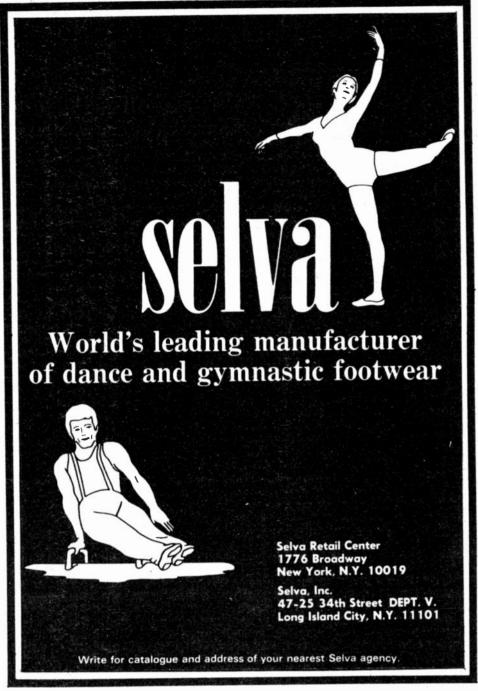
The guests had already been to the White House, where President and Mrs. Carter honored them, the President saying America's two most significant contributions to the world are its commitment to political freedom and the vitality of its contribution to the arts. Carter's ideas came together in stirring fashion as Mstislav Rostropovich, a Soviet exile

proud of his heritage but equally determined to enjoy the artistic freedom of America, conducted the National Anthem to open the Kennedy Center tribute.

It was an evening for younger generations to venerate their artistic elders. It was especially a time to remember that Marian Anderson was for too long denied the acclaim she deserved at home because she is black. The evening, then, had touches of the bittersweet but was mainly sentimental, a lavish look back. We loved it, and we needed it.

We are promised that this program was the first annual Kennedy Center awards performance. There are many other outstanding artists who deserve recognition but, as one of the young dancers said of Fred Astaire, "It's a hard act to follow."





## 'Ain't Misbehavin' As Gem

(Continued from page 259)

tively high quality of its work. but produciton at Washington's (Other Off-Off institutions which Arena Stage, but it was the MTC were no more advanced than MTC in 1972 have shown little artistic growth. Some, like the Circle Repertory Co., are artistic peers).

In addition to "Ain't Misbehavin'," the Manhattan Theatre Club has given first productions to such subsequently commercial productions as "The Runner Stumbles." "Bad Habits," "The Wager," "Starting Here, Starting Now," and "By Stouse." The MTC coproduced David Rudkin's "Ashes" with the N.Y. Shakespeare Festival, where it moved for an extended run after slice accounts for 15% of the org's its MTC premiere. Last season's "Catsplay" had a previous U.S. de-

edition that moved over for a commercial off-Broadway run.

Gave Up The Gold

Although it was evident in the early stages that "Ain't Misbehavin'" had strong commercial potential, Meadow and administrative director Barry Grove decided against producing it on Broadway and relinquished the show to outside management in return for a percentage of the weekly gross and net profits. (They won't say how much, just that the "Misbehavin" annual operating tab).

Meadow and Grove aren't en- if we're going to grow. We're bulg-

that they don't regret that decision, and admit to serious contemplation about direct participation in future commercial productions of the shows they originate.

'We felt that our work here would suffer" if the MTC became a Broadway producer with "Misbehavin'," says Meadow. "But now we're set up somewhat differently and we're definitely interested in producing for the Broadway theatre. But that won't be the criteria guiding our (artistic) choices. What we do want is a wider audience.

Toward that end, Meadow and Grove have begun to scout Manhattan for a new theatre with larger seating capacity than the three bandbox houses in which they now operate. "There's no question that we need a larger performing space

tirely convincing in their insistence | ing at the seams here," says Mea-

The track record, and especially the success of "Ain't Misbehavin', has aroused subscription interest. The five-week "Downstage" series opened with 5,000 subscribers this

#### No Funds, No Fun

Edward Villella, New York City Ballet principal dancer, has resigned his unsalaried job of head of New York City's cultural affairs department. He has been appointed to that post by Mayor Edward Koch on

Villella said that a lack of staff or any supporting structure has left him with a sense of frustration. The job, he pointed out, was larger in concept than the resources available.

year, a big jump from last season's 2,800. Much of the increase in subscription followed the arrival of Grove as administrative chief in 1975. He had previously worked at the Eugene O'Neill Playwrights' Conference and managed a professional legit project at the University of Rhode Island.

#### **Unions Helpful**

Meadow is quick to point out that the growth of the MTC was possible only because of the union concessions that permit the small OOB operations to set up shop. "If they're eventually going to do worthwhile stuff, the theatres have to start small, without union dominance, and get their bearings," she says. We've almost reached the point where we can pay the artists who have subsidized us with their talent a living wage."

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## Rome Opera: Politica

(Continued from page 261)

iltural institutions. In December 75, Luca Di Schiena, a man reected both for his cultural sophiscation and his political integrity as appointed superintendent with e support of the Christian Demoats. In April 1976, Gioacchino anza Romasi, a Communist candate although not a member of at party, was named artistic diector.

This team immediately began to ndertake a series of reforms imed at rooting out the old "clintelismo" or patronage politics nat had reigned at the opera ouse and at promoting new and aring programs for the opera genda including such works as lercanante's "Bravo" and Hindenith's "Sancta Susanna." Critics ir the first time in years began to rite with enthusiasm about the renewed" Rome opera.

Not everyone, however, appreacred city of Rome." More im- ended up briefly behind bars. ortant, however, than the opposi-

so to be reflected in the country's tion to the new cultural line was the resistance to the clean-up operation within the opera administration itself.

#### Led The Attack

Within the council of administration, Christian Democrat Benedetto Todini led the attack not only against Tomasi, but also against fellow Christian Democrat Di Schiena. Although Todini's attempts at toppling the new order through a series of destabilizing accusations were unsuccessful, the unearthing of a law dating back to 1967 which prohibited the use of theatre agents in the booking of singers in statesubsidized opera houses proved to be the Achilles' heel of the new administration.

The Corona Law stipulated that bookings should be made through the state employment agency. That agency, however, was never created and the opera directors had been forced - both under the old iated such an earthquake. When and new administrations - to turn Sancta Susanna," which featured to private agents or else close down he sexual ecstasy of a nun before the opera houses entirely. Despite he crucifix, was presented, a wave the obvious Catch 22 situation, the f protests were heard mainly from judicial machines were put into moonservative religious circles which tion and in May 1977 a number of opranded the opera "an offense to the era directors — including Tomasi –

When Tomasi was released from

jail, his political enemies saw their chance to get rid of him completely: a state dependent who is arrested must be suspended from his position. Was Tomasi as artistic director hired by the city to be considered a state dependent. The state attorney said yes. The city attorney said no. The Minister of Culture let it he pointed out, "since nearly 90% of the program had been already be known that he agreed with the

Before a final decision was made, Tomasi handed in his resignation to Argan. The mayor of Rome as president of the opera submitted the resignation to the council of administration which - in a surprise move - accepted it. Di Schiena later accused of doing an about-face in refusing to defend Tomasi to the end - abstained on the vote.

#### **Wave Of Resignations**

A wave of resignations to protest what was seen as the forced departure of Tomasi followed: the vicepresident, the Communist and Republican councilors and eventually most of the Christian Democrat councilors (Todini held out until the end) packed it in. Lacking the number necessary for a quorum, the council of administration was rendered inoperative. The appointment of the commissioner - made a few weeks into the new season virtually saved the opera house from closing its doors.

The crisis is, however, far from over. In six months the parties must again attempt to reconstitute a new council and heal the wounds caused by the scandal. "The commissioner is only a temporary measure," insisted Di Schiena in a recent interview with Variety, "The opera is afflicted with a pathological disease and as such the real remedy has to go beyond this emergency measure.'

Di Schiena denies that he made an about face in abstaining on Tomasi's resignation. "I continued to be coherent in my support of the artistic director," he maintained,

So. Africa Musicals

desert a sinking ship. There was the

risk that the opera house would be

lieve that the recent events will ef-

fect this season's opera program.

"The program is essentially a re-

flection of the old administration,'

agreed upon before these events.

The opera administration is a very

complex machine and once put in

motion, it has a dynamic of its own.

The superintendent doesn't be-

closed down entirely."

(Continued from page 266) sell "Fever."

The "Grease" film was preceded by the stage version, which scored in Cape Town and Durban, following its initial profitable run at His Majesty's, Johannesburg. This 1,248-seater, operated by the husband and wife, Joan Brickhill and Louis Burke, has enjoyed a good year, subsequent triumphs being "I Love My Wife," in which popular tv comic, Tobie Cronje, earned the award for best performance in a musical, and "Annie," which preemed mid-November to rave reviews, and is now running to near capacity business.

A revival of the British tuner 'Oliver," at the Johannesburg Civic Theatre, was also favorably re-

"but I felt it was my duty not to ceived and is still on stage at this venue. "Porgy and Bess," with local black cast, opened end November at the Alhambra, to mainly good no-

> Some restaurant theatres did well with mini-musical shows. The Balalaika Hotel, in semi-rural Sandown, just outside Johannesburg. turned over a large room to exclusively French cuisine and shows with a Gallic flavor. The initial presentation, a revival of "Jacques Brel Is Alive And Well And Living In Paris," included most of the cast responsible for its previous three-year season at the Chelsea Theatre in the densely populated Hillbrow area. Then came French chanteuse Denise Le Brun in her one-woman show "Brel, Piaf and Life."

#### 'Fiddler On The Roof'

An abridged version of "Fiddler On The Roof" did well in the cosy Le Chaim restaurant, with its middle-European decor and kosher dishes, but failed to survive very long when transferred to a larger venue.

At the end of November, the London company of the South African black musical, "Ipi Tombi," returned home after a successful three-year run in the West End, and received an enthusiastic welcome at the Brooke Theatre, where it is now playing to good business. The second "Ipi Tombi" company based in the U.K. has moved into the West End to take its place.

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Prepare one number, three minutes maximum. Have different style back-up number if needed. Dancers - bring shoes and be ready to improvise!

## "... THE MOST LETHAL PELVIS SINCE ELVIS

-Charles Ryweck, HOLLYWOOD REPORTER

# André De Shields

delivers . . . . Broadway's original WIZ

and delivers . . . AIN'T MISBEHAVIN'

and DELIVERS... in Cabaret

"Andre De Shields . . . gracefully shuddering from his spats to his eyebrows . . . moves in liquid slow motion, undulating arms floating lonely as a cloud, entire body poised and ready for takeoff . . . you believe he could fly." -Walter Kerr, NEW YORK TIMES

"Bathed in sensual red light, De Shields writhes and wriggles around the postage stamp-sized stage of Reno Sweeney, New York's downtown

-Jacques le Sourd, GANNETT NEWSPAPERS

"Make room for a new star–André De Shields. Besides his outstanding talents as a singer, De Shields is a breathtaking dancer . . . his solo nightclub act was spectacular."

-Charles Paikert, CASH BOX

"André De Shields is the epitome of suave rascality . . . a fellow of slides and slithers . . . his very voice handles the staff as if it were a greasy pole . . . his snippy words and snide looks are worthy of a French pastry cook caught among Bronx bagel bakers."

-John Simon, NEW YORK MAGAZINE

"A combination of Alvin Ailey, Al Jolson and 'Bootsy' Collins . . . André De Shields burns up the boards . . . a magnetic performer not to be missed.

"Inside Fats was a sleek cat struggling to get out . . . André De Shields is that cat ...

-Jack Kroll, NEWSWEEK

"A protean showman . . . De Shields mesmerized his audience with a stunning series of musical and theatrical genres and moods . . . a beautiful interweaving of lavishness and sophistication."

-AFTER DARK MAGAZINE

"A bravura performer of slow-burning intensity and diamond focus, De Shields is definitely starbound-if he isn't already there. -Jan Hodenfield, GENTLEMAN'S QUARTERLY

"De Shields was riveting even when merely posed, as if he were standing under the Arc de Triomphe with a leopard on a leash."

-Wayne Robins, NEWSDAY

"André De Shields snakehipping his stoned way through 'The Viper's Drag' and 'The Reefer Song' until he melts out of sight in a corner, is the slickest cat

-Douglas Watt, DAILY NEWS

intensity, vaudevillian song, dance and patter combined with artistic depth and substance.

-Pat Wadsley, SOHO NEWS

"De Shields provides enough energy to make Con Edison want to hire him as a space generator.

-Hugh Wyatt, NEW YORK DAILY PRESS

"André De Shields stops the show . . . this deft clown uses his body as though it were made of rubber...

-Emory Lewis, THE RECORD

"André De Shields' act is done with elegance and the magical ease of vaudeville at its best.

-Stewart Klein, WNEW-TV



"The bad-ass figure, the mean papa, is André De Shields . . . on Broadway doing 'The Viper's Drag' ... remarkable.

-Dan Sullivan, LOS ANGELES TIMES

De Shields is an outstanding song and dance man with an enormous talent." -Radcliffe Joe, BILLBOARD

"André De Shields is perfectly reptilian on 'The Viper Song.' " -Rex Reed, DAILY NEWS

"Think of André De Shields who, in the 'Viper' number (and when did you last hear the term 'reefer'?), demonstrated a hip-swivelling groove that might just possibly have reminded Fats of his beloved Bojangles. -Clive Barnes, NEW YORK POST

"Backed by three super-charged female singers and dancers, and a fine, tight band called '212', De Shields turns out what must be one of the most stylish, powerful, exquisitely danced cabaret evenings seen this side of the **Emancipation Proclamation.**"

-Ivan Webster, ENCORE

## Necrology Of 1978

PAUL ACKERMAN **PHIL ADAMS** JAY ADLER CHARLES AGNEW PHILIP AHN **CHARLES AHRENS** HORTENSE ALDEN ASTRID ALLWYN **VIC AMES BUFORD ARMITAGE** MICHAEL ARSHANSKY ROBERT ALAN AURTHUR GEORGE L. BAGNALL **BILL BAILEY** JOHN BAIRD A.J. BAKUNAS **FAITH BALDWIN** WENDY BARRIE SY BARTLETT LOUISE HEIMS BECK **EDGAR BERGEN** MAURICE A. BERGMAN CARL BETZ CLAUDE BINYON CARL BIXBY STANLEY BLINSTRUB JOHNNY BOND **JOE BONOMO** CHARLES S. BOREN DIANA BOURBON H. OLDFIELD BOX CHARLES BOYER ALEX BRADFORD NAT BRANDWYNNE JOHN BRAY **DERMOT BREEN** JACQUES BREL CHRISTIAN E. BROCKHAUS BARRY BROWN MARIE BRYANT FRANK BUNETTA **GRACE NELSON BYRNE** ELIZABETH CALDWELL MAYBELLE CARTER MR. CATO **JOHN CAZALE** LARRY CEBALLOS PIERRE CHARISSE **ILKA CHASE CARLOS CHAVEZ ALEX CHERNIAVSKY** ARTHUR B. CHURCH SR. WILTON E. COBB CHRISTIAN COCTEAU WYATT COOPER **GEORGE CORY** LOUIS COTTRELL JR. ALAN COURTNEY SYLVIA COZZENS H.A.L. CRAIG **BOB CRANE** ROBIN CRAVEN THOMAS J. CREHAN **BRIAN PATRICK CROSBY EILEEN CROWE MYNA CUNARD** DAN DAILEY JAMES DALY **ERNIE D'AMATO** MYRTLE DAMEREL **CLAUDE DAUPHIN** LEE DAVID THAYER DAVID HALC. DAVIS **GLORIA DAWN** JOSETTE DAY **BASIL DEAN** PEPPY De ALBREW NAT DEBIN PASQUALE (PAT) De CICCO LOUIS De ROCHEMONT CLARENCE C. DILL MAY THOMPSON DONOVAN D.A. DORAN **BILL DOWNS** IRVING DRUTMAN MIGUEL ECHARRI LEO EDWARDS SALLY EILERS DON ELLIS HOWARD ESTABROOK **RUTH ETTING** LESLIE C. FENTON TOTIE FIELDS ROGER FERRI JANET FLANNER VITALE FOKINE FRANK FONTAINE DEWEY FOSTER MAURICE FOURNIER **CLAUDE FRANCOIS** 

DON FREEMAN HAROLD FRIEDLANDER THEODORE FRIEND **BEN GAGE** LEE GARMES WILL GEER LEO GENN **LEWIS GENSLER TURNEY GIBSON** LOU GILBERT A. ARNOLD GILLESPIE DON GILLIS WILLIAM GIRDLER KATHRYN GIVNEY PAULA GLASON ROBERT GODDARD NORRIS GOFF HENRY E. GOLDENBERG SHMULIK GOLDSTEIN MAX GORDON **ROY GORDON** BERRY GORDY SR. LEONARD GREENBERG **CHARLOTTE GREENWOOD** LEO GRUND WILLIAM F. HARRAH KATE HARRINGTON O.E. HASSE W.G. (Bill) HAYES WILLIAM HEDGES JACK HELLMAN HENRY HIGGINS OSCAR HOMOLKA WINIFRED WESTOVER HART **DAVID HIGHAM** CHARLES HORVATH LYSBETH HUGHES JACQUELINE HUISMAN JACK HULBERT **ANNE HYAMS** LOU IRWIN WALTER JACOBS IRVING JACOBSON FRANK JARRETT JR. AGNES CHRISTINE JOHNSTON BLANCHE CALLOWAY JONES MIKE JUSKO ROBERT E. KALAIDJIAN **ROMAN KARMEN** TAMARA KARSAVINA TERRY KATH MARTIN J. KEANE WILLARD KEEFE **NEAL GORDON KEEHN** BILL KENNY ARAM KHACHATURIAN WALTER KIERNAN ALEXANDER KIPNIS **OLGA KOUSSEVITZKY** RETA KRAFT FRANK LA CAVA CHARLES ROBERT LACHMAN JOSEPHINE LAWRENCE LEON LEVY ALBERT LEWIS ENOCH LIGHT KATHLEEN LOCKHART VAL LORING GRACE MENKEN LYTELL WALLACE MacDONALD MICHEAL MacLIAMMOIR GENE MANN JOSEF MARAIS DWIGHT MARFIELD FLORENCE MARLY RALPH MARTERIE ZELIMIR MATKO JULIAN (MATTY) MATLOCK JOSEF MARAIS TIM McCOY PAUL McGRATH WALTER JOHN McGRAW 2d KATHRYN McGUIRE MAGGIE McNAMARA DANNY MEEHAN MARIAN MELMAN **OLIVER MESSEL** JOHNNY MEYER IZETTA JEWEL MILLER FELICIA MONTEALEGRE **GOODEE MONTGOMERY** ROBERT B. MONTGOMERY KEITH MOON P.J. MORIARTY **BRET MORRISON ODETTE MYRTIL** NICOLAS NABOKOV LONG JOHN NEBEL ALJ. NEIBURG ALLAN SCOTT NEWMAN

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## **OBITUARIES**

#### **BOB LUMAN**

guitarist, died Dec. 27 in Nashville of tion Picture Operators Union, he repneumonia.

clicks included "Let's Think About grandchildren. Living" and "Lonely Women Make Good Lovers, was known for his lively stage performances.

He began his music career in the mid 1960s after turning down a professional baseball contract with the Pittsburgh Pirates. Luman was a member of the cast of Nashville's Grand Ole Opry for 14 years.

#### RICHARD C. BALDWIN

Richard C. Baldwin, 61, died Nov. 13 in Irvington, N.Y., after a long illness.

Founder of the Irish Hills Playhouse, Michigan, and the Jackson Michigan Coach House Theatre, he was also stage manager of several Broadway productions. For the last 18 years, he taught drama in the Ardsley (N.Y.) High School.

He is survived by his mother and a brother.

Ira D. (Pop) Nelson, 65, died Dec 5, after being hospitalized several weeks because of bone cancer, in Austin, Tex. He was the father of country singer Willie Nelson and a

In Memory of EDWARD D. DOWLING Dec. 20, 1967

**Jadin Wong Dowling** 

western swing musician in his own right. Nelson ran Willie's Pool Hall, a gathering place for countrywestern musicians. He played bass in the Pop Nelson, Leon Carter, Willie's Pool Hall Playboy's band which made the rounds of country dance halls in the area. The band cut an album last summer for Lone Star Records. In addition to his son, he is survived by his wife.

Catherine G. Fell, 66, of Wilmington, Del., a professional singer known as Kitty Downey in the New Jersey shore area and in Wilmington from 1932-'45, died Nov. 29 in Philadelphia after a long illness. She retired four years ago. Survivors are her husband, a daughter, a sister, two grandchildren and three great-grandchildren.

Jack Wendall, 79, a cinematographer with a record in the industry going back to 1929, died Nov. 25 in the Motion Picture & TV Home, Woodland Hills, Calif. He was, until

#### IN MEMORY MAL EVANS

Jan. 4, 1976 A friend, a helping hand: while it was all happening, you were there. Two Beatles Fans

his retirement, a veteran member of International Photographers Local 659, International Alliance of Theatrical Stage Employes. There are no survivors.

hailed as 'first lady of Sydney radio' she joined the government owned radio 2FC in 1926 and in 1928 joined radio 2GB where she stayed for 40 years. She is survived by a daughter.

Max Moskovitz, 71, for 50 years the projectionist at the Fox Theatre | vived by his wife, a son and seven in Philadelphia, died Dec. 16 at grandchildren.

Graduate Hospital, Philadelphia. A Bob Luman, 40, country singer- member of the Philadelphia Motired last March. He is survived by Luman, whose country disk- his wife, three sons and seven

> Robert F. McDonough, 68, retired information officer for the Social Security Administration, died Nov. 9 at St. Joseph Hospital, Baltimore. He was father of actress Ann McDonough who has appeared in New York in "Trelawny of the Wells," "Picnic" and "Boy Meets Girl."

> Jesse J. Fleck, 92, a founder of WPOS-FM, Toledo, died Dec. 13 in Toledo. The station broadcasts religious programs. He was founder of the Cherry Street Mission which aided derelicts in Toledo and also served as chairman of the board of the station. A daughter, brother, and two sisters survive.

Jimmie Klein, 76, musician and orchestra leader, died Nov. 25 in San Antonio, Texas. He was leader of an orchestra bearing his name and taught music at Texas Military Institute, San Antonio Academy and Mt. Sacred Heart. He is survived by his wife, five sons and 14 grandchil-

Richard A. Smith, 49, died Nov. 27 of cancer while at work at The Burbank Studios. He started with Warner Bros. in the lab department in 1970, and moved over to TBS at its inception in 1972 as a lab technician. Survivors include two brothers.

Beverly Banks, 40, died Nov. 26 in New Grace Hospital, Detroit, where she had been on life support. Known professionally as Big Mama Bev, she was a blues singer working the Detroit area. She is survived by husband, a stepson, daughter, two brothers and one sister.

Joseph F. Broderick, age unreported, retired CBS Records executive, died Oct. 29 in Beverly, Mass. At the time of his retirement, in 1972, he was regional manager for national sales in Waltham, Mass. He is survived by his wife, Anne, and two daughters.

Rosemary Aller, 66, widow of Herbert Aller, who for many years was biz rep of International Photographers Local 659, International Alliance of Theatrical Stage Employes, died Nov. 26 in Honolulu after a five-year struggle with cancer. He died in November, 1972. Survivors include a daughter and two grandchildren.

Edna J. Wood, 74, vocal coach for Carol Burnett, Bert Convy and other performers, died Dec. 11 in Philadelphia. Until last year she maintained offices at Carnegie Hall, but then opened studios in Camden and Pennsauken, N.J. She is survived by a brother.

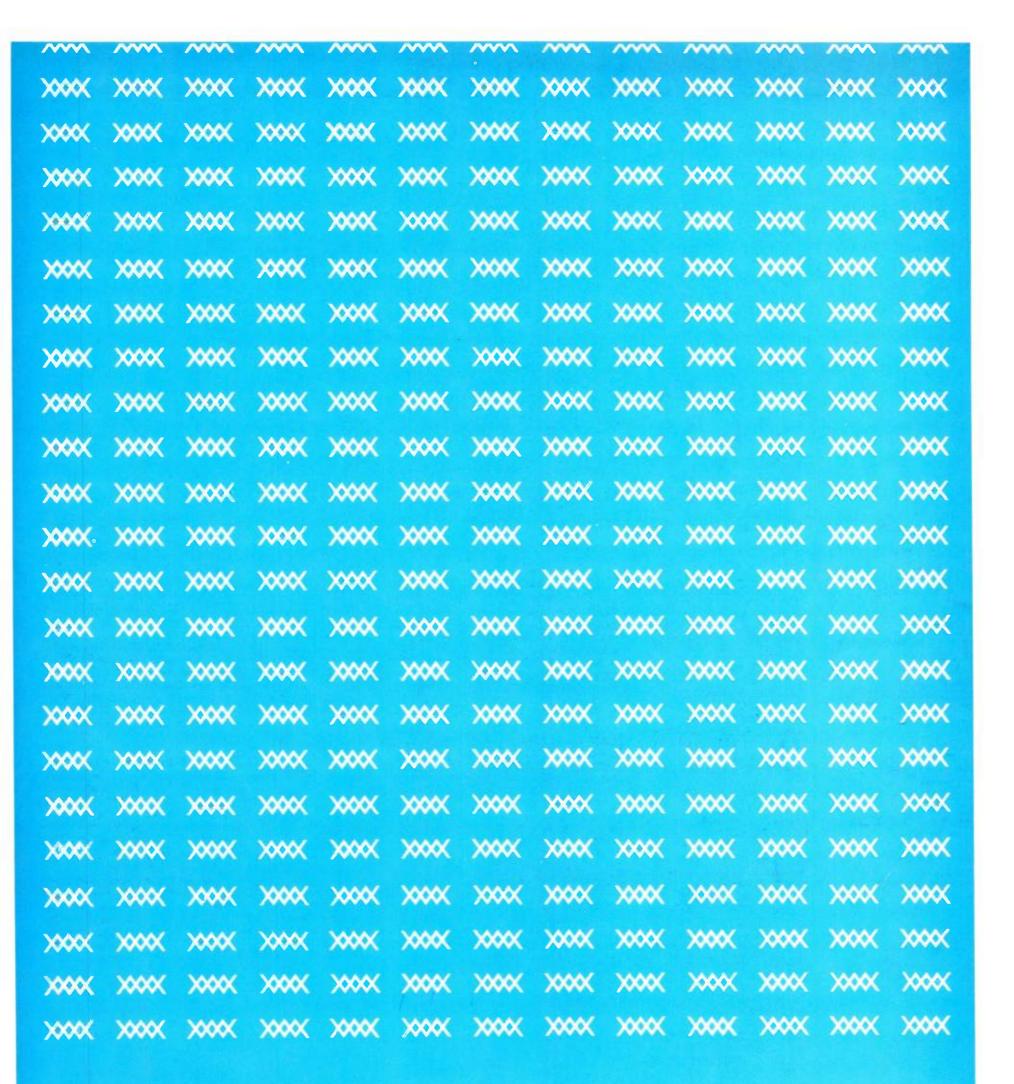
Bimal Roy, 43, Indian cameraman of Satyajit Ray's unit, died recently in India while shooting scenes Goodie Reeve, 80, a pioneer in of the flood havoc in Burdwan dis-Australian radio, died Dec. 4 at trict for the State Government's Springwood, near Sydney. Once documentary on the recent floods which devastated a good portion of West Bengal.

> Leavell Downer Wall, 76, a pioneer in radio work, died Nov. 28 in San Antonio. He was a wireless radio pioneer and the first operator of WOAI, in that city. He is sur-

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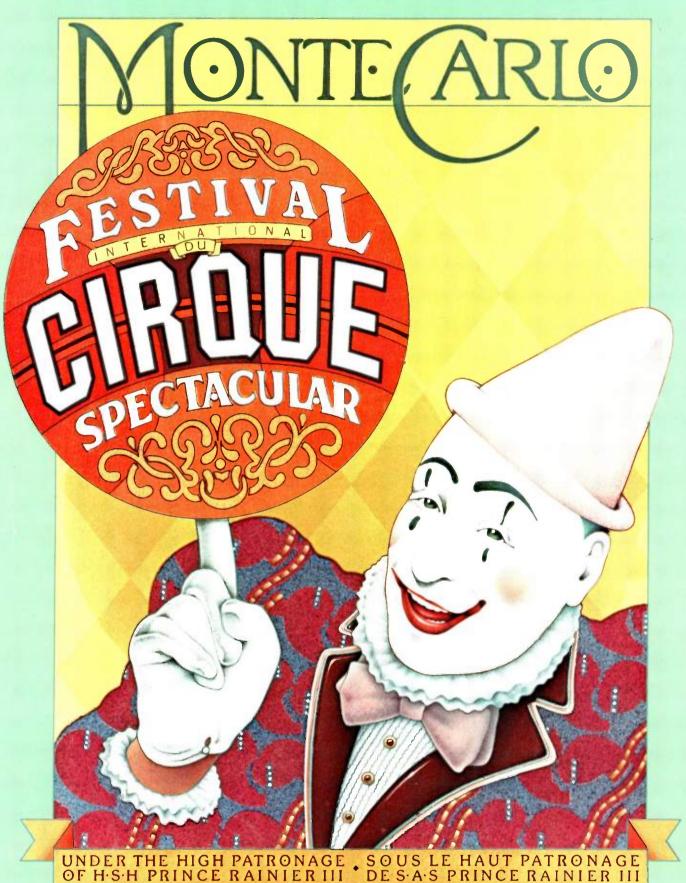
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