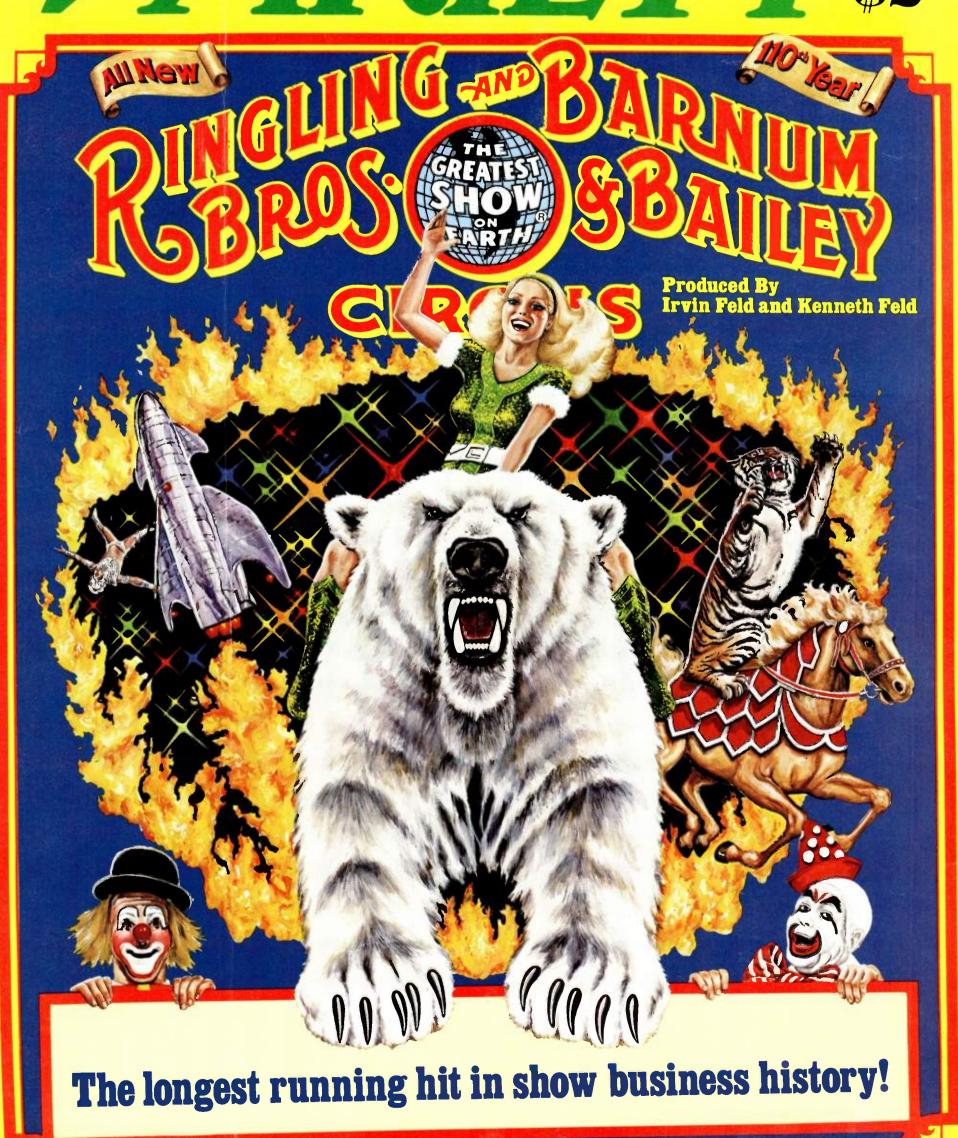
74th ANNIVERSARY EDITION





©Ringling Bros. and Barnum & Bailey Combined Shows, Inc. 1980

his was the seed...

50 years later these are the offspring

Radiopolis
Televisa
Univisión
Protele
Cablevisión
Televicine
Multiteatro
Discos América
Profilm



Everyone is talking about

The Greatest Show on Earth!



WILLIAM A. RAIDY





MELISSA MANCHESTER



GEORGE

STEINBRENNER SIEINBERNER
RINGLING BROS. AND
BARNUM & BAILEY CIRCUS is
the greatest! If everyone went
to see it once every year there
wouldn't be any trouble in the
world. I always take my family
and we all thoroughly enjoy it.

New York Yankees



ALICE GHOSTLEY
RINGLING BROS. AND
BARNUM & BAILEY CIRCUS is
pure magic. It's three rings of
laughs and thrills with a built-in
guarantee to put a smile on your
face. It's The Greatest Show On
Earth, and I love it!



JULIUS "DR. J" ERVING





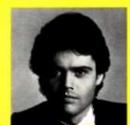
ANN REINKING
RINGLING BROS. AND
BARNUM & BAILEY CIRCUS is
simply sensational entertain-



BARNUM & BAILEY CIRCUS in a one-liner — it's the most exciting, most colorful, most spectacular entertainment you'll find anywhere. Take the Circus . . . please!



RINGLING BROS. AND



DONNY OSMOND RINGLING BROS. AND BARNUM & BAILEY CIRCUS is



JOE TORRE
RINGLING BROS. AND
BARNUM & BAILEY CIRCUS has



ARLENE DAHL



JOAN RIVERS

Edgar and I finally agree. We saw RINGLING BROS. AND BARNUM & BAILEY CIRCUS and



RINGLING BROS. AND BARNUM &

Watch For

A Great Evening of Television Entertainment

FRIDAY, FEBRUARY 1, 1980 ON NBC TELEVISION NETWORK

Highlights of Ringling Bros. and Barnum & Bailey Circus with Guest Host Michael Landon & Family.

8:30 — 10:00 PM EST

Siegfried and Roy Superstars of Magic with the Lido de Paris

> 10:00 PM — 11:00 PM EST **Executive Producers:** IRVIN FELD and KENNETH FELD

British Film & Entertainment Review =(Starts on page 95)=

Second Class P.O. Entry

Published Weekly at 154 West 46th Street, New York, N.Y. 10036, by Variety, Inc. Annual subscription, \$40. Second Class Postage Paid at New York, N.Y. and at Additional Mailing Offices © COPYRIGHT, 1980, BY VARIETY, INC., ALL RIGHTS RESERVED

Vol. 297 No. 10

USPS 656-960

New York, Wednesday, January 9, 1980

34205

286 PAGES

SHOW BIZ IS POISED FOR NERVOUS

Election Year A D.C. Puzzle For

Washington. It's an election year again, time for the diverse special interests in communications to dig deep in support of their favorite lawmakers (or to unseat malcontents) in hopes of improving D.C.'s political climate. But backward glances again will show that for many of them it is the regulatory arena that needs shoring up - and prospects there are bleak.

Congress has little, if anything, planned for broadcast and cable ty industries during 1980, a position that may hold true a good deal longer than that. House Communications Subcommittee chairman Lionel Van Deerlin (D-Calif.) threw in the towel last year on his frustrated effort to rewrite the 1934 act, planning instead an update of common carrier law and a relaxation of equal-time constraints for Presidential and Vice Presidential candidates. While chances for the former are passable so long as it remains uncontroversial, the latter can be expected to stall, as it usually

Meanwhile, insiders decline to affix any timetable to legislative efforts from the Senate Communications Subcommittee to reshape (Continued on page 68)

German Pix Finally Score Breakthrough In American Market

By RONALD HOLLOWAY

With Rainer Werner Fassbinder's "Maria Braun" scoring the highest b.o. gross in (New) German Cinema's history, Volker Schloendorff's "Tin Drum" commanding up-front coin in the neighborhood of \$350,000, and Hans-Juergen Syberberg's "Our Hitler" sold out in a single day for its Jan. 13 solo at Avery Fisher Hall, N.Y., (next stop is the Kennedy Center in Washington on Feb. 17), several critics and film buffs are asking where it all

Here are some salients as to "German breakthrough," to U.S. market, actual or prospective.

In the mid-1970s, some of the supporters for New German Cinema

(Continued on page 86)

ENTERTAINMENT WORRIES: INFLATION AND POLITICS

By SYD SILVERMAN

As the year and the decade end, | countries on imported oil has | Khomeini for leading the revolu-U.S. B'casters the headlines are full of stories which transcend show business and the headlines are full of stories cause grave concern for the new year and the new decade just dawning. The Russian aggression in Afghanistan may eventually prove to be more dangerous than the seizure of American hostages at the U.S. Embassy in Teheran, but the sudden growth of Muslim religious fervor is perhaps only an extension of the nationalistic trend which has permeated the 1970s.

Since Muslim nations control most of the world's known oil re-

Japan and Western Europe in a very nervous position. Continued oil double digit inflation in most countries and there is no sign the increasing price tide will ebb.

Governmental bureaucracies around the world seem to be the only beneficiaries of inflation as rising incomes due to debased currencies only produce more governmental income. The trend is certainly not encouraging.

Two religious leaders domiserves, the dependency of Western | nated the news in '79, the Ayatollah

placed the economy of the U.S., tion that overthrew the Shah of Iran, and Pope John Paul II because of his visits to Ireland, the price escalation has underpinned U.S. and Turkey. The news magazines were full of retrospective pieces on these two leaders as the year drew to an end.

The U.S. motion picture business grossed \$2.7-billion in 1978, up some 6.5% in admissions over the previous year. Estimates for 1979 Indicate business will exceed \$3billion, but most of the increase will be accounted for by ticket price inflation. This same inflation helped

(Continued on page 56)

Leisure Time **Top Commodity** In This Decade

If it hadn't been for the fact that most major recording companies had a lot of liquidity and cash flow from other sources, says Joseph Cohen, executive veep of the National Assn. of Recording Merchandisers, the problems in the industry during 1979 could have been a lot more serious than they were.

Cohen pointed out that companies with strong tv or film divisions "can go beyond 90 or 120 days" credit to keep the industry afloat. But it can't go on forever. I'm surprised more companies haven't gone under.'

How the economics of a company are handled, he reminded, makes the difference between success and failure. "Chrysalis will do \$21,000,-000 this year with a staff of 55, while Infinity would have done less than

(Continued on page 68)

20% Cut In Taxes On Talent Brings No **One Home To Britain**

Prior to July of 1979, many a showman and politician raised eloquent voice in the cause of tax reduction in Britain on the theory that it would bring the wealthy back home from their tax havens. A common refrain was that a revival of domestic filmmaking would be one of the benefits.

So what happened? They, the new Conservative administration, cut personal taxes as promised, and by a whopping 20% at that for the upper brackets, but still none of those lammister film and pop names have come home. If anything, the outflow of talent continues, which for one thing apparently discounts the myth that draconian taxation was principally

(Continued on page 94)

The British Broadcasting Corporation presents a unique six-year project



hakespeare

The entire series of 37 plays has already been sold to the following countries.

USA...AUSTRALIA...CANADA...JAPAN... FRANCE... WEST GERMANY... HONG KONG... KENYA...GREECE...TAIWAN...POLAND... **HUNGARY...SINGAPORE...THE PHILIPPINES..** EIRE ... JORDAN ... QATAR ... BAHRAIN ...



World Enquiries to BBC Enterprises Ltd, Villiers House, The Broadway, Ealing, London W5 2PA, England Cables: TELECENTRE LONDON Telex: 934678 (BBC ENTERPS LDN) Telephone: 01-743 5588

Sales in the USA and Latin America are handled by the Co-Producer, Time-Life Films, 1271 Avenue of the Americas. New York NY 10020 USA Cables: TIME INC NEW YORK Telex: 232495 Telephone: (212) 586 1212



Special Indexes

An index of advertisers will be found on page 94.

Special features, charts and departments are indexed on

Crackdown On Illicit Recordings Bears Fruit, But Unless Penalties Suit Crime, Problem Will Go On

(Special Counsel, Anti-Piracy, Recording Industry Assn.)

Despite an expanded campaign against counterfeiting and piracy on the part of law enforcement officials in the U.S. and many other parts of the world, the problem continues in huge proportions.

In the U.S., the past year saw numerous raids, seizures and convictions of pirates and counterfeiters by both Federal and local law enforcement agencies. Frequently, these were based on long undercover investigations by the FBI, in some instances conducted jointly with local police and sheriffs' offices.

There is no doubt these efforts have been effective in substantially reducing the huge output of counterfeit and pirate recordings, but all too often the curtailment of these illicit activities was merely temporary. Other counterfeiters and pirates usually increased their production to fill the available market for such products.

In some instances, after lying low for awhile, pirates who had been raided resumed their illicit business, frequently in new locations and with stepped-up-security. This very problem was demonstrated by the fact that when a number of pirates who had been raided by the FBI a year ago, and are still awaiting indictment and prosecution, were again raided months later, they were again found to be actively conducting their illicit businesses

The question that automatically arises is "Why?" Unfortunately. there is a ready answer. The huge profits made by these illicit manufacturers and distributors of recordings makes it difficult for them to resist the temptation to continue to make the quick buck. Although several convictions have resulted from last December's east coast FBI massive raids, these were generally of the plea-bargain variety and resulted in minimal jail terms and fines completely out of proportion to_the astronomical profits $\left| \begin{array}{c} Mildred \ Freed \ Alberg \end{array} \right|$ made by the crooks

Due to prosecutorial priorities, Jack Ammon (Continued on page 68)

Early Deadline

Because of the early deadline for this 74th Anniversary Edition, certain departments have been omitted or con-

All regular features and departments will return in the next issue, Jan. 16.

New Sun & Fun **Tourists Aiding Israel Economy**

By EDNA FAINARU Tel Aviv

In an economy as hungry for foreign currency as the Israeli economy is, the \$700,000,000 brought in during the last year by the tourist industry is of overwhelming importance. Indeed, with an added

dollar value of 88%, tourism once

again leads the economic field here. Altogether some 1,130,000 tourists came to Israel last year, an increase of 5-6% on 1978, according to Micha Kidron, of the Tourism Min-The improvement came mostly as a result of the gradual lifting of restrictions on charter flights, nonexistent three years ago because of El-Al's pressure for full fare tickets to and from Tel Aviv. Now, points out Kidron, there are some 40 charter flights arriving weekly from all parts of the world. with 11 going directly to Eilath, the Red Sea resort where the charter revolution started. With Sir Freddy Laker sending his fleet from London to Tel Aviv and back, Kidron hopes to see the tourist curve go up higher and higher.

Another reason for satisfaction in the industry is the gradual transfer

John D. Backe .

(Continued on page 66)



VARIETY Anniversary

RINGLING BROS. AND **BARNUM & BAILEY** CIRCUS. **ICE FOLLIES AND HOLIDAY ON ICE**

greet the New Year with the most spectacular and entertaining family attractions available in the world today. We take great pride in presenting new and exciting talent in the rings and in the rink, and have spared no effort in finding the most sensational and unusual performers to thrill and delight our audience. In the new decade we have pledged ourselves to continue the tradition of unprecedented excellence, debuting brilliant acts, breathtaking new artists and imaginative, lavish productions. We are dedicated to fulfilling the high expectations of the Children of All Ages whose loyalty to The Greatest Show on Earth, Ice Follies and Holiday on Ice has made them enduringly popular entertainment

events. IRVIN FELD AND KENNETH FELD PRODUCERS

How A Caper Travels And Also Comes True By MAX WILK

Honest officer, I'm not guilty! I'll admit that I have a fertile imagination. How else can a guy manage to turn out scripts and tv plays - and novels - (going back to 1960, when I first delivered myself of "Don't Raise The Bridge,

Mint Olympics Gymnastics Gold **Legit Still A Laboratory** For Developing Talent

Acrobatic Tradition In China May

By RICHARD HUMMLER

New York legit's status as a laboratory for talent has been a constant throughout the century, no less so today than in the past. Documentation of the early career exposure of subsequent top achievers is easily found in the appendices of the annual "Best Plays" compendium, now edited by Otis Guernsey Jr. for Dodd, Mead.

Last year's anniversary number took note of the early activities of topliners from a 25-year perspective, i.e. the 1953-54 season. The 1959-60 season, or 20 years ago, has been chosen for this year's look-(Continued on page 84)

Supporting Acts Have Woes With **Cutting Of Gates**

By FRED KIRBY

While big acts continued to mint good coin in concerts last year, a combination of rising ticket costs and a tight economy contributed to a cutting of gates for secondary acts with the overall pop concert biz suffering as a result.

Frank Barsalona, prez of Premier Talent, a major booking agency, thought part of the cutback was advantageous, noting that many shows in previous years were overextended from a cost standpoint, especially through acts which had excessive production costs before they had developed the audiences to foot the bills.

Premier had several major tours last year, including those of The Who, Yes, Jethro Tull, Boston and Supertramp, Van Halen, one of the (Continued on page 86)

By COL. BARNEY OLDFIELD

Kweilin, China. The vaudeville team of Placide &

Martin startled an American theatre audience in 1792 with a series of somersaults over tables and chairs. Aerobats and aerobatics, it's said, entered U.S. public consciousness with this occurence.

To learn the art took hours of sweat, numbing falls, sore muscles and sprains, and brought liniment to the dressing room.

It probably led to that venerable curse of vaude: 'May all your kids be acrobats!' It surely was a lot easier to entertain with songs, jokes, and dancing, so as is always the case, the working stiffs among performers were viewed as acceptable only because they were needed, but were thought too dumb to have full credentials among their peers either comfortably in front or behind them on the bill.

Wasn't it once the acid comment of *Variety's* revered reviewer, *Ibee*, (Jack Pulaski) who dismissed Ringling Bros., Barnum & Bailey premiere at Madison Square Garden by calling it: 'Three hours of opening acts!

If there is a curse attached, or shrug-off, no one has been able to sell it to or intimidate the thousands in the People's Republic of China who are fascinated by this ancient art which has been with them for nearly 4,000 years. When

(Continued on page 88)

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN Published Weekly by VARIETY, INC. 54 West 46th St., New York, N.Y. 10036 (212) 582-2700 Cable, Variety, N.Y. Telex 1-26335

HOLLYWOOD, CALIF. 90028

1400 North Cahuenga Boulevard (213) 469-1141

Cable: Davar, Hollywood Telex 6-74281 WASHINGTON, D.C. 20007

1050 Potomac St., N.W. (202) 965-4301 Telex 8-9568

CHICAGO, ILL. 60611

400 No. Michigan Ave. (312) 337-4984 Telex 2-53268

LONDON SW1A 1JX

49 St. James's Street, Piccadilly Phone: 493-4561

Cable: Variety, London SW1 Telex 24547 PARIS, 75008

33 Champs Elysees Phone: 225-08-07 Cable: Variety, Paris

ROME, 00187 Via Bissolati, 20, Phone 463-290 Cable, Variety, Rome

MADRID, 6 Calle Lagasca, 104, Phone: 276-4262 Cable: Variety, Madrid **SYDNEY, N.S.W. 2000** 1-7 Albion Place

Phone 61-3124, Telex 22969 TORONTO MSR 3C3 74 Albany Avenue (416) 531-1600

SYD SILVERMAN **Publisher and Executive Editor**

SUBSCRIPTIONS: Annual \$40

Volum	a 90	₇	7	Niumi	har	-
Canada	and	Foreign	\$45	(Surface	Mai	l

All-Time Films Champs . 24
Book Reviews In Variety 34
50 Top Singles '79 251
50 Top-Selling LPs '79 250
Film Review Index38
Legit 268
Music 253
1979 Top Films 21
Obituaries
Personal Appearance 254
Pictures 5
Television-Radio 206
Top '79 Airplays 252

DAILY VARIETY Published in Hollywood by Daily Variety, Ltd. \$55 Year \$90 Foreign (Surface Mail)

Byliners In This Issue

(Continued on page 90)

Subscription Order Form
Enclosed find check for \$
Please send VARIETY for Two Years
To(Please Print Name)
Firm Name Title
Street
City State Zip Code
Regular Subscription Rates (Surface Mail)
One Year—\$40.00 Two Years—\$77.50

Canada and Foreign—\$5 Additional Per Year

For <u>airspeeded</u> and <u>direct airmail</u> rates, contact your nearest Variety office (see box on right for addresses).

VARIETY Inc.

154 West 46th Street New York, N.Y. 10036

207	Bert Baker	Val Lyon
270	Edward L. Bernays273	Kenneth L. Maidment
. 253	Yekaterina Belova268	Kenneth M. Maser
211	Livingston L. Biddle Jr 268	Michael F. Mayer
- 9	Franco Bruno	Art Moger
	John Canemaker	Paul Myer
' II	Carroll Carroll264	N.J. Nicholas
	Joel Chaseman	Mike Nicolaidi
	Jerry S. Chasen9	Jerome P. O'Neill Jr
- 1	Tony Conway	Kevin O'Sullivan
- 1	Betty L. Corwin	Robert Ottaway
	Edward M. Cramer250	Bruce Paisner
	Anna E. Crouse 269	Ben Pearson
	Randall Davidson 17	Frederick S. Pierce
	Max Dolding98	Harriet F. Pilpel
	Michael Edgley	Peter Plouviez
	Garry von Egmond	Harry Purvis
	John G. Fisher20	Ernie Reed
U	Jim Fitzmaurice	Robert Rehme
		J. Porter Reilly
	Michael Flint	Jeffrey Reiss
	A. Alan Friedberg	Lennart Ringquist
	Victor W. Fuentalba	Daniel L. Ritchie
	Don Carle Gilette	Scott H. Robb
		Frank E. Rosenfelt
. 1	Chuck Gingold207	Stanley Rothenberg
	Harry Golden	Alan Sapper
		Arnold Shaw
	Bruce Gyngell208	Mel Shields
	Stanley Hagendorf 20	Louis M. Simon
- 4	Arnold Hanson	Aubrey Singer
- 1	Mort Hock	Alfred Stern
	Ronald Holloway	Gary Stevens
	Sandy Howard8	Maxwell Sweeney
	Richard Hummler 269	Mel Tobias
- 8	Gene F. Jankowski 207	Lionel Van Deerlin
	Hal Kanter	Rena Velissariou
- 1	Keith Keller11	Michael Walsh
i	Norman Kessell	Ken Watts
	Jack Kindred258	Herman G. Weinberg
	Ervin Krasner	Mike Weinblatt
	Ernest S. Leiser 209	Thomas E. Wheeler
- d	Bunny Lewis	Peter Zeisler

1	Kenneth L. Maidment	9
	Kenneth M. Maser	210
	Michael F. Mayer	. 10
	Art Moger	
	Paul Myer	218
	N.J. Nicholas	206
	Mike Nicolaidi	. 2-
	Jerome P. O'Neill Jr	1:
	Kevin O'Sullivan	21:
	Robert Ottaway	19
	Bruce Paisner	21
	Ben Pearson	. 2
	Frederick S. Pierce	206
	Harriet F. Pilpel	9
	Peter Plouviez	201
	Harry Purvis	. 28
	Ernie Reed	211
	Robert Rehme	9
	J. Porter Reilly	. 32
	Jeffrey Reiss	206
	Lennart Ringquist	208
	Lennart Ringquist Daniel L. Ritchie	213
	Scott H. Robb	212
	Frank E. Rosenfelt	9
	Stanley Rothenberg	. 25
	Alan Sapper	145
	Arnold Shaw	256
	Mel Shields	262
	Louis M. Simon	272
	Aubrey Singer	169
	Alfred Stern	255
	Gary Stevens	.34
	Maxwell Sweeney	211
	Mel Tobias	. 11
	Lionel Van Deerlin	213
	Rena Velissariou	272
	Michael Walsh	. 80
	Ken Watts	8
	Herman G. Weinberg	. 36
	Mike Weinblatt:	211
	Thomas E. Wheeler	206
	Potor Zoiclor	020

16 STATES BAN BLIND BIDS, 16 MORE PEND

Runaway Budgets Gone Mad; Rising Boxoffice Makes The **Executive Shuffle Less Crucial**

By THOMAS M. PRYOR

executive musical chairs, (b) rising a century is real cause for concern, boxoffice and (c) runaway costs (not necessarily in that order) also were the three top stories of the

Quite naturally there always is more drama and interest in people switching jobs than in statistics, but production costs and boxoffice revenues somehow become more important than the fortunes of individuals. While an executive, or a group of executives, can influence the lives of numerous individuals. from creators to backlot workers, this influence is limited, generally speaking, to a specific studio.

Not so when the spread of costs gets out of hand in relation to boxoffice and film rentals income. When there isn't enough coming in to pay the bills the effects are felt throughout all studios. Ironically, the business has managed to work itself into a rather extraordinary postion. It is taking in more money at the boxoffice than ever before. yet there is grave concern that any number of pix may not be able to earn their keep.

Not surprisingly pictures such as "Apocalypse Now" (\$30,000,000), "Star Trek" (\$43,000,000), "1941" (\$33,000,000) and "Black Hole" (\$20,000,000) were brought to market with multi-million dollar adpromo campaigns. They are regarded as "event" pictures, indeed films in the not-too-long past used to be made for less than was spent in promoting any one of the above. To go back 40 years — the Dec. 20, 1939. Variety review of "Gone With The "completely" justified the "prince ly investment of \$3,900,000.

Budget Madness?

While it is to be hoped for the good of the business that these superbudget ventures will at least earn back their investment (the interest on any of them is more than the cost of "GWTW") that's not really the important factor. The question that should be sending cold shivers down the spine of the industry is how in the name of common sense such extravagance was permitted and is being continued. The way things are going the day is near — if it has not already arrived — when it may be impossible for a picture to earn its way, even with supplemental income from commercial and pay

The fact that the domestic boxoffice will hit another new high, estimated at \$2,800,000,000 by Variety, when final figures are in for 1979, is not cause for rejoicing to the extent of propagating the anything goes philosophy. Even discounting the inflation factor, the news from the boxoffice front really isn't encouraging after all. For out of a population of some 200,000,000 in this country (and don't forget Canada is factored in as part of the domestic market), slightly more than 5% and that's being generous - make up the more or less regular filmgoing audience in the U.S.

If indeed the average admission price now is running around \$2.50, then average weekly admissions are about 22,000,000. The fact that

Hollywood. the base audience has not in-The three top stories of 1979 — (a) creased appreciably in a quarter of if not alarm. This being the case, the prosperity that the film business has enjoyed during the 1970s is built on quicksand.

Statistics, in themselves, are cold and impersonal, but they are the product of human endeavors, and keeping up with the men behind the cameras this past decade has required almost constant revisions of the dramatis personae. Last year was no exception either — at least not at 20th-Fox. The happy company suddenly became a hot bed of dissension. The business hardly had time to adjust to Alan Ladd, Jay Kanter and Gareth Wigan becoming members of the millionaire's club when they decided to resign en masse last July.

That was just the beginning, however, of the second greatest voluntary mass management exodus in the history of the business. The precedent was set in January, 1978, when the top tier of United Artists exited in a show of displeasure with parent Transamerica. That parade was led by the co-fathers of the revitalized UA, Arthur Krim and the late Robert Benjamin, who were joined by Eric Pleskow, president: Mike Medavoy, production veepee, and biz affairs chief William Bernstein. Others also followed out in due course.

Fluid Is As Fluid Does

In an effort to hold together the exec fabric of 20th, chairman/chief executive officer Dennis C. Stanfill decided to split Ladd's area of responsibility as president of the film Wind" commented that the picture division among Sandy Lieberson (who had headed European production) and Ashley Boone, naming the former president of production and the latter president of marketing-distribution. But that glue job fell apart when Stanfill took on Alan Hirschfield, former president of Columbia Pictures Industries, as vice chairman— and direct boss of Lieberson and Boone. That brought on their resignations.

There were others a couple of notches down the exec hierarchy — Paula Weinstein, senior veepee worldwide production; David Weitzner, ad chief and Bob Dingilian, pub head; Alan W. Livingston, president of 20th-Fox Entertainment Group — who also handed in resignations. No question that Norman Levy, Col's marketing distribution chief.

Actually what's been happening since last July has been pretty much of a replay for Stanfill, who became president in 1971 following the firing of his predecessor. Richard D. Zanuck, by the latter's father and bd. chairman, the late the younger Zanuck's top aide, also walked the plank, and the senior Zanuck exited shortly thereafter. Stanfill, virtually a newcomer.

(Continued on page 70)

(President, National Assn. of Theatre Owners, President Theatre Owners of New England, President Sack Theatres).

The period covering the time frame from the previous convention of the National Assn. of Theatre Owners in New York in October

of 1978 through the conclusion of this year's annual convention in Los Angeles in October of 1979 can be characterized as being at times promising. at times frustrating, at times. stultifying, at

times exhilarating, and almost never dull.

The convention of 1978 brought to exhibition a glimmer of hope in the form of an offer by Motion Picture Assn. of America President Jack Valenti to sit with representatives of NATO in behalf of his constituent MPAA companies in an attempt to develop dialogue which, hopefully, would culminate in a peaceful resolution of the increasingly bitter struggle between exhibition and distribution over the 'blind-bidding' issue.

Hopeful Moments

The gesture by Valenti offered hope of a breakthrough, particularly since prior efforts by NATO to gain distributor agreement to eliminate or at least curtail this practice had either fallen on deaf ears or had been met by the typical distributor response of "We'll do it if the others do it." Indeed, it was the opportunity of dealing for the first time with a single representative of the MPAA companies, instead of negotiating on a company-by-company basis, that appeared to offer the greatest possibility of breaking the impasse. To recount here the details of the negotiations between the NATO ad hoc blind-bidding committee and Jack Valenti might, perforce, be of some historical interest to students of the industry; but, as a result of the position taken by the U.S. Dept. of Justice in refusing to sanction any agreement between NATO and MPAA with respect to the "blind-bidding" issue, the meetings and conference calls between and among the parties all become moot.

Motivations

At this point it is important to Hirschfield can field his own team make two observations: (1) Had it - last month he brought Bob Cort | not been for NATO's aggressive from Columbia to take charge of legislative fight to ban blind-bidadvertising and publicity, and ding which, as of October 1978, had others are expected, including, succeeded in five states, the MPAA companies which. hitherto, had turned a deaf ear to pleas from NATO to eliminate this trade practice, would not likely have authorized Valenti to negotiate with NATO's ad hoc committee. Attempts at reasoning dialogue, and conciliation had accomplished naught. Only the initiation of the Darryl F. Zanuck. David Brown. legislative battle and the incipient success achieved in that campaign had brought distribution to the bargaining table: (2) the MPAA sought to create a Catch-22 for NATO: if began rebuilding with Gordon NATO sought to negotiate a com-Stulberg leaving the now defunct promise with MPAA, state legisla-

(Continued on page 82)

1979 ACCELERATED FILMS CIVILWAR By A. ALAN FRIEDBERG (President, National Assn. of President, National Assn. of President Presiden ****** By TOM PATTERSON ******

(President, National Independent Theatre Exhibitors.)

Georgia.

Independent Theatre Exhibitors film investment. After considhas directed its principal efforts erable discussion within the NITE

agencies into taking actions that would tend toward the elimination of unfair and perhaps illegal discrimination against small and independent film theatre owners. Although NITE has

not entirely abandoned efforts along those lines, the year 1979 ushered in an entirely different thrust of action aimed toward eliminating discrimination among exhibitors. In 1979 NITE introduced upon the whims of seven or so major film distributors. Theatre Owners Film Co-Operative, was conceived by NITE and introduced to the industry on March 17, 1979. TOFCO is a non-profit Cooperative incorporated in the State of Georgla whose principal function is to bring more quality films to the market place on terms exhibitors can afford.

The inspiration for TOFCO came from the now defunct Exprodico in which exhibitors paid from \$1,000 to \$7,500 per theatre for the right to exhibit films released thru Exprodico. Although the concept of Exprodico was not bad, the practice of exhibitors historically has been to invest in brick, mortar and equipment as opposed to films. The logic being that a double bath is too much to take. Traditional film investors have sizable other income against which losses may be charged. Exbad film would not only lose money come against which to charge such

reasoned that the better approach for an Exhibitors' Cooperative would be to seek the film financing from outside the industry and call upon exhibitors to supply what they and only they could supply, namely Screen Exposure. It is well known that many quality films have been unable to obtain adequate distribution simply because none of the promises by increasing the flow of "big seven" film distributors could films to ease many industry probor would provide such. Many other excellent film projects were never tence of small and independent able to obtain financing because they could not obtain assurance of adequate distribution. Investors have no hope of recoupment, let alone a profit absent adequate distribution. The best thing that an exhibitor has to offer is his screen. By bringing into focus the principal needs of outside film investors, filmmakers and theatre owners together with what each segment had to offer, the TOFCO program came

At that point two basic obstacles remained before TOFCO could become a reality. Number one was the mechanics of how to operate | J. Acton, N.Y. agent.

and, number two, from whence In years past the National would come the outside source of toward motivating governmental organization an idea was developed that called for exhibitors to become members of a Cooperative and by so joining committed automatically to exhibit no less than one half the films released thru and approved by the Co-op's film selection committee. Uniform film rental scales for first run and sub run were developed. Membership plans were tailored to individual theatre needs allowing for a yearly maximum playweek commitment beyond which a member would not be required to play a Co-Op film.

Fortunately the other basic obstacle was just as easily resolved. After months of negotiation NITE, in behalf of the to be formed Coopand sponsored a program which if erative, on March 17, 1979, signed a successful will in the years ahead contract with a group of Canadian make exhibitors less dependent investors who agreed in connection therewith to supply to the Cooperative over a 10 year period no less than 75 feature films with a minimum average budget of \$2,500,000 adjusted upwards annually to reflect the increase in the U.S. cost of living index. Since the signing and announcement of that Agreement NITE has been approached by several other investment groups interested in a similar agreement.

Theatre Owners Film Co-Operative, was legally formed in June of 1979 and has since held its initial board meeting at which time the initial officers were elected and important committees were appointed. A membership drive was begun in the fall and has thus far resulted in the enrolling of better than 1,000 screens into the Cooperative.

What is significant about TOFCO is what it offers to exhibitors. It offers choice, greater supply and lower film rental terms. Ultihibitors, however, in the case of a mately it offers the possibility of self sufficiency. Whenever several on the film but would have no in- films have flowed through the program that are profitable for both the exhibitors and the producers, With this concept in mind NITE then the program will shift into high gear. The membership of TOFCO will grow very significantly at that time and more importantly the talent in the industry will see a new way of reaching the ultimate consumer without sacrificing justly deserved rewards.

The goals of TOFCO are worthy and certainly obtainable. TOFCO the ver theatres. For this reason NITE is very proud to have played so significant a role in the formation and development of TOFCO, the Theatre Owners Film Co-Operative.

George Romero has given joint film rights to his upcoming, untitled and unpublished first novel to his own Laurel Group Inc. and to Luigi and Aurelio De Laurentiis. heads of Filmauro in Rome. International thriller is set in New York. London, Rome, Rio and the Greek Islands, and is currently being negotiated for publication by Edward

Inflation — Rich Get Richer, And Films Will Cost More

By SANDY HOWARD

Hollywood.

If anyone is under the illusion that foreseeable future, they're ill in-

the poor will continue to have child- ple?

The inflation will undoubtedly continue, with the OPEC nations that for every Iran that falls apart squeezing the bucks from the begging buyers and the psychological fallout will be an increasingly fatalistic acceptance of the absurd increases in cost by the buyer and the

However, the potential high grosses due to increased income from everyone loves to cry) and the foreign distribution and domestic ticket prices that will double within the next few years as well as the resulting publicity and earnings by some of the majors will camouflage the true fact that motion picture production will be increasingly dangerous and many losses will be staggering.

cable and other income sources, strength of the major American distributors and the foreign exhibitor awareness that "American Films" are the basis for future proindependent — unless he has major run tactic and the quick withwork will become a more accepted, even if discouraging, policy - as the cost of marketing climbs and it will.)

Outsiders Seduced

The combined circumstances of gas costs and increased audience attendance and higher ticket prices and new marketing techniques will continue to seduce outside major industry into the motion picture field with alliances with the American majors.

Industry can count better than most producers, and the increasing competition among buyers for France.

major talent is unavoidable.

There will be no drop in activity the drastically increasing costs of except for a brief time when 1969 motion picture production and returns and huge looses result due creative talent will peak within the to absurd and uncontrolled budgets on some pictures that won't work. But after sufficient time For the rich will get richer and elapses who can resist the next ap-

The fact is, they will be charging \$3.50 a ticket in Hong Kong and as a market (as well as a nation) there will be an Argentina that is making a super comeback.

The fact that a tear jerker from U.S. television can reach \$3,000,000 distributors gross in the theatres in Japan (the one market where Southeast Asia which is supposedly 2.5% of the world market is now often 10% or more has its obvious effect.

And so what does all this mean?

It's The Individual Picture. The story. That really counts. And the increasing awareness that many films will be made for foreign thea-Yes, it is a reality now that the in-trical distribution and will go creasingly vigorous appetite of straight to tv in the States. And who says this is wrong when it costs so particularly as it relates to the much to market a film today, so leverage of the near monopolistic that unless that film is an event why bother?

Ingenuity. New inventions. An appeal to the young audience without which there is no theatrical duct, will obviously endanger the market anywhere in the world. And acceptance of the fact that as an in-U.S. distribution on terms that dependent, without major distribprotect his interests. (The hit and utor backing and distribution, it's going to be lonely out there - not to drawal policy if a picture does not produce a film - if you know how to package and sell independent — but to Get The Grosses.

Times haven't changed. It's going to be survival of the fittest. And it's going to be exciting. And a few of us are going to do well, and others well. I guess the truth is — there's always the next project - for dreams are what this business is all

Delphine Seyrig, Simone Signoret and Jean Rochefort in Moshe Mizrahi's "I Sent A Letter To My Love," now shooting in Brittany,



TONY BENNETT SINGS

JAN. 16 thru FEB. 3: MIDWEST TOUR WNET-TV, NEW YORK: Audience response picks AMERICAN POP - THE GREAT SINGERS, the 312 hr. PBS TV special, hosted by TONY BENNETT, one of the TOP 5 OF THE PAST DECADE!

Information: Gino Empry, (416) 364-1153



SIDNEY SEIDENBERG

MERRY CHRISTMAS AND A HAPPY NEW YEAR

SIDNEY A. SEIDENBERG, INC.

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

Irish Paradise For Writers Now Faces 'Value' Tax

Writers who are enjoying the tax haven of Ireland may yet become tax collectors for the Irish government. They are free of income tax. providing they get clearance from the Revenue Commissioners, but now a section of the tax collecting service wants them to collect Value Added Tax on their earnings in Ireland and pass it on to the govern-

This would mean that if they sold a work in Ireland they would calculate 10% of the fee and pass this extra sum on to the revenue commissioners as value added tax. Work sold overseas does not have to bear the tax, but writers will have to apply to their overseas publishers or producers for exemption certificates which have to be lodged with

Several writers in Ireland who have got the bills recently, and the bills are back-dated in some cases to 1972, are lodging protests and appeals. Among those being hit are J.P. Donleavy, author of "The Ginger Man," Gordon Thomas, author of "The Day the Bubble Burst" and Hugh Leonard who wrote the Broadway winner "Da."

Delayed Back Pay Now Being Paid

Hollywood.

Retroactive union-negotiated pay boosts — which never made it down the chimney as Christmas largesse — finally are coming through the pipeline as a post New Year's bonanza.

Universal already has anted up the back payments, and Fox has done so in part with more catchup remittances to come.

Those were among the revelations that surfaced at a meeting of Hollywood business agents of the International Alliance of Theatrical Stage Employes.

Pressed by rank and file, b.a.'s have been keeping close score and indulging continued post mortems on the emotional issue.

Union expectation that The Burbank Studios (Warner Bros.-Columbia) also is poised to stuff back wages into the employees piggy banks was confirmed by TBS legal and business affairs v.p. Ed Medman, He said Burbank payroll was working on delivery of the bounty for this week.

The Reason For Women's Lib

By HARRY GOLDEN

Nancy Hanks, Abraham Lincoln's stepmother, was truly one of the great women of the American frontier.

Julia Dent Grant, Ulyssess' wife, was another American prototype of the magnificent helpmate.

No one argues that Eleanor Roosevelt was one of America's supreme accomplishments.

But I find we are not interested in women in this way in the 1970's and the 1980's. We are looking for a completely different aspect. We have been forced to look for this aspect by the agitation of many women's groups.

One of the central truths about Nancy Hanks, Julia Grant and Eleanor Roosevelt was that they had no difficulty in raising children. What they expected of their children and what society expected were one and the same thing.

I have come to suspect one of the reasons for the emergence of the women's liberation is that we have a genuine concern about our children. The society in which we live expects different things of a child than the one in which Abraham Lincoln or Frederic Grant or James Roosevelt grew up in. Since women play such a crucial role as mothers, perhaps there is every reason for the reassessment they are trying to make now.

In an ever accelerating technological society, contorted constantly by international tensions, driven by domestic difficulties and paradoxes, perhaps a Nancy Hanks would prove a futile parent.

It is obvious that the women haven't succeeded yet. The drug culture worries us. Our dropouts continue to drop out. The kids insist on evangelizing everything from music to love. But maybe the women will figure it out. A society must accommodate itself, it must get along with itself. What we need are mothers able to convince sons and daughters that one day they, too, will be past thirty.

There are vast dislocations within society. By the hundreds of thousands many of us are superfluous in the sense that Richard Nixon thought the Congress was superfluous.

The three superpowers of the world could find war over the decisions of no more than 500 men. Many millions of Americans will soon forego meat because some men thought selling wheat to Russia was to someone else's advantage.

Our own superfluity is the central problem of the age.

How to raise children so that they seize upon their utility is one of the ways to banish superfluity.

If we could get the PTA's as agitated as Bella Abzug gets the League of Women Voters we would solve the problem quickly.

Australia's 5-Yr. 'Re-Birth'

********* By KEN WATTS ******

(Chairman, Australian Film Commission)

at the aspirations, the ebullience.

Sydney. | the delight and surprise at being I suppose as we approach the end talked about so much at home and of five years of concentrated ac- overseas, the flattering arrival tivity by the industry with the in- from overseas of a host of people to volvement of the Australian Film look at what we're doing and to Commission, we should look back make films here, the success of

(Continued on page 82)



LOU-DAVE-AL & SOD of THE ORIGINAL FOUR ACES FEATURING AL ALBERTS

"They followed "IT'S NO SIN" with such equally formidable hits as "TELL ME WHY." "STRANGER IN PARADISE." "THREF. COINS IN THE FOUNTAIN." "MR. SANDMAN." "PERFIDIA" and "LOVE IS A MANY SPLENDORED THING." Wednesday at Tangier, the men showed that time has had little effect on the music or their ability to sing it..." Mark Faris, Akron Beacon Journal.

"Listening to the Aces, one quickly realizes just how much of an injustice to the '50s a phony work like "GREASE" is. The real "IN" crowd was at the prom listening to the Aces.

Club Moonraker-Mal Vincent, Virginian Pilot

Information: (215) 566-4400

THE RIGHT OF PUBLICITY: 1979 VERDICTS

Avemb To Release 12 In 1980; **Continues Partial Financing** Of Indies, Steps Up Marketing

point of being a highly-competitive

distributor, there is no doubt that a

solid, ongoing schedule of releases

is essential in today's market-

place. But of at least equal import-

ance is the quality of the entertain-

ment being delivered. I couldn't be

happier with the quality of the pic-

tures that we at Embassy are gear-

ing up to distribute the coming year.

Among them are:
"The Fog," written and directer

by John Carpenter, will be re-

leased in February; "Night Games," directed by Roger Va-

dim, will be released later that

starring James Coburn and Omar

Sharif, will have its initial engage-

"Death Ship" will also be re-

leased in March; "The Black Mar-

ble," filmed by Joseph Wambaugh

and adapted from his novel, will be

released in April; "Tulips," star-

ring Gabe Kaplan and Bernadette

Peters, will be Avco's late summer

release, and "Hopscotch," starring

Walter Matthau and Glenda Jack-

son, will be the major fall release,

with initial playdates scheduled for

Meanwhile, Embassy is con-

tinuing aggressively in its two-year

old program of investing capital

dollars into the production of new

motion pictures where the pro-

ducer already has partial financ-

ing in hand. The principal criterion

for financial investment is now, as it

(Continued on page 92)

ments in March.

late September.

month; "The Baltimore Bullet,"

(President and Chief Executive Officer Avco Embassy Pictures Corp.) As one who has been having an pictures that Avco distributed in ongoing love affair with motion pic- 1978 and in the immediate pretures as far back as I can remem- ceeding years. From the standber, virtually growing up in a

movie theatre, then moving into exhibition and later into distribution, I've had the opportunity to view our business for considerable length of time and from practically every



aspect. No one who has been a part of the motion picture business for any length of time can deny the changes that have taken place economically, types of films made, audience trends; marketing, sales, promotion, advertising — and the list can go on.

Nor can anyone involved disagree that in a world of ever-increasing mass production - assembly line products and stampedout items - the motion picture remains unique in the sense that it is entirely hand-crafted - from the basic idea, through production, right up to and including release.

The same holds true for the basic sales tools. Obviously, we know we need ads, but what kind of ads? What size? With what frequency? What should the relationship of newspaper, magazine, television and radio advertising be for one picture as opposed to another? What is happening in the current domestic marketplace and internationally? The variables are infinite, and the formulas that worked as well yesterday cannot be guaranteed for tomorrow. Audience tastes fluctuate. The major boxoffice stars of several years ago somehow, inexplicably, now have reduced drawing power. A picture that would have cost \$5,000,000 to make less than a decade ago now shoulders a production budget of three times that amount. As for tomorrow? There is no crystal ball.

Still, with all of these intangibles - with all of the attendant problems they encompass — there is absolutely no doubt in my mind that the future of motion pictures is entirely solid and immensely exciting to contemplate. In fact, I feel that the motion picture business is on the threshold of a future so tremendous that everything in its historic past will look pale by comparison. Although various other forms of technology will arise as nodes for presenting filmed entertainment (as they have in the past), the fact remains that theatrical presentation of a well-made motion picture remains the most engrossing, exciting and satisfying environment in which a film can be exhibited.

How does Avco Embassy fit into the overall picture? The answer as an active participant right alongside the other major producer-distributors on this threshold of an immensely exciting era, of course. Embassy's 1980 release schedule will consist of no less than 12 major pictures, representing the widest spectrum of entertainment fare. This is exactly double the number of

JERRY SIMON CHASEN

(The authors of this article are, espectively, a partner and an associate in the New York law firm of Greenbaum, Wolff & Ernst.)

For a while it looked like 1979 would be an extremely quiet year as far as the right of publicity was concerned. True there was some interesting commentary, and one case coming from Wisconsin which held, basically, that one could recover for commercial exploitation of a nickname as well as a proper name. Moreover, as 1978 saw some major decisions in the area, the relative quietude of 1979 seemed to afford a welcome respite in which to digest the impact of those cases.

But on Dec. 8, 1979, the Supreme Court of the State of California shattered this quiet with its decision in the case of Lugosi V. Universal Pictures. A split court rendered a decision which, when coupled with that court's decision three days earlier in Guglielmi V. Spelling-Goldberg Productions, seems sure to have major impact on the area.

Vital Decisions In Lugosi, Chief Justice Bird, joined by two of her colleagues, wrote a dissent spanning 58 pages in the typed opinion and canvassing most of the decisions and commentary on the right of publicity. As in most cases, however, it is the majority's opinion which will have the greatest impact. And the majority's opinion there raised some interesting questions about the existence of a right of publicity in the State of California and its

meaning elsewhere. The right of publicity has existed (Continued on page 42)

ready

MGM is embarking on the most ambitious new construction program ever undertaken in MGM's history as well as in the history of the hotel/casino industry. Over the next two years MGM plans to invest over \$230-million for the construction of a new hotel/casino in Atlantic City and the expansion of both the MGM Grand Hotels in Las Vegas and Reno. We also plan to increase substantially the level of our film production activity as well as making significant additions and improvements to our Culver City

over \$250,000,000 is perhaps the simplest and most eloquent expression of our confidence in the

Boxoffice Explosion

popular chord among moviegoers these days literally explode at the boxoffice, bringing in \$200,000,000 or more in boxoffice grosses - grosses the industry never thought possi-

MGM In Big Expansion For '80s Sets \$250-Mil For Construction, Steps Up Its Production Program

(President and Chief Executive Officer Metro-Goldwyn-Mayer Inc.) Having concluded the 1970's with | ble just a decade ago. Yet, what we the greatest year in the company's consider a major attraction today

entire history, Metro-Goldwyn- may pale by comparison with the Mayer has every expectation of boxoffice successes of the 1980s. surpassing its prior accom-



1980's are alproceeding from the drawing board toward actual implementation.

Studio.

This aggregate investment of businesses we operate.

Motion pictures that strike a

These same boxoffice explosions plishments dur- are global in nature and are now being the decade ing experienced throughout the that lies ahead. In world. "The Champ," for examfact, plans for the ple, has been establishing new records for MGM in foreign distribution, with all-time highs being reported from such diverse markets as Japan, South America and South Africa. In Japan, our single most important foreign market, it has been projected that "The Champ," will take in more than \$15,000,000 at the boxoffice.

Our objective in the coming year will be to release a new theatrical film approximately every other month; in fact, it is our aim in 1980 to increase production to still higher levels. Our theatrical program for 1980 and 1981 will provide MGM's strongest lineup of films in recent years.

"Hero At Large," starring John Ritter and Anne Archer, is set for release in Kebruary, 1980. "Hide in Plain Sight," with James Caan making his debut as a director as well as heading the cast, is scheduled for March release. Otto Preminger's "The Human Factor," based on the Graham Greene bestselling novel, is set for release in the spring.

"Fame," directed by Alan Parker, whose most recent success was the highly-acclaimed film, "Midnight Express," is set for a May/June release. "Why Would I Lie?," starring two exciting new screen · personalities, Treat Williams and Lisa Eichhorn, is set for August release.

Christmas, 1980

For Christmas, 1980, MGM will present one of its most important films in years, "The Formula," starring George C. Scott, Marlon Brando and Marthe Keller. Based on Steve Shagan's new bestseller dealing with the search for the formula for synthetic fuel, the film is now being directed by Academy Award-winner John G. Avildsen.

"Clash of the Titans," already set as one of MGM's major releases for Summer, 1981, will be one of the most spectacular special effects films in the studio's history. Its allstar cast features Lord Laurence Olivier, Burgess Meredith, Maggie Smith, Harry Hamlin and Judi Bowker.

New Revenue

Emerging technologies that are creating new sources of revenue will further enhance the value of our film product in the 1980's. Pay-TV currently has in excess of 5,000,000 subscribers, substantially more than double the number of just one year ago. In the next few years the number of new subscribers has been projected to increase at the rate of 3,000,000 per year.

Furthermore, video cassettes are now entering the marketplace in volume and video disks are poised for explosive growth. The videotape cassette recorder (VCR) has penetrated the market even more

(Continued on page 70)



Going Into Show Biz?

RECRUITS NEED TO KNOW LEGALITIES OF TRADE — SNARLS FOLLOW IF OPTIONS UNLINKED TO AGREEMENT — DEMISE OF SHELTERS CANCELLED ONE KIND OF 'EXPERTISE'

the N.Y. law firm of Mayer & Bucher and prominent on many film business committees and organizations. —Ed.)

A phenomenon of the past 10 years has been the growth in interest among students of legal and business problems in the entertainment industries. Of course, it's long been common knowledge that half the youthful, as well as the nonyouthful, population want to become "film makers" to fill an alleged void in screen properties.

But a substantial segment as well is also practical enough to be concerned with day to day difficulties on the business/legal side of the industries. At least so I found it in 10 years of "educating" (and being educated) while teaching a course in these problems at the New School for Social Research and elsewhere.

I generally start the term dealing with some basic contractual problems such as the drafting of an option agreement to obtain motion picture rights in a book or story. As readers of Variety well know, this requires both an option and an agreement in case the option gets exercised. The lack of the latter may well bring a judicial determination that the parties have merely entered into a non-binding "agreement to agree," of no legal value. We might also take a "look" at a talent contract with or without a percentage over-ride based on distributor's proceeds and not boxof-

You don't confront production problems until you've overcome the financing impasse. Of course, if Uncle Moe or Aunt Bertha will stand back of your pet project, you may not have to worry about such matters as limited partnership agreements or corporate structures. In this area we are concerned with the various methods of securing film financing: advances by private parties - exhibitor financing distributor financing - public and private issues and negative pickups and completion guarantees. I usually choose a guest lecturer for this esoteric spot.

We used to spend a lot of time on tax shelters as a financing tool, but that obscene old Commissioner of Internal Revenue struck us a heavy blow two years ago in this regard. Intrepid souls, however, can still look to Canada and West Germany for this type of financing and other subsidy programs throughout the

Students should know the general germs of a distribution deal with a major or a mini-major that might confront them. What are "standard" fees" (if there are any) for distributing a film in the United States. Canada, Europe, the Far East, etc.? What kinds of other terms will distributors insist upon when they handle your film? What of the costs of prints and advertising and shipping? And that vital little item known as payment of producer's share? Contrary some cynical wisdom, millions are paid out quite honestly and regularly by many distributors to participants every ing room. Now a group of a hundred from the vast and the imposing as year. Your filmmaker would like to of the money establishments have the big spenders demand a more know when and how this is de- formed into "Ringhotels, Gems in personalized atmosphere for their termined.

(Author of this piece is partner in | examination is the distributorexhibitor license setting forth the terms of this unusually cordial relationship. We take a form agreement and go through it clause by clause to understand its ramifications. One tended to copyright holders and the must confess a degree of ennui and a difficult reading problem in dustries' chronic problems with the light of the miniscule type in print and tape pirates are apwhich these documents are printed. But the experience remains worth

> After all, the instrument by which a motion picture is exhibited is a significant tool of our trade. If you're going to be active on the creative or business side, some knowledge would seem a prerequisite. On top of the document, however, I like to give students the taste of a real live exhibitor talking about his day to day problems.

Before I forget it, we generally have guests from distribution, too - just in case an argument breaks out, as it generally does, about blind bidding or huge guarantees or advances. Both sides should be heard.

Students want to know about a multitude of other problems: the non-theatrical markets — the video scene plus pay-cable and new possibilities in cassettes and records. What impact will these media have on theatrical mar-

There should be at least a nodding acquaintance with copyright law. This is a vital statute to creative parties. One should know the term of protection, the rights exnature of infringement. The film in-

And then, of course, there is that special area of content controls: obscenity regulation, the obsolescent system of prior restraint, classification and incessant pressure group activities to prevent distribution of films someone, anyone, considers offensive.

Films have also been known to libel people and invade their right of privacy. Under what circumstances has this occurred and what can be done to guard against the possibility.

Obviously no industry course of 15 sessions can adequately deal with these problems. By its nature this is a superficial exercise. But we can encourage practical, worthwhile judgments - develop young leadership for our industry and preapre film makers for the legal/business, joys or pains ahead. I am honored (but can't take the credit) that several of my "alumni" have now attained high industry positions. I might add that for me it's been a helluva lot of fun.

Big Is Out And Little In As Europeans Think Small

By HAZEL GUILD

Frankfurt.

Think small. Those two words might be the tipoff to what's happening in the entertainment scene in Europe. The giant super-hyped up spectacular is

out, and little is in.

That's true of the cinemas, hotels, restaurants and clubs, where intimate has replaced gigantic, cozy has replaced sprawling and small is knocking big out of the way

First it was the cinemas. The huge first-runs with entry halls the size of ball parks and seating equivalent to New York's Madison Square Garden have been driven out of business, with many of the super-seaters being pared into two, three or even four nice little houses.

Even the glamorous super-stars of the past, beauties such as Marilyn Monroe and Liz Taylor have been replaced by sweet little innocents portraying the girl next door, and the boy next door is likelier to show up on the screen with his daily | In the tiny village of Lembach in Alproblems than some international sace Lorraine, L'Auberge du Cheplayboy performer.

actresses seem much more like you and me than the jet-setters ever

The same thing seems to be happening throughout the rest of the entertainment and travel scene.

More and more tourists are seeking out medium-sized hotels which are family-run, with pa in the kitchen and ma supervising the din-German Landscapes," offering entertainment and general enjoy-Another contract requiring family service, a chance to see a ment.

local play or visit a gambling easino, or simply to stroll through the village park.

With the current trend to slimming in Germany, the nouvelle cuisine is an important part of the restaurant business. The accent is on small and attractive portions rather than the massive ones the German restaurants used to offer.

Modified Gluttony

At a recent dinner with menu planned by Paul Bocuse, German guests were offered tiny portions of filet and zucchini stuffed with mushrooms, and for dessert, smallsections of tropical fruits arranged like a sculpture on a porcelain dish – a big change from the heaps of potatoes and gravy and half-pound portions of tough steak featured on many former German mealplans.

Now some of the fine restaurants in Europe are also on the "think small" kick, reducing their size in order to be more homelike. val Blane has just cut its seating The current crop of actors and from 240 to 160 so fewer diners can sit in more comfortable chairs to savor the exquisite delights of the cuisine. Frankfurt's International Hotel recently redecorated its elegant rotisserie dining room, using heavy red curtains, rich wood panelling and gobelin chairs to partition the large room into pleasant little sections of six or eight tables.

The trend seems definitely away

Festivals: So What's 'News'?

Predictions For 1989: (1) Atlantic City may enroll in company of film festivals, before or after New York in the fall, with or without International Federation of Film Producer Assns. (of Paris) sanction to award prizes. Presumably the notion gains at Atlantic City that dice, slot machines, blackjack and roulette could stand a little broadening of public im-

(2) In Montreal, festival founder and factorum Serge Losique will be joined next autumn by an added film mart administrator.

Ongoing questions: Film festivals, an invention of the Mussolini regime at Venice in 1932, has in the ensuing 48 years spread to North and South America, Asia and, most recently, Africa. The phenomena remains dominantly European, per Cannes and taking due cognizance of the present restoration of Venice. There continues, if moderated, among U.S. film showmen the query: why risk the hoots, catcalls and cabled slams of European doctrinaire fans and critics? (The big coup of 1979 of course was 'Apocalypse Now'' crashing Cannes for a shared Grand Prix with "The Tin Drum" of West German. The film festivals in the U.S. and Canada have been less doctrinaire, except as to the conviction of the Lincoln Center Roudies that France is grandeur, Italian sexpo is art and West German waves are refreshing.

The two Big D's of Festivals in North America: Are, of course, Directors and Donors. Some festival directors are founding fathers, others are team players. At least one, Michael J. Kutza of Chicago, may be described as a subsidized philanthrophist. In San Francisco there is now a management-troika, heirs and assignees of Claude Jarman, who had been, in turn, successor to founder Irving Levin, a local film exhibitor. The difficulties of courting donors resulted in J. Hunter Todd launching his Houston Film Festival with neither donors nor Hollywood connections. Meanwhile, the Greater Miami Film Festival has the only woman director, Judi Williamson, and some of the old gang of donors for this coming January session. (Lynda Miles, of course, heads Edinburgh Festival).

Foreign Release Costs Rising Rapidly, And Stiffer Competition **Among Indies Hits Profit Margin**

(President, Manson International) The past year has brought about |day are aligned with major com-

radical changes in the international marketing of features. Problems exist at many different levels and the solutions are varied.

In terms of production, the rising cost of talent and below-the-line expenses have forced budgets substantially higher. With the larger budgeted films, producers are seeking higher guarantees in order to secure their investment.

On the distribution end, however, foreign release costs are rapidly rising. Print costs have increased 30-40% in 18 months as have the costs of dubbing, subtitling and advertising. Playing time for independent product is becoming more-difficult to find and independent foreign distributors have been let down so many times on pre-production deals they are now reluctant to buy on a cast, director and script unless the project is outstanding. They would prefer to see a product reel before making their investment

20% Hike In Year

On a company level, international sales representatives costs have risen over 20% in one year. Salaries, rent, and all major and minor overhead items have continued to go up substantially. Contrasted to this is the increased comtatives. At one time, Manson Inter- ducer earnings. national was one of two foreign Los Angeles. Today there are over

With this competition, commissions have decreased, guarantees offered by foreign reps to obtain pictures have increased and the margin of profit is lower. Also, with the influx of higher budgeted features being financed by Canadian sources, foreign reps are now vying with the major companies which can offer a producer a package for both domestic and foreign release. To make matters worse, independent production by individual earlier. American producers is on the decrease. Many more producers to-

panies, mini-majors or they are producing enough features to open their own foreign sales organizations. The future does not look good for any but the most established foreign sales organizations.

Line Of Credit

In an effort to combat the situation, Manson International has arranged for a line of credit through investment bankers who are in fact investing in foreign sales rather than in production. Manson utilizes these funds as guarantees in order to obtain major budgeted features. Being a full service organization, Manson is also opening its doors to producers, distributors and foreign sales agents who do not have their own full service departments.

Higher Guarantees

Fortunately, despite the problems mentioned, commercial features are earning higher minimum guarantees overseas and Manson's gross income has continued to increase through the years. Though generally, currency fluctuations have not been a problem, overseas nationalism has however affected sales to some of the smaller markets in Latin America, the Middle East and Asia. None of these markets, however, are substantial petition amongst foreign represen- enough to affect materially pro-

On the brighter side, new techsales organizations operating out of nology has expanded market areas worldwide. We have recently entered the videocassette market with exclusive distribution deals in Australia, England, Scandinavia and key Far East territories. The television market has also expanded to the point where a package of our features is now being offered worldwide, with initial sales completed in Australia, Hong Kong and Latin America. These new marketing areas for Manson's existing library have served to counter some of the negative influences discussed

Another solution for Manson In-(Continued on page 82)

VIENNA PICKS ITSELF UP; WILL FILM ANEW

Year That Was In Hong Kong; Westernized Directors Emerge, **Locals Still Crave Action Pix**

By MEL TOBIAS

Hong Kong. The movies, Hong Kong's favorite and most enduring entertainment, continue to survive despite world-wide economic chaos. Though the guidelines and methods of local film distributors in purchasing foreign films remain virtually unchanged, there's been the encouraging birth of untried but talented and quite westernized Chinese who livened up the 1979 domestic film industry.

The emergence of these filmmakers seems to be the only significant change this year and can be considered a positive. These young Chinese directors and their "now" films are taking precedence over stars. Here, as elsewhere, directors are blessed with creative flair while others are grossly overrated by their paid press agents.

The bright sense of discovery is the result of the emergence of a new breed of better-educated, generally-aware and more adventurous audiences throughout Hong Kong. Meanwhile, ongoing hustlers of the film industry repeat their old tricks, who embody "hope.

Looking at the compilation of the top 21 boxoffice champions of 1979, it is obvious that the locals still crave expensive escapist extravaganzas like James Bond and Superman, or physical comedies like "Foul Play" or "Revenge of the Pink Panther" and productions that enjoyed world-wide publicity ("Midnight Express") and acclaim ("The Deer Hunter"). After the 21st title, one can find a string of sex films, favorite reissues and sadism-horror inspired presentations. As any Hong Kong resident can testify, the marquees of the theatres are usually filled with mispelled but titillating confe-on titles that ranged from "Diary Of A Nympho," "Flossie," "Sex With-out Love," "Love On A Horse," "Smartie Pants," "Rape," "Twisted Passion" and a sprinkling of blood and gore in the likes of "Zombie" and "Prophecy" and other terror-filled "Alien" monster imitations.

Locals generally don't mind bad dubbing, sloppy farces, makebelieve keystone cops chases, and the obvious and sensational gimmicks. In fact, the louder the better, like Sensurround. Historically, more people here turn up at theatres as they feel the stress, strain and distress of high rent and soaring living costs. This means that escapist films will generally be seen more as a means to get away from the grim facts of Hong Kong living and the banality of daily routine. The local film buyers know their customers and keep them happy with what they want to see.

Occasionally, the fickle Chinese market comes out with a few surprises. For example, Neil Simon comedies were never appreciated before yet both "Goodbye Girl" and "California Suite" got a reasonably warm reception. But John Carpenter's "Halloween," Brian De Palma's "The Fury," "Invasion of the Body Snatchers" and "Rocky II" were casualties. Meanwhile, "The Players," "Magic," "Meatballs," "House Calls,"

"Winter Kills," "One on One," "Sextette," "Cousin Cousine," "Love at First Bite," opened then burned out disastrously. But "The Champ" was appreciated and proved that the Chinese audience is not all that unfeeling and can be touched by maudlin sentimentality. Other surprises included the success of "The Deer Hunter" and acceptance of the socially-conscious "China Syn-drome," which somehow proved their is a growing intelligenstia here, a market neglected by the U.S. majors. Still to be developed, however, is mass appreciation for Woody Allen's urbanized and verbalized "Manhattan"-spiked humor. The established independent distributors are still around: Ubaud's Continental, Terri Lai's Intercontinental, Joey Kong's Edko, Chow's Panasia, Shaw's Southern Films, Hung's Delon, Vivian Tung's Farrio to name a few. New distributors mushroom like Chinese restaurants with names like Studio Triple A to Markerite to Skynox and Herald Films International which has Coppola's Apocalypse Now.

In the Hong Kong-made film world, Shaw Brothers continues to churn the regular diet of Shaolin and costumed avenger fighters sometimes spiced with vulgar sex. When these films are thinned by the mah-jong crowds. Shaws has a stock of reliable revivals to fill in the

(Continued on page 84)

IFSTATE FUNDS ARE FORTHCOMING

Austria's film industry in 1979 confined itself to a few small-budgeted German-track films, but 1980 may be more significant. Partly because Artur Klausberger has taken over the post of managing director of the Wien Film Co., the backbone of the production here. Said Klausberger, "We are very hopeful that the Austrian parliament within the next few months will pass a new Film Fund law that will certainly help to restore Vienna as a filmmaking center. We hope to profit from our mistakes and experiences of the past couple of

Under the new Film Fund law, the Austrian government will stake as much as 80% of the necessary financial backing of new productions. The producers will be required to come up with only 20% of the initial costs. Of course in the event of profits, they are expected to pay back some of the government's subsidies.

The Wien Film, thanks to the efforts of a former freelance cameraman, Heinz Lazek, who spent some time in Hollywood gaining experience, some two years ago made a determined attempt to restore Vienna's film prestige of the long bygone days. Lazek managed to persuade the government to generously subsidize his film efforts, and later the Vienna native did turn out some pictures geared for the International market.

Among them were, "A Little (Continued on page 92)

Carlsen Leaves Institute Post; Danish Film Output Rising After 10-Yr. Fall As Funding Increases

By J.R. KEITH KELLER

Copenhagen.

Esben Hoeilund Carlsen left The good. This was the end of his second two-year stretch as one of the institute's two, sometimes allpowerful, sometimes powerless film consultants. The two sift all incoming feature film projects and decide which will receive the year's annual state allotment for a guaranteed production.

When Carlsen started as a consultant, Danish feature production had been in decline for a decade down from an annual output of 24 features (half of them privately financed, the other half state subsidized) to only six in 1978. So how come Carlsen felt good anyway?

There are two answers. Cultural Affairs Minister Niels Matthiasen has just succeeded in making a Parliament, (The Folketinget) otherwise solely occupied with cutting down on all available budgets, vote the production of Danish feature films an additional 12,000,000 Kroners.

So far, the production branch of the Film Institute has been allotted only 8,000,000 Kroner annually with an emergency allotment of 5,000,-000 for 1979 only. This meant that private investment in feature films had almost come to a stand-still (with Nordisk Film's seemingly endless comedy series "The Olsen Gang" by Erik Balling, topping the Danish boxoffice for 10 years in a

row) as the sole exception.

Second, during the decline, the Danish Film Institute Jan. 1 feeling technical and artistic quality of Denmark's feature output reached unexpected heights. Had the economic squeeze somehow been healthy anyway? Carlsen offers an emphatic "No." The reason has to do with the state support system having had time to work wonders with existing production crews: artistic integrity and originality have a better chance to blossom when technical skill is a matte of course, not something strained for by relative amateurs. Such a process took ten years, a not unreasonable stretch of time.'

Funds Bear Fruit

The emergency allotment made production rise to 11 features in 1979, while close to 20 can be expected during 1980. Production costs per feature have risen from 1,000,000 to 3,000,000 Kroners the past five years, but 20 features will be a healthy number for a nation of

Carlsen also pointed to a highly accellerated export situation for Danish features. Canada, West Germany, the Scandinavian countries, Spain and Argentina plus France are among countries that have bought recent Danish pro-duct such as Anders Refn's "The Heir," Frants Ernst's "The Marksman," Bille August's "Honey Moon," Soeren Kragh Jacobsen's "Wanna See My Pretty Belly-Button," Astrid Henning-Jensen's 'Winterborn' and others.

Another development fostering a better production scene here is a new agreement between the Film Institute and Danish Radio/TV in which each party, out of a special fund, will supply 50% of the production costs of certain features. One such feature is a product nursed especially by Carlsen, Stig Bjoerkman's "Behind The Mirror," starring Dirk Benedict and Lotte Tarp. This is to start rolling immediately.

At the Film Institute, Erik Crone, formerly of Lademan & Metronome Productions, takes over from Hoeilund Carlsen, while the other consultant, veteran director Sven Methling, continues for another year with the newly-appointed Joergen Melgaard as an aide.

Carlsen will follow through on Behind The Mirror" and one of two other major projects that he expects to find private investors to help along. The consultants' decisions are, as a rule, always backed up by the Film Institute Board (new chairman: journalist-historiancomedy writer Paul Hammerich). Only once has the board balked and that was in the case of Jens Joergen Thorsen's "Life of Christ," which, the board said, would come into conflict with copyright as well as blasphemy laws.

With a geared up production, Carlsen moves to a job similar to the consultant's, at the re-established Risby Studio outside Copenhagen. While the younger generation of Danish filmmakers lately have crowded themselves within the confines of the Institute-run Danish Film Studio at Lyngby,



SHIRLEY MacLAINE

How To 'Improvise' Your Future In Press Interview

By HY HOLLINGER

executive. You've paid your dues, as they say, and you've been around Hollywood. It doesn't matter how long. The important thing is to be an authority on all aspects of the film biz and its spinoffs.

You've taken meetings, you and/or your roommate are mentioned in Jody Jacobs' column at least twice a week, you have a nodding acquaintance with Rona Barrett, you've got "A" and "B" jeans, you drive a Mercedes or a Porsche, vou live in Beverly Hills, you play tennis regularly, you're known at Ma Maison, L'Ermitage and Le Restaurant, and you've taken the Concorde to Europe.

Keeping Your Name Alive

But you're only half way there. People — particularly the press are always asking you questions about the business and there are occasions, because of delicate negotiations or frankly because you're not doing anything, when you can't reveal too much, but - at the same time - it's important to keep your name in the papers.

Here's an effort to provide you with the questions and answers — a primer, so to speak, to help you in press interviews, to parry questions from friends and business acquaintances, and to provide your press agent with material when he asks for a "quote."

- Q. I hear you have a new property.
- A. Yes, a best-selling novel.
- Q. Who's it by?
- A. An award-winning author who is polishing the screenplay.
- Q. Have you a director?
- A. We have one who received critical acclaim for his last three pictures.
- Q. I hear his pictures didn't do so well at the boxoffice.

Cults and Turnarounds

- But he's achieved a cult reputation in Europe and Metro, Paramount, Fox and Columbia want him as badly as we do.
- Q. Haven't I heard of this property before?
- A. It's in turnaround. It was a go at Fox when Alan Ladd was there, and now it's back in the ballgame.
- .Q. Is there a good part in the pic-
- A. There's a coveted role for a bankable star.
 - Q. Whom do you have in mind?
- A. Please don't tell anyone. This is confidential. We've talked to their agents and it's being considered by Robert Redford, Paul Newman, Steve McQueen, Burt Reynolds, Jack Nicholson, Clint Eastwood Jane Fonda and Barbra Streisand.

When Does It Roll?

- Q. When will production start? A. It's pencilled in for (pick any date, preferably at least a year
- Q. Have you made a distribution
- A. Fox, Warners, Columbia, Paramount, United Artists, Universal, and you name-it want this picture, but we're not going to get burned. We want to avoid the kind of pressure we were under last time. We're demonic about this picture and this time we're going to be totally involved from start to finish. I can tell you that we're in serious discussion with three major studios on this and five other viable projects that we're developing with our own money.
 - Q. What's your picture about?
- comedy-drama that's a throw-lemas operating during 1979 was goback to the social comedies of the ing to be at least 5% higher than in '30s and, at the same time, it's a 1978, indicating a continuation of the

Okay, you're a producer or a film | high-style adventure movie in the | enough just to make a good film. "Star Wars" and "Jaws" genre with great heroic characters and overtones of a modern "Romeo Juliet" theme, a sort of current-day "Casablanca" but with off-the-wall comedy and sight gags in the National Lampoon mold plus a musical input that will emphasize the synergy of movies and music.

Q. What will the picture cost?

A. I don't want to throw figures out and I don't want to give specifics at this time, but I can assure vou it will be a multi-million-dollar production — certainly not a lowbudget film by any means. This will be the most expensive theatrical motion picture in our company's

Q. What about future projects?

A. We have 20 projects in various stages of development and down the road there's tv movies, a tv series, cable and pay television, video disks and cassettes. There's a technological revolution going on in the industry and we're determined to be part of it. We've got another hot property, but I can't give you the details at this time. We've tied up the tv and book rights to a very important and unique contemporary subject. We've had offers from all three networks and practically every publisher in the business

Q. With the new technology coming in, what do you think will become of theatres?

A. I think the motion picture theatre will remain the strongest bastion of income and won't be replaced. There will always be a place for the motion picture theatre. People want to get out of the house.

Q. How long have you been working on your new property?

A. It's taken four years to get it off the ground. A big help has been the in-depth, creative representation of our agency. They've had a nomenal success rate in putting packages together.

Q. When you say that you will be totally involved with this production, exactly what do you mean?

A. I mean the filmmaker should be a partner in the selling of a motion picture. He'll have to assume a greater role in selling and be savvy in marketing. Marketing, as you ment in motion pictures. It's not play

You have to get involved in sales, advertising and publicity. You can't leave it to chance.

Q. Have you given any thought to the marketing?

Have We Got Marketing!

A. Of course, we have the most ambitious campaign ever mapped for a motion picture of this type and we'll be fine tuning every aspect from start to finish.

Q. How's your company doing?

A. We're very happy and very satisfied with what we've accomplished in this period of time. We put pressure on ourselves. We're well aware that this is a town that would like to see everyone else

Q. I take that to mean you're satisfied with your program.

A. This does not constitute our total program. It's rather just what is firmed. We are open and free to new projects and new talents. If the right thing comes along, we'll do it.

Q. How many pictures do you think you'll make this year.

A. We'll only make a picture if we think it'll do well. We don't have to make pictures to meet the demands of that tremendous distribution overhead. We have no pressure to deliver x number of pictures a year, but the annual output will more likely be in the ballpark of 10 to 15 a year. We won't grab the first project to come in just so we can leap into production. We want to do whatever is right.

Money's No Problem

- Q. How about financing for your pictures?
- A. We wouldn't have started this company if we didn't feel we had sufficient funding to carry out our program of pictures. There's no question now that we're a major company
- Q. Any other project you'd like to talk about?
- A. Yes, we just closed a deal for one of the most famous comic strips of the '30s and '40s, but I can't reveal it as this time.
 - Q. When do you plan to do it?
- A. Back-to-back with the screen version of the best-seller that the critically-acclaimed director is working on with our award-winning know, is no longer a secondary ele- writer who is polishing the screen-

1979 Total For 'The Tin Drum' More Than All '78 German Pix

Frankfurt. One astounding German film, Volker Schloendorff's "Tin Drum." based on the hit novel of the same name by Gunter Grass, made more money during 1979 than all the German films on the screens of this country in 1978.

Distributed here by United Artists, "Tin Drum" took in 25,000,000 marks at the boxoffice in Germany last year, which meant over \$13,-000,000 and a distributor's share of more than \$6,000,000, with more rolling in at the end of the year and no end in sight.

United Artists, aided with such other scorers as "Moonraker" and "Cage aux Folles" earned more money than ever before in Ger-

Optimistic word was that boxof-A. It's a contemporary romantic fice totals for the 3,100 German cin-

upward turn. Admissions were ahead 9% in 1978 and almost 8% in 1977, when the boxoffice slump came to an end in this country.

The influential SPIO, leading organization of the West German film industry, has released its final 1978 statistics.

The 314 films playing in the cinemas in Germany during 1978 attracted a total boxoffice of \$137,-800,000 with over half or 54,9% from U.S. distributors who earned \$75.-600,000 during that year with 103 pictures.

Native German films kept only 12% of the entire boxoffice, around \$6.000,000 for 57 films and seven coproductions. The French earned 8.4%, the British 7.6%, and the Ital-

The German industry also recovered in 1979, and although final figures are not yet in, such native pix as "The Marriage of Maria

(Continued on page 90)

Expect British Admissions, 1979, To Duplicate Big Year Of 1978

big up year in 1978 on account of dramatically increased admissions, is already expecting 1979, when tabulated, to be a goodie, too. Flow of strong product at the beginning of the year — including "Superman," "Jaws II," "The Deer Hunter," and "National Lampoon Animal House," - was followed with a vital summer. "Moonraker," "Quadrophenia,"
"California Suite," "China Syndrome" and "Alien" contributed.

Exhibs anticiapte a bangup fallwinter season, too, with the wide release of "Manhattan," "The average weekly admissions by Black Hole" and "Star Trek."

Dept. of Trade and Industry sta-British exhibition, which had a tistics show that total admissions for 1978 topped 127,000,000 people, a jump of 18% over the previous year, when 108,000,000 folk turned up at the wickets.

> Big contribution to the turnaround at the theatre gate is the major circuits' ongoing program of conversion to multiples situatins their prime solo hardtops. Wider choice, more flexible booking patterns and tv promotion are thought all to have help foster the upward spiral.

> Herewith a breakdown of

Average Weekly Admissions By Month (UK Total)

	Admissions (millions) 1977	on 1976	Admissions (millions) 1978	on 1977	Meekly Admissions (millions) 1979	on 1978
January	2.16	-12.9%	2.26	+4.6%	2.42	+7.1%
February	2.21	+0.9%	2.35	+6.3%	2.42	+3.0%
March	2.14	-0.5%	2.72	+27.1%		
April	2.08	-8.4%	2.64	+26.9%		
May	1.66	-20.6%	2.15	+29.5%		
June	1.67	+11.3%	1.55	-7.2%		
July	1.96	+3.2%	2.36	+20.4%		
August	2.71	+11.5%	3.32	+22.5%		
September	2.29	+9.0%	2.63	+14.8%		
October	2.21	+7.8%	2.69	+21.7%		
November	2.01	+6.9%	2.75	+36.8%		
December	1.84	+3.9%	2.15	+16.8%		
		',	Source: Depa	artment o	f Trade & In	dustry

Films, Tapes Perishable; Too Little **Care For Safety And Survival**

By JEROME P. O'NEILL JR.

Rochester, N.Y. Bernard told three dozen industry representatives. Bernard, a "film doctor." is president of Filmlife Inc. His Moonachie. New Jersey firm restores damaged films and splices in new footage when old sections can't be repaired. "Color films fade," he emphasized. "When we splice in new footage, sometimes the difference is like day and night.

His statement came as no surprise to the film and tape producers, distributors, and users gathered for a meeting called "a preliminary conference on our vanishing heritage." There was general agreement around the table that whether we like it or not, films and tapes grow old and die unless someone takes special care of them.

Film budgets stop when it's "in the can,' but a film won't last unless someone pays for its storage and care. William Terry, production supervisor at Time-Life Films Inc., pointed out that the problem is real, today. When assembling anniversary showings of films from his own archives, he has already discovered faded footage.

Color fading isn't the only problem. The nitrate-base film used for older black-and-white movies inevitably decays and becomes explosive in the process. Major fires have destroyed irreplaceable footage, and the only solution is copying movies onto safety film. One company faced with this is Fox Movietone Newsreels, where hopeless films are discarded and usable ones are copied. But it's a slow and expensive process, and big chunks of twentieth century history narrated with the stentorian tones of Lowell Thomas may be lost to future generations.

Magnetic tape is not immortal, "People consider film perma- either. The oxide coating wears nent, but really it isn't. It's pershia- with use, the base can be stretched ble, just like a Christmas basket of or broken, and the binder that holds grapefruit from Florida." Marvin the coating onto the base can de teriorate. Tapes that shed and flake mean our radio and television history is falling apart like flakes of

Tapes can be preserved for a long time with proper storage, but controlling temperature and humidity costs money. Even worse, since tape formats keep changing, you almost have to store a recorder along with the tapes.

Storage Space — A Curse

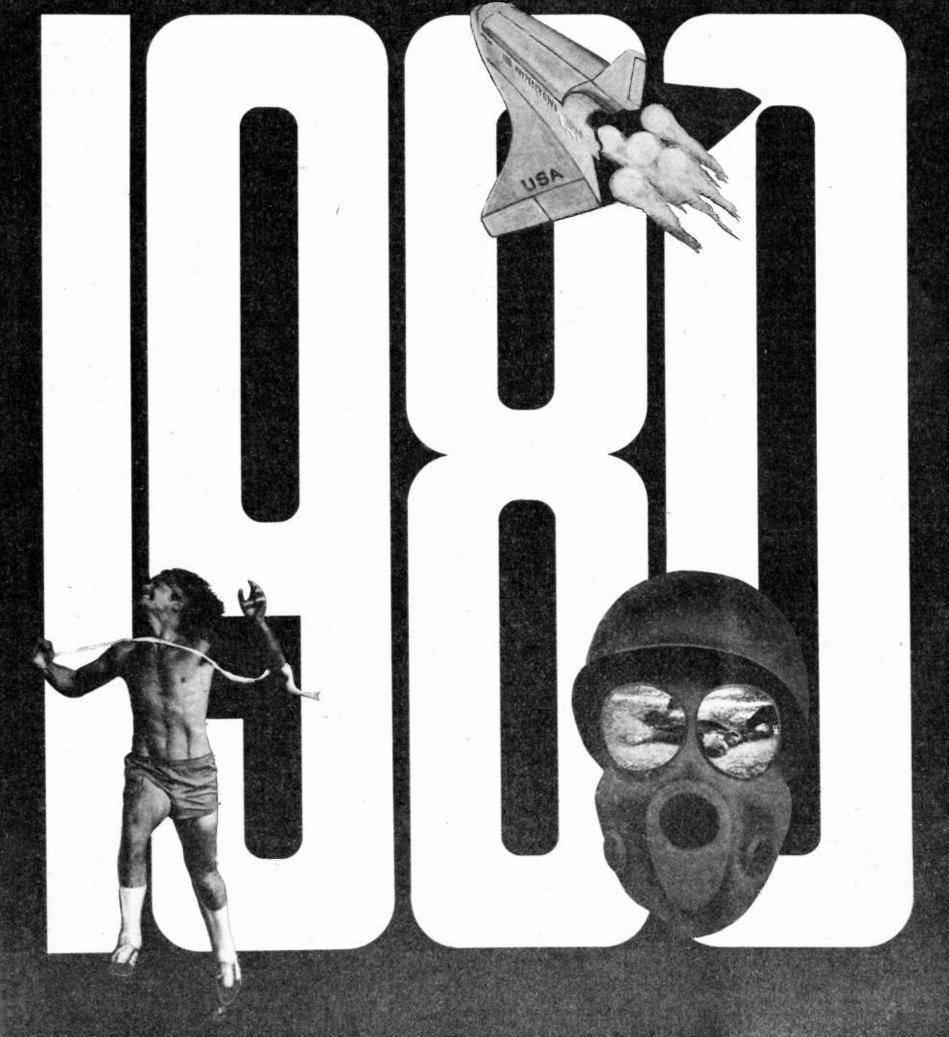
At the CBS-TV film and tape library. "Storage space is our number one problem," library director Neil Waldman said. He pointed out that the volume of shooting is constantly increasing. We were prepared for the volume of shooting is constantly increasing. 'We were prepared for the volume of footage from the Pope's visit. But a fast-breaking news crisis like the Iran situation could jam our available space. And the Presidential campaigns next year will add another huge batch." One part of the problem is that the 4-inch video cassettes now used take up far more space than 16m film.

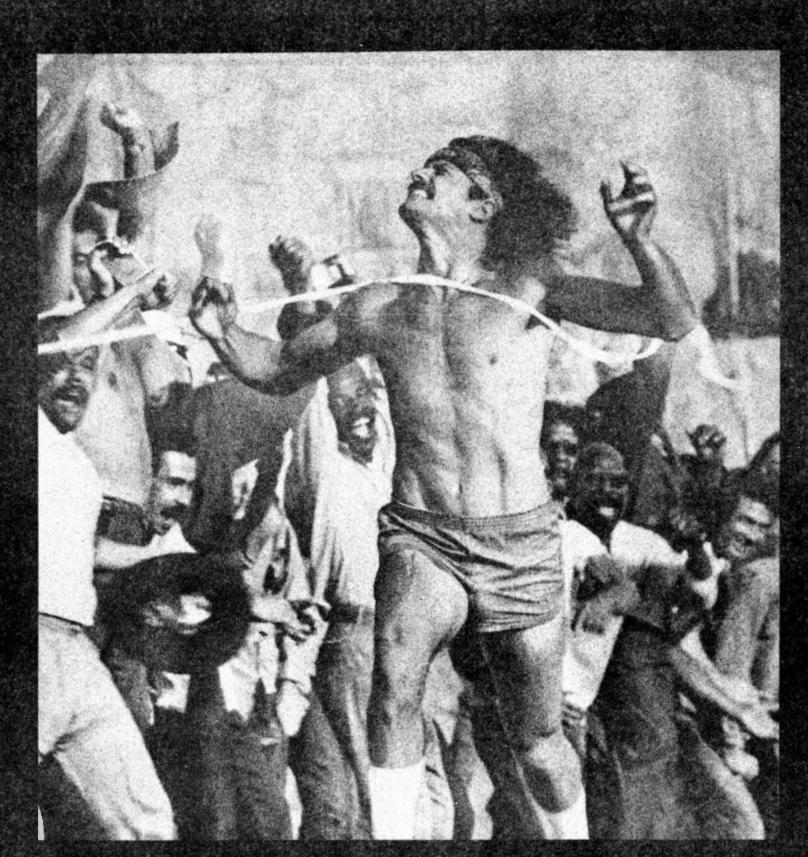
"Control of material is also a problem," Waldman added, "because there are so many users." At CBS, someone may use a library tape for the Cronkite news program. If another producer takes it from there without telling the library, there's no record where to find it. Since the work copy is also the record copy, there's no back-up.

The bottom line is film and tape archives, where the visual record of our times can be preserved for future use. "But we can't save everything, so who chooses what gets saved and what doesn't?' asked Dr. John Kuiper.



ABC PICTURES INTERNATIONAL PRESENTS



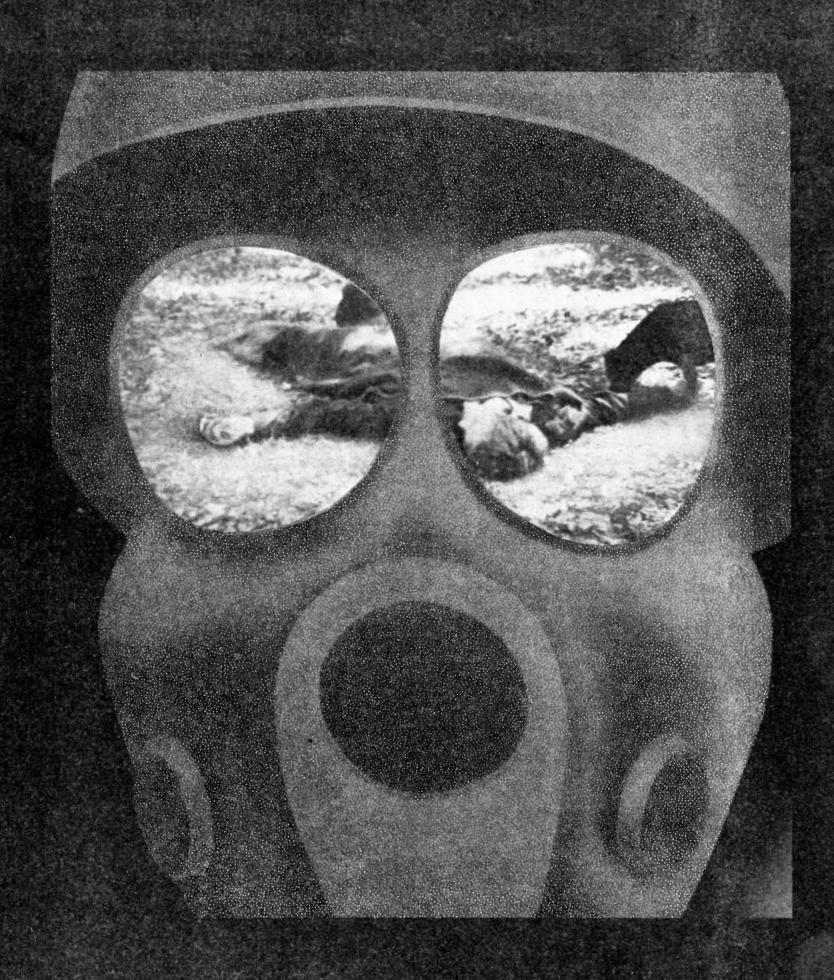


Peter Strauss in



ABC PICTURES INTERNATIONAL Obc



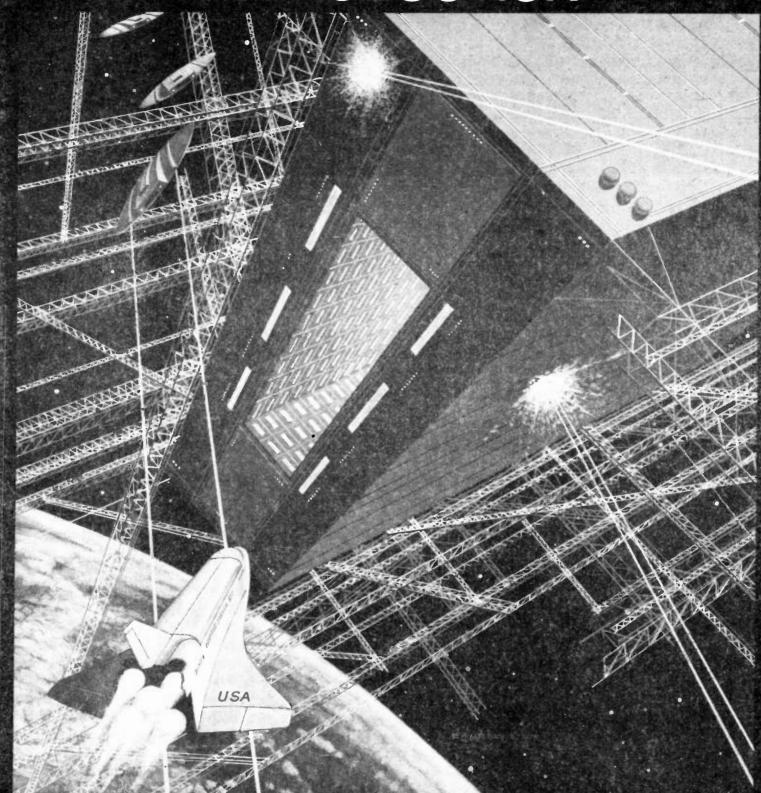


A ROBERT J. SIEGEL FILM

ABC PICTURES INTERNATIONAL Obc



IN PRODUCTION



ABC PICTURES INTERNATIONAL COC

Worldwide Sales and Distribution Bob Dinsmore, Vice President 1330 Avenue of the Americas, New York, N.Y. 10019 Tel. 212/887-5711 Cable: AMBROCAST NEW YORK Telex: 422003

LONDON

World Sales Douglas Brunger Ambro Distributing Co. 31 Soho Square, London WIV 6AP Tel. 01-439-8083 Cable: AMBROTEL LONDON Telex: 266541

NEW YORK

Western Hemisphere Sales Bernard Helfand 1330 Avenue of the Americas New York, N.Y. 10019 Tel. 212/887-5710 Cable: AMBROCAST N.Y. Telex: 422003

PARIS

Europe and Middle East Sales René Silvera 92 Avenue des Champs-Élysées 75008 Paris, France Tel. 359-27-49, 359-95-14 Cable: SESAMA Telex: 650792

LOS ANGELES

Executive Office S. Arthur Schimmel 2040 Avenue of the Stars Century City, CA 90067 Tel: 213/553-2000 Cable: AMBROCAST L.A. Telex: 422003

Forethought As Basic Rule Of Crowd Control; Wisdom Dictates Strong Panic-Prevention

By RANDALL DAVIDSON

(National Commissioner For Health & Safety U.S. Institute For Theatre Technology)

parades to California Jam, up to local disco operations and political gatherings.

Every facet of every operation must be carefully planned and plotted, for each individual event. (The Saturday morning parade may be entirely different from an afternoon or evening one). Similarly, in any public assembly event, crowds vary from locale to locale, group to group (depending upon the appeal of the event and who it is slanted toward, i.e., music, rock, industrial, political, Olympic meets, parades, large funerals, animal shows and



The list of types of events is legion, but all most follow a common philosophy when it comes to planning for safety. There are major considerations and ground rules to be scrupulously followed and complied with, in order to ensure true and constant control of all acceptable risks in Entertainment and public assembly.

The 'Kind' Of Audience **Needs To Be Considered**

Specific principles must always be used in developing the plan for potential crowd control. I say potential, because in the first place, we are expecting an audience of specific types of people with specific kinds of behavior, but more and more, we plan for "crowds" rather than audiences.

Crowds are groups of people motivated by "emotional" rather than "rational" thining. The emotions are translated into emotional or irrational behavior, i.e., the sale of 10:00 A.M. at Jake's Department Store; limited, 100 items; auctions, concerts, lining-up for the theatre, soccer games!

We are dealing with momentum! The sheer, physical mass of bodies surging in one or nearly one direction, with but a single goal. I am sure you can fathom-up untold instances of European and Latin American soccer games, other athletic events (end of a series or tournament), fire, flood, earthquake, appearance of a famous person or star or idol, which deal directly with masses of people.

Every public assembly event has a purpose. Whether it is motivated by good or evil, is not the question here. The purpose is usually obvious: a sale of some item, a performance, a display of philosophy, a patriotic meeting, the Olympics, a conference, parade, bingo, what have you.

Even Funerals Definitely Require Crowd Control

Some public assembly gatherings are commercial, amateur, voluntary public or private. Each event attracts a specific type of person, depending upon the event. Each event is planne, for a specific locale or in a specific physical structure. Every event has its followers — yes, even funerals. (Remember the Rudolph Valentino "riot"). Each locale or physical structure has its specific architectural or material designs and limitations or barriers

Some events, of a public assembly nature, do not conform to space parameters, inside or outside, with a specific type or size of audience or participants. Today, this is becoming the norm in the public assembly area. It is not a matter of standing room only — but of economics. ECONOMICS how many bodies, at a given price can I manage to get into a give space?

(We understand there are "capacity" designations and numbers of seats, etc.). The consideration is ECONOMICS. i.e., profit, staying open; paying the rent, as well as performers; covering the bills; accommodating the producer or house: fudging on capacity; providing the "audience" what they want in spite of regulations: fire, safety, health. Something that seemed reasonable at the time - or in the back of one's mind — or just "don't give a damn," pack 'em in. Some type of reflection or thinking, perhaps, occurred before the event or booking.

Sky-As-The-Limit, As In Woodstock

An event, a city, a building or locale, a booking, an opportunity, numbers of people, and profit. (Economics) must all gel in order to fulfill a public assembly event.

Where does one go from there, in thinking of large groups of people? Physical facilities falls logically into place.

Facilities: Design of the building or buildings is an important industry today in our culture. As we grow in entertainment functions, we also are growing in size of facility. Some of our structures hold over 100,000 people, and in the case of outdoor events, only the sky is the limit, a la Woodstock. What does one do? Part of the problem and solution rests squarely upon the designer of the building. We are to hope and believe that the structure into which we walk, paying well to do so, is free of physical hazards. Into this structure individuals of all ages, sizes, intelligence, races, creeds. and states of health, will enter. Their goals, for a fee, is a

"Advance-planning" is the key ingredient (if often all too common one — to be entertained, totally. The structure is at rare) in all types of crowd control, ranging from Mardi Gras—their mercy. "I paid my money — I have a right" — can be heard like a tape loop — over and over again. It is in this philosophy this attitude that the nurturing of the unique 'crowd -- complex or behavior" begins.

State Of Mind Of Those Who Paid Their Admission

One individual is joined by another, and another — like flotsam on a decadent lake. Their "rights" are beyond any accountability to a structure of those who own and manage it, much less those whose funds (hard earned) erected an care for this facility. For several dozen years — even to the Coliseum of the Roman times — we hear the raucous cries of 'my rights" and "entertain me."

Forged by one will, all else fades into oblivion. Perhaps, as have viewed it three or four hundred times, the unity (strange word in this context) of will, is fueled by other substances, other than desire.

The entire world of drug-highs and alcohol enter into this cene. The crowd of individual, desperate people, now is cajoled by inner monsters seeking "their way" — and "they will have their way.

Ants, Rabbits And Domino Theory — What Price Panic?

Restrictive parameters (gates, turn-stiles, doors walls, locked areas) become barriers to surmount. The entertainment function, the leisure time activity now turns into melee. The ant-domino-rabbit theory plunks right into modernizing. Follow me! All architectural designs fail — unless fortress-like they have used Lexan (safety glass), bars, steel locks and chains, metal doors and sealed entrances.

One frets about the crowd — in large or small quarters — the one bull in the china shop — becoming a herd.

I recall fire drills - in which silence was mandated and single file — until, coming down the stairs, someone pushed or tripped — and down we went. We stomped on several people before the line could stop — luckily only a pair of glasses and a split lip ensued. Panic.

We tried in England an experiment with crowds. One hundred fire men in a hall. All doors had panic bars. We all knew what we were going to do. Evacuate the hall — pell mell. At a given moment, someone yelled "fire" — and we all ran out the legal, required, width and number of exits. Only 18 were hurt — smashed against the side doors

Sober, intelligent, legal requirements, knowledgeable, broad daylight — et al, and still we hurt ourselves. Not sufficient number of doors, and not sufficiently wide (units) for the capacity of the hall — but legal and sufficient under normal circumstances

NORMAL circumstances. Not usually your public assembly situation.

Christmas crowds — final items — little time — you join the crowd everytime. The trolley car in San Francisco - the subway - any group, can become a crowd.

Perhaps we can remedy the architectural designs - zero barriers — wide enough — nothing to get hung on or impaled by, what then?

Tripping and slipping - places - all smoothed out.

The Behavior Symptoms **Which Often Mark Crowds**

What do we do with the crowd now? It is a crowd you know - (1) noisy, (2) boisterous, (3) single purpose, (4) deep desire for a common cause, (5) fueled by exotic substances. (4) deep desire for a common cause. (6) cardio vascular system receiving adrenalin at a super rate, (7) packed tightly together (8) exhuding perspiration, (9) on their feet for a lengthy period of time, (10) anonymous by virtue of the locale, (11) stimulated by the weather — hot or cold (either one stoking their personal furnace), (12) the excitement of the moment — moments of expectancy. (13) perhaps a total crowd feeling of deprivation, either real or believed, but whether young or old, — held back from a "seeable" or "hearable" goal — only meters away, (14) needed and caioled by sound, voices, touch, fears, all surfacing and welded into a common cause of immediate satisfaction, (15) perhaps a tang of sexuality, and (16) maybe even hope that ahead lies some respite to what they are enduring now. "Adult? Child? Man? Woman? Anyone! A little lower than the angels" — a crowd ain't. It reminds one of Albee's "Zoo Story" — with the taunting over the bench. Two adults.

I recall a comment made in a "crowd" in a very conservative corner of America, when I notified them that President John Kennedy has just been assassinated. "Who cares?" I was stunned. Just as stunned as when I see the "crowd" pushing each other out of church to be first for the parking lot. Just as stunned as when I see the tearing down of the proverbial goal posts, or the crowds at Three River Stadium.

So — besides architecturally, well-designed spaces, for crowds to rage in, we need to know all the above items that make them tick. Because we must make more than fauning gestures at controlling them. We must exert our will on them (the crowd) in such a fashion as to modify their behavior and control it, to prevent injuries, serious or fatal.

Recall Sinatra Idolatry

Of Times Square That Was

I remember the crowds in New York City in the 40's — all lined up in the street to get in the Paramount to see Woody and Sinatra. In the rain yet. Orderly, Six to seven hours, Finally inside, up the tiers of balconies - orderly - to a seat. Only the girls were throwing themselves off the balconies in oblivious rapture - but not many. Screaming yes - but semi-orderly. And only a few users to control us. Whew!

A crowd — a mob — all illustrate animalistic tendencies. Trapped — we fight. Wounded — we go for the juggler vein. At least we can leash animals — and cage them. Humans are different. If we cannot provide sufficiently strong, wellplanned physical barriers, then we have to find alternative

Physical barriers are just a drop in the bucket. It goes back to planning buildings, yes, but to an entire pre-planning of our total approach to people and those special people who frequent whatever events we produce, sponsor, or manage.

Hints on Procedures

- 1. We must set the guidelines, and do so in a realistic man-
- 2. Know from experience what size group we expect from years before, experience, ticket sales and advance
- 3. Physical hazards must be removed, whether it is a table, a lamp, a door — whatever. Do not remove safety barriers.
- 4. Continually post graphic guidelines for all to see.
- 5. Be sensitive to the needs of the people coming to the event — i.e., parade, ball game, race, concert.
 - 6. Post all regulations: few but exact.

Staff Training

- 7. All personnel who are ushering or in security or hawking food, etc. need to be trained in handling large groups.
- 8. Training of total personnel for all events is necessary.
- 9. Ascertain needs of personnel and number sin each facility
- 10. Rigorously apply your well-thought out safety and health standards, geared to each event
- 11. Don't wait for a number of incidents. Firmly handle each one immediately. The sooner you take control — the sooner you calm or alert others to what action and sanctions will be taken. (Nightclubs, skating, games, wherever).

Avoid Long Queues

- 12. Break-up the long lines of people, if possible. This relieves anxiety and pushing to some extent.
- 13. Sufficient exits or entrances carefully manned perhaps two to three people — no blocking hazards.
- 14. Do not got by width of legal limit It is better to have wider doors — special — than costs of injuries (just in case).
- 15. Remember planning dictated numbers of ushers and security personnel.
- 16. Emergency procedures: known to all trained person-

Knowingness

- 17. A definitive person in charge known to all.
- 18. A definite means of communications so you know what is going on at all times.
- 19. Knowledgeable in first aid (recommended first aid personnel be there — as at many games) depending upon size of crowd and inside or outside attendance.
- 20. Knowledge and communication means to get specific
- 21. All part-time or alternative personnel must be trained. (Only use trained personnel).
- 22. Meetings to discuss all eventualities based on prior and present knowledge of groups. (Usual customers, college audience, teenagers - ladies day at the races, etc.)
- 23. All risks must be examined. (Influence of event or performers or sports, on audience)
- 24. Riot equipment (flashlight, fire extinguishers, etc.) must be checked and in good order.
- 25. Decor must be such as not to impede passageways.
- 26. Well-lighted facilities.

No Smoking

- 27. No smoking by personnel (fire and hazard danger).
- 28. CPR training useful.
- 29. Defuse incidents quickly by trained assessment and sufficient numbers of security people. 30. No weapons used, unless life is threatened.
- 31. One person in charge without equivocation and exact knowledge of hwo to report incidents. 32. Timing of events is crucial — allowing one to defuse
- confrontation situations. 33. Use regulations that can be enforced.
- 34. No bottles or cans inside large events. (Clubs, discos, limit numbers of items and clean-up quickly.

Keep Promises

- 35. Don't promise opening time for play, performance, ballet, show — if you can't deliver. Keep in close touch with
 - 36. Examine attendance policy.

(Continued on page 70)



UNIVERSAL PICTURES • UNIVERSAL TELEVISION
UNIVERSAL THEATRICAL MOTION PICTURES
UNIVERSAL STUDIOS
MCA CORPORATE FILMS
UNIVERSAL EDUCATION AND VISUAL ARTS
UNITED WORLD FILMS • MCA TV • MCA RECORDS
MCA MUSIC • SPENCER GIFTS • LANDMARK SERVICES
COLUMBIA SAVINGS AND LOAN • MCA DISCOVISION
UNIVERSAL STUDIO TOUR AND AMPHITHEATRE
YOSEMITE PARK & CURRY CO.
THE PUTNAM PUBLISHING GROUP
THE BJ PUBLISHING GROUP
MERCHANDISING CORPORATION OF AMERICA
MCA DEVELOPMENT
MCA NEW VENTURES

IRS CONTINUES CRACKDOWN ON TRAVEL, **ENTERTAINMENT AND VACATION HOME EXPENSES**

By STANLEY HAGENDORF

(Partner in the law firm of Hagendorf & Schlesinger, Esqs.)

entertainment and "vacation home" expenses.

In almost every audit where these expenses are claimed the agent will examine these types of expenses paying particular atten-



tion to the business purpose and its substantiation.

A recent tax court case (Walliser, 72 TC No. 40, 1979) illustrates the Internal Revenue Service's view and the thin line between deductible travel and entertainment expense and nondeductible travel and entertainment expense.

In that case the individual was an executive (a banker) whose responsibility was to generate loans. In order to accomplish this he and his wife traveled abroad with various groups representing potential borrowers. The executive was on full salary during such trips and the employer expected such travel. However, no specific business transactions were negotiated during these trips. The Internal Revenue Service disallowed all the travel and entertainment ex-

The court examined the facts and found that the individual's expenses were ordinary and necessary business expenses and were rendered while the taxpayer was carrying on a business. The court said however, that even though the purpose of the trip was business, the individual could not deduct his expenses since no specific business transaction was entered into and entertainment expenditures such as these are in the nature of generating goodwill. Accordingly, such expenditures were not deductible.

It is to be noted that if in the above situation the individual had engaged in business negotiations, the full cost of his expenses would have been deductible by him. Entertainers are particularly vulnerable to attack on their travel and entertainment expense.

The holding of the Walliser case can provide a guideline for those individuals in the entertainment industry who travel for the purpose of meeting with people in order to generate business. If the trip is classi fied as basically a trip for "goodwill," the Internal Revenue Service will disallow these expenses even though a business "purpose" is present. This would be especially true with regard to those trips which are made to vacation type places such as Europe and vacation type hotels.

Following the holding of the Walliser case, you would be well advised during such trips to have specific business discussions and to keep adequate records of such discussions.

The key difficulty in deducting these types of trips is that these trips are taken by other individuals purely for entertainment or vacation purposes. If a deduction is sought, the individual must show both the business purpose and actual business meetings.

Substantiation

Another heavy area of recent

During 1979, the U.S. Internal Re- has been on "substantiation" (or | the extent of the lowest coach or | a home in a resort area, use the pre venue Service has continued its proof). In order to deduct any travel drive to closely monitor travel, and entertainment expense as a business deduction, it is vital that you keep adequate records of the trip. Without these records you will lose your deduction. These records should include the following:

> (1) The date of departure and the date of return:

> (2) The place traveled to and how long you remained at each place:

(3) A list of expenses incurred during the trip:

(4) A check, paid bill or some type of voucher indicating payment:

(5) The purpose of the trip which should include details as to who attended any business meetings or conferences, whom they represent, and the general business reason for such meeting.

Credit Cards Shadowed

In this connection it is important to note that credit card receipts for such expenses such as airline fares or restaurant charges are not enough to substantiate the deduction. They do furnish a basis for deduction providing you can then show a business purpose for the ex-

As a general rule transportation and other expenses of domestic travel are deductible where the main purpose is business. If during the trip the individual engages both in business and personal activities. the complete travel expenses to and from the destination is fully deductible, so long as the trip is primarily related to business. In such event, however, other expenses allocable to the purely personal part of the trip are not deductible.

Typical types of business expenses would include travel fares. meals, lodgings, taxi cabs, cost of stenographers and cleaning.

As To Wife

Frequently an individual will take his wife on a business trip. Generally the cost of the wife's expenses are not deductible unless the individual can show that the wife's presence has a bona fide business purpose. If the wife's expenses are nondeductible the individual can still claim his full deduction for the business trip and it is only the difference between his business expenses and the additional expenses incurred by his spouse that would be nondeductible.

For example, if a hotel room for one costs \$90, and a hotel room for two costs \$100, the full \$90 would be deductible while the \$10 additional

expense would be non-deductible. Accordingly, in many situations it may still be desirable if one wishes, to take your wife along even though her expenses are not deductible, since the bulk of the expenses may be deductible by reason of the husband's business trip. as indicated above.

Foreign Travel

There is a special rule with regard to foreign travel. The general rule still exists that expenses concerned with foreign travel can only be deductible if there is a business purpose for the trip. If, however, the trip is partially business and partially pleasure, a full allocation must be made on all expenses, including travel.

There are two exceptions to the allocation rule.

These are: (1) The trip is not more than one week: (2) Less than techniques. Some of these have 25% of the time is spent on personal

injury — is that foreign transporta- runs. Internal Revenue Service attack tion expenses are only allowed to

economy rate at the time of travel charged by a commercial airline. Thus, in no event (unless the airlines to such place have no coach or economy class) can an individual deduct a full first class ticket ex-

Attending foreign business conventions is particularly vulnerable to attack.

The Internal Revenue Code now limits the deductibility of foreign conventions so that the maximum number of conventions that can be attended in any one year, for tax purposes, is limited to two. Transportation will be allowed only if half, or more than half of the total days of the trip are business related.

Vacation Homes

The Internal Revenue Service is also cracking down on "vacation" homes. In fact, the 1979 Form 1040 Schedule E specifically asks whether you took a deduction for a vacation home. If you claim such deduction then you vastly increase the possibility of audit. Of course if you are entitled to such deductions this should not deter you from taking these deductions.

Prior to 1977 it was possible to buy

mises for your own vacation and

claimed for 1979 are those deductions in excess of taxes and interest (which are deductible in any event) up to the amount of the rental income from the property. Thus, if an individual receives \$2.000 of rent for the rental of a vacation home and taxes and interest amount to \$1,600. the maximum deduction that can be claimed for maintenance and depreciation is \$400.

In conclusion, it is still possible for

You should also be prepared to substantiate your deduction in the

then rent out the premises for the remainder of the time. In such case. the individual could deduct the allocable share of the maintenance expenses and depreciation in addition to the taxes and interest (if there was a mortgage). Now these deductions have been severely limited The only deductions that can be

CONCLUSION

you to deduct travel, entertainment and similar expenses as business deductions provided you know the ground rules and can bring yourself within the rules which allow the deductions.

event you are audited.

Screen And Tube Financing In The Inflated Years Ahead

By JOHN G. FISHER

(Vice President, Entertainment Industries Center, Wells Fargo Bank)

Los Angeles.

Twenty-four karat opportunities do lie ahead for producers and trips. entrepreneurs of the entertainment industries in the '80s.

with "a good script" - will continue to be at the heart and soul of a successful motion picture or television production. But those producers who can manage their enterprises with a healthy portion of | viability of the project itself. business acumen are the ones who will end up with the most cash in their own pockets and the ability to finance future projects.

Gone with the wind are the days when producers and directors could these two elements. 'fly by the seat of their pants" financially speaking. In this ongoing era of inflation, tight money and high interest rates, an essential ingredient to the success of any motion picture or television project equally important as creativity - is an acute perception of financial planning and forecasting, production techniques, coupled with an innate ability to manage these ele-

1980s, we still see a few seasoned come more and more difficult to to movie X which grossed approxiproducers (and a few from the purchase ty spots. At least until mately the same amount at the by the seat of their pants. By the November. The same factor will sheer force of their reputations they are able to patch together a deal ducers and studios planning that and get a few million dollars up far in advance must bear this quadfront. Then the whole thing becomes a familiar story of much mind: and the releases scheduled clined which might have been higher costs than the project deserves.

New Sophistication

By and large, the younger set of up-and-coming producers and directors are far more sophisticated in financial and production come up through tv. where a budget is a budget and networks don't The final straw — adding insult to cast a friendly eye at cost over-

| likely to make it big in the '80s — as long as they steer clear of costly ego

The financing of motion pictures is a major industry in America to-As always, creativity — starting | day. People in this segment of business - private entrepreneurs. studios, distributors, tv networks, financial institutions - look to three elements before laying out cash:

One is the credibility and the

The second is the ability of the producer to complete the project. Ironically, the financial background of an individual is frequently of less importance than

The ability of end users to undertake a majority of project

Another important success factor is the ability to spot and swing with major economic trends

Scarcity Of TV Blurbs

On the immediate horizon, for example, 1980, by itself, may not be the best year to release and promote a "small" motion picture. One reason: It's a major election year. True, as the 1970s dissolve into the As the months progress, it will benew wave "too) who manage to fly after the second Tuesday in prevail in 1984 and 1988, so that prorennial American phenomenon in results in some projects being deby major studios for 1980 are much stronger than in the last few years.

On the longer term, however, the tics outlook is bullish for the independent producer.

A major factor contributing to the growth of entertainment industries tion picture industry in particular in the 1980s will be the revolution in needs a sound review. distribution methods which has already begun as a result of the pro- fund of statistical information exliferation of television channels isted — that in a given year there is made possible by cable. Pay TV a finite level of sales which the mo-There are the people who are and advance electronic systems

such as satellite communications. New 'Delivery Systems'

These new "delivery systems" promise to open up a vast new array of jobs for talented people in the creation, preparation and production of programs.

In the 1980s, it is not unreasonable to expect that the average home television set may have a hundred active channels. These will be fed by communication satellites, the new "projectors-in-thesky.

These "projectors" will make distribution of a single production so inexpensive on a per-viewer basis that it will be economically feasible to produce and "narrowcast" programs to specialized audiences of only a few million viewers.

Note the key word: distribution.

Distribution Fees

By the end of the '70s the costs of distributing a theatrical motion picture - including prints, promotion, advertising, exploitation have risen to a factor of several times that of the basic production

In other words, a motion picture whose total costs came to \$5,000,000 through the answer-print stage would end up on the books at a total capitalization of \$10-15.000,000 after all distribution costs were included.

While inflation has been responsible for a portion of soaring production costs in the past decade (the \$5,000,000 motion-picture mentioned above could have been brought in for \$1.5-2,000,000 in 1970). it is not the only factor — for labor costs have not risen by the same degree, and labor costs are a major element in the cost of any motion

Lack Of Data

What other cost factors have been involved besides inflation? Not an easy question. We really don't know because one of the biggest blanks in the motion picture industry — one of its biggest "black holes" — is the lack of a store or library of "real" financial information of comparative statistics about motion-picture production costs: solid numbers and percentages: statistics relating to the percentages of production-labor costs, ratios of editing and post-production expenses, legal charges, insurance costs: advertising and promotion expenditures, and their percentages in relation to both capitalized costs and boxoffice receipts. In sum, all the rules of thumb that exist for virtually every other modern industry today.

While each theatrical motion picture is its own separate and discrete financial entity, the general lack of industry statistical norms hampers budgeting and financial forecasting.

When a film goes over budget. why did it go over budget? What were the actual cost areas that were over budget? What were the labor production costs (exclusive of performers) for movie Y as compared boxoffice?

The lack of a real fund of statistical information, in the final analysis, also hampers prompt decisions by financial institutions and proven perfectly viable had there been a fund of comparable statis-

On the matter of advertising. promotion and exploitation, my personal judgment is that the mo-

We might well discover — if a

(Continued on page 80)

AMOUNT

'Superman' 1979 Runaway No. 1 — \$81-Mil

Clint Eastwood Next After Comic Strip Adaptation — 'Rocky' Sequel Restores Stallone — Boff Biz Still For .007 Caper Pic

By ROBERT B. FREDERICK

A comic-strip hero led the way to glory in 1979 when "Superman," somewhat fancied up for his cinematic version, gave Warners the lead with \$81,000,000 in net film rentals. He was so far out in front, in fact, that the next contender, the usually sturdy Clint Eastwood, was at least two laps behind all the way. However, as his "Every Which Way But Loose," which wound with \$48,000,000, was also carrying the Warners colors, he was also welcomed home with open arms.

A sequel, which opened nervously because Sylvester Stallone's two interim films had faltered, proved that the Rocky character was still his image in the public's eye and his "Rocky II" raced home for United Artists with a huge take of \$43,049,274 in rentals.

Science-fiction remained very popular, whether based on old television, such as "Star Trek," or mixed with a bit of horror, as in "Alien." The latter won fourth place with \$40,086,573 while "Star Trek," opening very late, still shot up to \$35,000,000 which should indicate it will be among the top titles of 1980.

Moonraker" proved that James Bond is still everyone's escapist hero and with a touch of sci-fi, went into outer space for \$33,934,074. Other sci-fi tinged releases that made a big impression included "Buck Rogers" with \$11,830,000, a brief reissue of "Star Wars," the champion of champions, which cemented that film's number one position for some time to come, and "Battlestar Galactica" which made a fast but brief impression on the national boxoffice scene.

Bumps In The Night

Shockers, always a ticket-selling staple, were headed in 1979 by "The Amityville Horror," which wrapped up fifth place with a lush \$35,000,000. one of the biggest takes in American International Pictures history. Also making definite impressions were "Love At First Bite," which gave Dracula a sense of humor, "Magic" with Ann-Margret and some gruesome detail, "Invasion of the Body Snatchers," a remake, or actually a sequel since it took up where the first version left off. Then "Dracula," in a romantic rather than funny interpretation and establishing legit's Frank Langella as a new screen leading man. "Prophecy," and "When A Stranger Calls," were others in the macabre genre.

Comedy couldn't make up its mind which way to go in 1979. There were several funny ones that took off well but no special comedy pattern emerged. It ranged from very low to some rather subtle jibes at conven-

Everybody's favorite, and introducing a long string of new faces, was "The Muppet Movie" which, for a change, could thank television for having established Kermit and Miss Piggy as an unusual but enchanting hero and heroine. The public liked it enough to give it net film rentals of \$32,-

Bo And Dudley 'In'

"California Suite" was a mixed bag of comedy drama and slapstick with the latter coming off as overdone compared to the more dramatic sequences. Orion's "10" introduced a new romantic leading man, the tiny Dudley Moore, a gorgeous female, Bo Derek, and a range of topflight supporting roles. "Meatballs," a Canadian-made independent in the "Animal House" vein, proved to be that country's most successful export. 'The In-Laws' proved an hilarious springboard for the comedy talents of Alan Arkin and Peter Falk as a new team.

Also in the comedy vein, but with touches of satire, was the annual Woody Allen release, this time a salute to "Manhattan." "Starting Over" teamed, with great success, Burt Reynolds, Jill Clayburgh and, in possibly her best part yet, Candice Bergen. "Saturday Night Live's" Steve Martin made a very strong debut on the big screen in "The Jerk" and is consistently outgrossing, from the same studio. Steven Spielberg's expensive "1941," possibly the biggest disappointment of the year. "And Justice For All" was mostly a frenetic Al Pacino and some very inept lawyers but there's some uncertainty as to what the film was about. "Same Time Next Year," with a new leading man (Alan Alda) for Ellen Burstyn, proved warm and touching and almost made adultery palatable, especially in the film's gorgeous West Coast setting. Kirk Dougla's attempted to spoof the western with "The Villain" but a cartoon made as a live film somehow lost its punch.

Disney's list led off with a community against crime, with heavy comedy touches, which made "North Avenue Irregulars" that company's top success for the year.

Most disputed film of the year was easily Monty Python's "Life of Brian," which inspired a lot of attacks by churchmen that didn't seem to hurt business any, racking up a domestic rental of \$9,500,000.

'Kramer' Late And Big

The family relationship film was also very busy in 1979 with the eventually top champ, introduced too late in the year to be listed, "Kramer Vs Kramer" the one to beat in 1980. It topped almost everyone's "10 Best" list "Starting Over" (which dealt with divorce and remarriage from a comedy angle), "North Dallas Forty," with Nick Nolte facing up to the declining years of a professional athlete, "The Champ," a remake of the Wallace Beery tearjerker as conceived by Italian director Franco Zeffirelli, "Seduction of Joe Tynan," politics and strange bedfellows, "Break ing Away," with the nicest family of the year, "Oliver's Story," a sequel (not too impressive) to "Love Story," "More American Graffiti," another sequel which taught the lesson that you should leave well enough alone and several others explored personal relationships.

As To 'Deer Hunter'

Several late 1978 entries continued to make their biggest impression in 1979. particularly "The Deer Hunter," "Lord of the Rings" (which brought out all those closet Tolkien types), "Jaws" in reissue, "The Boys (Continued on page 70)

BIG RENTAL FILMS OF 1979

(U.S.-Canada Market Only)

Below is the Variety Anniversary Edition's regular annual checklist on the big pictures of the year which has just ended (to wit, 1979) as reflecting their domes- the boxoffice, such as via the ever-increasing mass tic (United States and Canada) rentals accruing to the showcases, that the minimum \$1,000,000 rental is distributors (not total ticket sale receipts taken in at all the theatres such films play).

To repeat this weekly's standard explanation given (and necessary) every year, some pictures go into release too late in the calendar year and cannot be computed for inclusion. Thus, certain of the October-Decpick-up in next year's compilation.

("Big" rental rule-for-inclusion on the Variety list is a film domestically earning "rentals" of at least \$1,-000,000 during the calendar year reported.)

TITLE

There are some exceptions to the "too late in" rule of thumb, namely films that made such fast impact on reached pronto.

It will be noted that a number of late 1978 releases which were not included in the last Anniversary Edition compilation are picked up herewith.

Information following the title is name of director, ember openings of 1979 were on the market too producer or production company, distributor and sketchily for significance here. These must wait for month of release. When director and producer are the same, the name is listed once only. When the film is a reissue, explanatory information is omitted as it is to be found in the "All-Time Boxoffice Champions"

TITLE	AMOUNT
Superman (R. Donner; P. Spengler; WB; Dec. 1978)	
Every Which Way But Loose (J. Fargo; R. Daley; WB; Dec. 1978)	
Rocky II (S. Stallone; Winkler/Chartoff; UA; June)	43,049,274
Alien (R. Scott; G. Carroll/D. Giler/W. Hill; 20th; May)	40,086,573
The Amityville Horror (S. Rosenberg; R. Saland/E. Geisinger; AIP; July)	35,000,000
Star Trek (R. Wise; G. Roddenberry; Par; December)	
Moonraker (L. Gilbert; A. Broccoli; UA; June)	33 934 074
WILD Manager (L. Gilbert, A. Dioccoli, OA, June)	22 000 000
The Muppet Movie (J. Frawley; J. Henson; AFD; May)	
California Suite (H. Ross; R. Stark; Col; Dec., 1978)	29,200,000
The Deer Hunter (M. Cimino; B. Spikings/M. Deeley/M. Cimino; Univ; Nov. 1978) .	26,927,000
The Main Event (H. Zieff; J. Peters/B. Streisand; WB; June)	
The China Syndrome (J. Bridges; M. Douglas; Col; March)	25,425,000
10 (B. Edwards; B. Edwards/T. Adams; Orion; September)	25,000,000
Apocalypse Now (F. Coppola; UA; August)	22,855,657
Escape From Alcatraz (D. Siegel; Par; June).	21 014 000
Meatballs (I. Reitman; D. Goldberg; Par; July)	
Love At First Bite (S. Dragoti; J. Freeman; AIP; April)	10,100,000
The In-Laws (A. Hiller; A. Hiller/W. Sackheim; WB; June)	
Manhattan (W. Allen; J. Rollins/C. Joffe; UA; March)	16,908,439
Starting Over (A. Pakula; A. Pakula/J. Brooks; Par; October)	15,201,000
North Dallas Forty (T. Kotcheff; F. Yablans; Par; August)	14,062,000
The Jerk (C. Reiner; D. Picker/W.E. McEuen; Univ; November)	14.000.000
Lord of the Rings (R. Bakshi; S. Zaentz; UA; Nov., 1978)	13 487 243
Lord of the Kings (R. Daksiii, S. Zaentz, UA, Nov., 1970)	12 001 000
Magic (R. Attenborough; J.E. and R.F. Levine; 20th; Nov., 1978)	10.500.000
The Champ (F. Zeffirelli; D. Lovell; MGM/UA; April)	12,500,000
The Warriors (W. Hill; L. Gordon; Par; February)	12,315,000
And Justice For All (N. Jewison; Columbia; September)	12,000,000
Buck Rogers (D. Haller; R. Caffey; Univ; April)	11,830,000
Jaws (reissue)	11.660.000
Same Time Next Year (R. Mulligan; W. Mirisch/M. Gottlieb; Univ; November 1978)	11 587 000
Star Wars (reissue)	11 538 000
Star wars (reissue)	11.056.000
Invasion of the Body Snatchers (P. Kaufman; R. Solo; UA; Dec., 1978)	10.500,000
Dracula (J. Badham; W. Mirisch; Univ; July)	10,526,000
Prophecy (J. Frankenheimer; R. Rosen; Par; June)	10,499,000
When A Stranger Calls (F. Walton; D. Chapin/S. Feke; Col; Sept.)	10,100,000
The Villain (H. Needham: M. Engelberg: Columbia: July)	9,800,000
North Avenue Irregulars (B. Bilson; R. Miller/T. Leetch; BV; February)	9,675,000
Ice Castles (D. Wrye; J. Kemeny; Columbia; Dec., 1978)	9.500.000
Life of Brian (T. Jones; J. Goldstone; WB/O; August)	9.500.000
Life of Brian (1. Jones; J. Goldstone; WD/O; August)	0.055.000
Seduction of Joe Tynan (J. Schatzberg; M. Bregman; Univ; Aug.)	0.000,000
Fast Break (J. Smight; S. Friedman; Columbia; February)	9,000,000
The Apple Dumpling Gang Rides Again (V. McEveety; R. Miller/T. Leetch; BV; Ju	ly) 8,575,000
Breaking Away (P. Yates: 20th: August)	8,564,000
Hot Stuff (D. DeLuise; M. Engelberg; Columbia; June)	8,550,000
Oliver's Story (J. Korty; D. Picker; Par; Dec., 1978)	8,458,000
More American Graffiti (B.W.L. Norton; H. Kazanjian; Univ; July)	8.177.000
Blazing Saddles (reissue)	8,000,000
Blazing Saddles (reissue)	7 002 610
Good Guys Wear Black (T. Post; A. Bodoh; ACR; 1978)	7,555,015
The Boys From Brazil (F. Schaffner; M. Richards/S. O'Toole; 20th; Oct., 1978)	1,913,000
Moment By Moment (J. Wagner: R. Stigwood; Univ; Dec. 78)	1,161,000
Hardcore (P. Schrader: B. Feitshans: Columbia: February)	7,025,000
Hair (M. Forman; L. Persky/M. Butler; UA; April)	6,800,000
Norma Rae (M. Ritt; T. Asseyev/A. Rose; 20th; March)	6,652,000
The Concorde - Airport '79 (D.L. Rich; J. Lang; Univ; August)	6.544.000
The Concords - Airport 13 (D.L. Rich, C. Lang, Chiv, August)	6.530,000
National Lampoon's Animal House (reissue)	
TI O - FO	6 964 000
Battlestar Galactica (R. Colla: J. Dykstra; Univ; Sept. 78)	6,264,000
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78)	6,264,000
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March).	6,264,000 6,000,000 6,000,000
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue)	6,264,000 6,000,000 6,000,000 5,900,000
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue)	6,264,000 6,000,000 6,000,000 5,900,000
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron: A. Belkin: ACR: May)	6,264,000 6,000,000 6,000,000 5,900,000 5,819,275
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates: F. Weintraub/P. Heller; Univ; Nov.)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodling (T. Young: S. Beckerman/D. Picker: Par: June)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March) Rocky Horror Picture Show (midnite shows) (20th)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March) Rocky Horror Picture Show (midnite shows) (20th) Paradise Alley (S. Stallone: J. Roach/R. Suppa; Univ; Sept., 1978)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March) Rocky Horror Picture Show (midnite shows) (20th) Paradise Alley (S. Stallone; J. Roach/R. Suppa; Univ; Sept., 1978) The Brink's Job (W. Friedkin; R. Serpe; Univ; Dec. 1978)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March) Rocky Horror Picture Show (midnite shows) (20th) Paradise Alley (S. Stallone; J. Roach/R. Suppa; Univ; Sept., 1978) The Brink's Job (W. Friedkin; R. Serpe; Univ; Dec. 1978)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller: Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March) Rocky Horror Picture Show (midnite shows) (20th) Paradise Alley (S. Stallone; J. Roach/R. Suppa; Univ; Sept., 1978) The Brink's Job (W. Friedkin; R. Serpe; Univ; Dec. 1978) The Onion Field (H. Becker: W. Coblenz; Avemb; May)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March) Rocky Horror Picture Show (midnite shows) (20th) Paradise Alley (S. Stallone; J. Roach/R. Suppa; Univ; Sept., 1978) The Brink's Job (W. Friedkin; R. Serpe; Univ; Dec. 1978) The Onion Field (H. Becker; W. Coblenz; Avemb; May) Time After Time (N. Meyer; H. Jaffe; WB/O; September)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March) Rocky Horror Picture Show (midnite shows) (20th) Paradise Alley (S. Stallone; J. Roach/R. Suppa; Univ; Sept., 1978) The Brink's Job (W. Friedkin; R. Serpe; Univ; Dec. 1978) The Onion Field (H. Becker; W. Coblenz; Avemb; May) Time After Time (N. Meyer; H. Jaffe; WB/O; September) The Legacy (R. Marquand; D. Foster: Univ; October)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March) Rocky Horror Picture Show (midnite shows) (20th) Paradise Alley (S. Stallone; J. Roach/R. Suppa; Univ; Sept., 1978) The Brink's Job (W. Friedkin; R. Serpe; Univ; Dec. 1978) The Onion Field (H. Becker; W. Coblenz; Avemb; May) Time After Time (N. Meyer; H. Jaffe; WB/O; September) The Legacy (R. Marquand; D. Foster; Univ.; October) Frisco Kid (R. Aldrich: M. Neufeld: WB; July)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March) Rocky Horror Picture Show (midnite shows) (20th) Paradise Alley (S. Stallone; J. Roach/R. Suppa; Univ; Sept., 1978) The Brink's Job (W. Friedkin; R. Serpe; Univ; Dec. 1978) The Onion Field (H. Becker; W. Coblenz; Avemb; May) Time After Time (N. Meyer; H. Jaffe; WB/O; September) The Legacy (R. Marquand; D. Foster; Univ.; October) Frisco Kid (R. Aldrich; M. Neufeld; WB; July) Hurrigane (J. Troell: D. DeLaurentiis: Par: April)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March) Rocky Horror Picture Show (midnite shows) (20th) Paradise Alley (S. Stallone; J. Roach/R. Suppa; Univ; Sept., 1978) The Brink's Job (W. Friedkin; R. Serpe; Univ; Dec. 1978) The Onion Field (H. Becker; W. Coblenz; Avemb; May) Time After Time (N. Meyer; H. Jaffe; WB/O; September) The Legacy (R. Marquand; D. Foster; Univ.; October) Frisco Kid (R. Aldrich; M. Neufeld; WB; July) Hurricane (J. Troell; D. DeLaurentiis; Par; April) Unidentified Flying Oddball (R. Mayberry; R. Miller/D. Tait; BV; July)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March) Rocky Horror Picture Show (midnite shows) (20th) Paradise Alley (S. Stallone; J. Roach/R. Suppa; Univ; Sept., 1978) The Brink's Job (W. Friedkin; R. Serpe; Univ; Dec. 1978) The Onion Field (H. Becker; W. Coblenz; Avemb; May) Time After Time (N. Meyer; H. Jaffe; WB/O; September) The Legacy (R. Marquand; D. Foster; Univ.; October) Frisco Kid (R. Aldrich; M. Neufeld; WB; July) Hurricane (J. Troell; D. DeLaurentiis; Par; April) Unidentified Flying Oddball (R. Mayberry; R. Miller/D. Tait; BV; July) Young Frankenstein (reissue)	
Battlestar Galactica (R. Colla; J. Dykstra; Univ; Sept. 78) 1941 (S. Spielberg; B. Feitshans; Univ; December) Phantasm (D. Coscarelli; Avco Embassy; March). The Exorcist (reissue) A Force Of One (P. Aaron; A. Belkin; ACR; May) The Promise (G. Cates; F. Weintraub/P. Heller; Univ; Nov.) Bloodline (T. Young; S. Beckerman/D. Picker; Par; June) The Great Train Robbery (M. Crichton; J. Foreman; UA; March) Rocky Horror Picture Show (midnite shows) (20th) Paradise Alley (S. Stallone; J. Roach/R. Suppa; Univ; Sept., 1978) The Brink's Job (W. Friedkin; R. Serpe; Univ; Dec. 1978) The Onion Field (H. Becker; W. Coblenz; Avemb; May) Time After Time (N. Meyer; H. Jaffe; WB/O; September) The Legacy (R. Marquand; D. Foster; Univ.; October) Frisco Kid (R. Aldrich; M. Neufeld; WB; July) Hurricane (J. Troell; D. DeLaurentiis; Par; April) Unidentified Flying Oddball (R. Mayberry; R. Miller/D. Tait; BV; July)	



ETES AIVU CARS OF SWEDEN

THE SMASH HIT SEASON FOR **EUROPA FILM** Your distributor in Sweden

International productions:

CAPRICORN ONE grossed over \$1,400,000 so far **THE WILD GEESE** grossed over \$1,295,000 so far SUPERMAN I grossed over \$2,115,000 in its first 6 months

Swedish productions:

WALKING IN THE SUN grossed over \$1,650,000 in its first 8 months THE CALL-UP grossed over \$5,530,000 in its first 6 months

The success continues

Europa Film is one of Sweden's leading distributors and importers of European and American film. Upcoming are APOCALYPSE NOW, JAGUAR LIVES, CABO BLANCO, HURRICANE, THE PASSAGE, GAME FOR VULTURES, THE WANDERERS, I'M WITH THE HIPPOS, THE BALTIMORE BULLET, STRICTLY BUSINESS, FLASH GORDON, SUPERMAN II, QUADROPHENIA, THE SEA WOLVES, AGENCY, CATTLE ANNIE AND LITTLE BRITCHES, A MAN CALLED INTREPID. THE AMITYVILLE HORROR and over 30 more!

Europa Film is also one of Sweden's leading film producers and exporters. Coproductions include such hits as "What the Hell, Jack", "Sven Klang's Combo", "Buddies" and "Dante – Watch out for the Shark!". 1978 "The Score" was the biggest local smash of the year. Made by a creative team under the pseudonym of Kennet Ahl. 1979 "The Call-Up" is the biggest hit all categories, followed by "Walking in the Sun". More productions are being shot at the moment such as "Don't leave me alone" directed by Jan Halldoff and "The Chartertrip" a new production by Lasse Aberg.

Europa Film operates 101 cinemas throughout Sweden. Europa Film produces and distributes screen commercials. Europa Film has department for audiovisual production and distribution. Europa Film has Sweden's most advanced videodepartment with 70 slaves representing all existing systems, the department also has 11" BCN 50, 22" AVR 2, timecode editor RA 400, SCANNER RANK CINTEL MARK 3, SUBTITLING GENERATOR, OBVAN, and availability to our soundstages for videoproductions, film sound department, sound stages, record studios, matrix department and tape duplicating facilities. Europa Film is the largest manufacturer of galvanic equipment for the record and videogram industry.

Europa Film is co-owner of Film-Labor, one of Sweden's biggest laboratories.

New Mailing Address AB EUROPA FILM Box 20065 S-16120 BROMMA Sweden

Visiting Address Tappvagen 24, Mariehall. Phone (8) 987700 Cables Europafilm Telex 17655 (Eurfilm S) (Film Distribution and Head Office) Telex 17656 (other departments)

Herewith Variety again presents its annually updated and corrected compilation of 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) certain 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 ticket sale 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 stressed had no verification. The legend has since taken on the quality of a whopper myth. Diligent research suggests that \$5,000,000 is closer to the mark. Variety itself (Sept. 5, 1928) had published a chart of Griffith films as of that date. Griffith, himself, then mentioned \$10,000,000 for "The Nation" but that was worldwide, not domestic U.S.-Canada.

Variety, in its June 12, 1932 issue, in another survey, against 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

All The President's Men (A. Pakula; W. Coblenz; Warn-

Silver Streak (A. Hiller: E.K. Milkis/T.L. Miller: 20th;

Roos: Par: 1974) . . .

ers: 1976)

screen rights to "Nation" were \$1,250,000 paid to novelist Thomas Dixon, which was 25% of the net profit, with \$5,000,000 given as the worldwide 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 in 1978, "Nation" is listed as \$5,-000,000 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 rentals 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 scucess (with the exception of a few successful releases) although many of the films have stayed in circulation for years, have been reissued sporadically, and have added some income over the years. In the current age of nostalgia, particularly, some of the older films have had considerable income, but it is almost never reported.

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

"Nation" as \$3,500,000. Variety, in its Jan. 3, 1940 issue, says that the		.ceived to date.		
Title Director-Producer-Distributor	Total Rentals	Title Director-Producer-Distributor	Total Rentals	
Star Wars (G. Lucas; G. Kurtz; 20th; 1977)	\$175.849.013	California Suite (H. Ross; R. Stark; Col; 1978)	29,200,000	
Jaws (S. Spielberg; Zanuck/Brown; Univ: 1975)	133,429,000	Thunderball (T. Young: Eon: UA: 1965)	28.530,000	
Grease (R. Kleiser; R. Stigwood/A. Carr; Par; 1978)	93,292,000	The Omen (R. Donner; H. Bernhard; 20th; 1976)	28,428,000	
The Exorcist (W. Friedkin; W.P. Blatty; Warners; 1973)	88,100,000	Patton (F. Schaffner; F. McCarthy; 20th; 1970)	28,100,000	
The Godfather (F. Coppola; A. Ruddy; Par; 1972)	86,275,000	What's Up Doc? (P. Bogdanovich; Warners: 1972)	28,000,000	
Superman (R. Donner; P. Spengler; Warners; 1978)	81,000,000	The Jungle Book (W. Reitherman; W. Disney; BV; 1967)	27,000,000	
The Sound of Music (R. Wise; 20th: 1965)	79,000,000	The Deer Hunter (M. Cimino; B. Spikings/M. Deeley/-		
The Sting (G.R. Hill; T. Bill/M.&J. Phillips; Univ; 1973)	78,889,000	M. Cimino: Univ: 1978)	26,927,000	
Close Encounters of Third Kind (S. Spielberg; J.&M.		Up In Smoke (L. Adler; Adler/Lombardo; Par; 1978)	26,871,000	
Phillips: Col: 1977)	77,000,000	Snow White (animated: W. Disney: RKO/BV: 1937)	26,750,000	
Gone With The Wind (V. Fleming; D. Selznick; MGM-		Wilderness Family (S. Raffill: A.R. Dubs : PIE: 1976)	26,649,000	
UA; 1939)	76,700,000	Funny Girl (W. Wyler: R. Stark; Col; 1968)	26,325,000	
Saturday Night Fever (J. Badham; R. Stigwood; Par;		The French Connection (W. Friedkin; P. D'An-	20,020,000	
1977)	73,522,000	toni 'Schine-Moore: 20th; 1971)	26,315,000	
National Lampoon Animal House (J. Landis; M.	7 3 7 3 = 7 1 1 1 3	Foul Play (C. Higgins; Miller, Milkis; Par; 1978)	26,269,000	
Simmons/I. Reitman; Univ; 1978)	63,471,000	Cleopatra (J. Mankiewicz; W. Wanger; 20th; 1963)	26,000,000	
Smokey and the Bandit (H. Needham: M. Engelberg:		Main Event (H. Zieff: J.Peters B. Streisand: Warners:	20,000,000	
Univ: 1977)	61,017,000	1979)	26,000,000	
One Flew Over The Cuckoo's Nest (M. Forman; S.		Airport (J. Smight; W. Frye; Univ; 1979)	25,805,000	
Zaentz/M. Douglas; UA; 1975)	59,000,000	Guess Who's Coming To Dinner? (S. Kranier: Col: 1968)	25,500,000	
American Graffiti (G. Lucas: F. Coppola; Univ: 1973)	55,886,000	The China Syndrome (J. Bridges; M. Douglas; Col; 1979)	25,425,000	
Rocky (J. Avildsen: Chartoff, Winkler: UA: 1976)	54,000,000	The Way We Were (S. Pollack: R. Stark; Col: 1973)	25,000,000	
Jaws II (J. Szware; Zanuck Brown; Univ: 1978)	50,569,000	Revenge of the Pink Panther (B. Edwards: UA: 1978)	25.000,000	
Love Story (A. Hiller: H. Minsky; Par: 1970)	50.000.000	10 (B. Edwards; B. Edwards/T. Adams; Orion; 1979)	25.000,000	
Towering Inferno (J. Guillermin; I. Allen; 20th; 1975)	50,000,000	The Bad News Bears (M. Ritchie; S. Jaffe; Par; 1976)	24.888,000	
The Graduate (M. Nichols; L. Turman; Avemb; 1968)	49,078,000	2001: A Space Odyssey (S. Kubrick MGM-UA: 1968)	24,100,000	
Every Which Way But Loose (J. Fargo: R. Daley;		Trial of Billy Jack' (F. Laughlin; J. Cramer; T-L/War-		
Warners: 1978)	48,000,000	ners: 1974)	24,000,000	
Heaven Can Wait (W. Beatty; Par; 1978)	47,552,000	The Enforcer (J. Fargo; R. Daley; Warners; 1976)	24,000,000	
Doctor Zhivago (D. Lean; C. Ponti; MGM-UA; 1965)	46,550,000	In Search of Noah's Ark (J.L. Conway; C.E. Sellier Jr.;		
Butch Cassidy and the Sundance Kid (G.R. Hill; J. Fore-		Sunn: 1977)	24,000,000	
man; 20th; 1969)	46,039,000	Around the World in 80 Days (M. Anderson; M. Todd;		
Airport (G. Seaton; R. Hunter; Univ: 1970)	45,300,000	U'A; 1956)	23,120,000	
Blazing Saddles (M. Brooks: M. Hertzberg: Warners:		The Love Bug (R. Stevenson; W. Walsh; BV; 1969)	23,050,000	
1974)	45,200,000	The Longest Yard (R. Aldrich; A. Ruddy; Par; 1974)	23.017.000	
Rocky II (S. Stallone: UA: 1979)	43,049,274	Goldfinger (G. Hamilton: Eon: UA: 1964)	22,860,000	
The Ten Commandments (C.B. DeMille: Par: 1956)	43,000,000	Apocalypse Now (F. Coppola; UA; 1979)	22,855,657	
The Poseidon Adventure (R. Neame; I. Allen; 20th; 1972)	42,000,000	Semi-Tough (M. Ritchie: D. Merrick; UA; 1977)	22,786,000	
Mary Poppins (R. Stevenson: W. Disney; BV; 1964)	41,000,000	Bonnie and Clyde (A. Penn; W. Beatty; Warners; 1967)	22,700,000	
Goodbye Girl (H. Ross; R. Stark; MGM-Warners; 1977)	41,000,000	Deliverance (J. Boorman; Warners; 1972)	22,500,000	
Alien (R. Scott; G. Carroll/D. Giler/W. Hill; 20th; 1979) .	40,086,573	Papillon (F. Schaffner; R. Dorfmann; AA; 1973)	22,500,000	
Young Frankenstein (M. Brooks; M. Gruskoff; 20th;	00 500 000	Dog. Day Afternoon (S. Lumet; M. Bregman/M. Elfand;	00.000	
1975)	38,523,000	Warners: 1975)	22,500,000	
King Kong (J. Guillermin; D. DeLaurentiis; Par; 1976).	37,100,000	Midway (J. Smight: W. Mirisch: Univ: 1976)	22,329,000	
Mash (R. Altman; I. Preminger; 20th; 1970)	36,915,000	Shampoo (H. Ashby; W. Beatty; Col; 1975)	22,000,000	
Ben-Hur (W. Wyler; S. Zimbalist; MGM-UA: 1959)	36,720,000		22,000,000	
Fiddler on the Roof (N. Jewison; UA; 1971)	36,650,000 36,517,000	The Spy Who Loved Me (L. Gilbert; A. Broccoli; UA;	99 000 000	
Earthquake (M. Robson; Univ; 1974)	36,250,000	Jeremiah Johnson (S. Pollack; J. Wizan; Warners; 1972)	22,000,000	
Amityville Horror (S. Rosenberg; R. Saland, E.	UU,6UU,UUU	101 Dalmatians (animated; W. Disney; BV; 1961)	21,800,000	
Geisinger: AIP: 1979)	35,000,000	Silent Movie (M. Brooks; M. Hertzberg; 20th; 1976)	21,375,000	
Star Trek (R. Wise; G. Roddenberry; Par; 1979)	35,000,000	Escape From Alcatraz (D. Siegel; Par; 1979)	21,178,000 21,014,000	
Hooper (H. Needham; B. Reynolds/L. Gordon;	00,000,000	A Bridge Too Far (R. Attenborough; J. Levine/R. Le-	21,014,000	
Warners: 1978)	34,900,000	vine: UA: 1977)	21,000,000	
Moonraker (L. Gilbert; A. Broccoli; UA; 1979)	33,934,074	It's A Mad, Mad, Mad World (S. Kramer; UA; 1963)	20,800,000	
Billy Jack (T. Frank; M. Solti; Warners; 1971)	32,500,000	Summer of '42 (R. Mulligan; R. Roth; Warners; 1971)	20,500,000	
The Muppet Movie (J. Frawley; J. Henson; AFD; 1979)	32,000,000	Midnight Cowboy (J. Schlesinger; J. Hellman; UA; 1969)	20,325,000	
The Deep (P. Yates: P. Guber; Col; 1977)	31.300,000	The Dirty Dozen (R. Aldrich; K. Hyman; MGM-UA;	20,020,000	
Oh God (C. Reiner: J. Weintraub: Warners: 1977)	31,000,000	1967)	20,300,000	
Godfather, Part II (F. Coppola: Coppola Fredrickson/-	02.000,000	Cabaret (B. Fosse; C. Feuer; AA; 1972)	20,250,000	
Roos: Par: 1974)	30 673 000	Return of the Pink Panther (R. Edwards: UA: 1975)	20,200,000	

30,673,000

30,000,000

29,900,000

New Zealand In 3-Pic Involvement

By MIKE NICOLAIDI

Wellington, N.4.

The impact of the New Zealand Film Commission - new in all swing and receiving \$500.000 of investment finance from the government each year - was felt during 1979.

One way or another, the commission, steered by chairman Bill Sheat, was involved with three features that preemed during the year two low budget, and one more extensively garnished.

First up was Geoff Steven's "Skin Deep" in February, which also snatched good notices at the Chicago Film Fest.

A black comedy centering around a masseuse who sets up shop in a small town, it delved neatly into the double standards and sexual hypocrisy of rural communities.

On June 22 in Auckland, John Reid's film version of a local legit hit. Roger Hall's "Middle Age Spread," won fine notices, particularly for actor Grant Tilly.

"Spread," now playing in an English version in London's West End with actor Richard Briers, lifts the lid on suburban morality in an urban environment.

Most ambitious of all is "Sons for the Return Home," directed by Paul Maunder, which preemed, also in Auckland, on Oct. 18.

Gloved in a love story involving a young Samoan man and a European girl and shot on location in New Zealand, Samoa and London, it takes an often bitter look at the inability of different races to find middle ground.

At the same time, with 27 films in its grip, the New Zealand film industry offered its largest program ever at this year's MIP-TV in Cannes, earning over \$200,000 initially and still reaping benefits.

The state-owned National Film Unit, now ironing out lab problems at its new \$10,000,000 production and laboratory complex, also had a good year.

In just one area, a significant breakthrough was made into the U.S. short film market with the sale to United Artists of seven films for theatrical release with prime U.S. features.

Everard Scores

In the distribution field, up-andcoming indie distrib Everard Films Ltd. of Auckland had its first big success with "Adventures of the Wilderness Family," which grossed \$326,300 in the first week of its run. Firm claimed house records were broken in 17 theatres throughout the country

Elsewhere, the news was not all good.

The government continued to delay any decision on the introduction of drive-ins to New Zealand, citing the difficult economic situation and the fuel crisis as fac-

On April 27, Sir Robert Kerridge, 78. the guiding spirit of Kerridge-Odeon, one of the two mammoth distribution chains, died. His was the classic success story. Leaving school at 13, he founded, at the age of 22, the company which was to become a multimillion dollar empire.

And at year's end, David Lean's projected remake of "Mutiny on the Bounty" continued becalmed with a \$3,000,000 Bounty replica still moored in a harbor in the far north of the country.

Lean, together with UA executive Lee Katz, came here in February with an eye to basing the then-proposed twin-film project here. But they appeared to get bog-(Continued on page 44)

20.122.000

20,100,000

20.014,000

1975)

Return of the Pink Panther (B. Edwards; UA: 1975) ...

Magnum Force (T. Post; R. Daley; Warners; 1973)

Three Days of the Condor (S. Pollack: S. Schneider: Par:

(Continued on page 44)

Hong Kong's Top 20 Of 1979

Film & Distrib	Producer	Box Office
		HK\$
1. Moonraker, Unite	ed Artists	
2. The Fearless Hye	ena, Fong Nien	5,445,535.50
3. The Servant, Ban	g Bang	4,798,177.60
4. Itchy Fingers, Go	olden Harvest	4,086,632.60
5. The Proud Twin,	Shaw Bros	4,009,486.00
6. Foul Play, Parar	nount-CIC	3,938,329.00
7. Jaws II, Universa	al-CIC	3,928,224.00
	ers	
	bbers, Pearl City	
10. Lam Ah Chum B	lunders Again, Da Ma	3,179,708.00
11. Odd Kung Fu Cou	iple, Garbo	2,961,417.00
12. His Name Is Nob	ody, Kwon Fong	2,917,346.00
Dance of Drunke	n Mantis, Seasonal	2,865,504.50
14. Knockabout, Gold	den Harvest	2,830,519.80
16. Midnight Expres	s, Casablanca	2,819,846.00
17. The Deadly Brea	king Sword, Shaw Bros	2,716,494.00
18. The Private Eyes	s (Reissue), Golden Harvest	2,662,302.70
19. Your Smiling Fac	ce, Studio Triple A	2.540,278.10
	ar, Shaw Bros	
	. EMI-Edko	
Mata Comos Co	mblage Dlay, a Michael Hui-	film modured by Caldan 1

(Note: Games Gamblers Play, a Michael Hui film produced by Golden Harvest is likely to make box-office history. As a revival, the film is on its way to taking in \$3 million on its second week and is still running on the GH | ond (and last) term in office theatre circuit.)

\$22 Family Nite At Movies

Each Son Wants Own Super-Size Popcorn (\$1.25) With Pepsi (\$1) — Kid Pic Teamed With Tale Of Hustler.

By BEN PEARSON

(The author of this comparison of today's venture in family filmgoing and the joys of his youth is the veteran Hollywood talent agent. He has appeared in various prior Anniversary Numbers. —Ed).

Santa Monica.

When I was a boy in Dallas my father would give me 20c every Saturday morning. With this sum, I self in to the movie temple. Keep in would go to the movies. The street | mind that my youngest kid is 10 car downtown was a nickel, the movie was a nickel. The nickel I had | mother-in-law and I — don't laugh left I used to take the street car

The movies at the Washington Theatre in that gentle day some five decades ago were silent and most of the stars were not really actors. They were stuntmen — athletic guys functioning in a thinly woven plot featuring horseplay and gunplay as well as the prairie sweetheart clad in gingham or calico and maybe wearing a bonnet.

You may remember some of the cowboys: Fred Thomsen, Buddy Roosevelt, Jack Hoxie, Bob Steele Art Acord, and the great Richard Talmadge who, when he was not stunt-doubling for someone like Ronald Colman or John Gilbert. took time out to star in some of these potboilers

Remembrances

Oh, and don't forget Yakima Canutt—not the greatest actor but the greatest stuntman and second unit director. He did the second unit stuff on both the silent and talking versions of "Ben-Hur." On one of Yakima's westerns that played the Washington there was an ambitious young cameraman named Leon Shamroy who opted for a lo- acted as a policeman controlling cation 12 miles from Los Angeles in | noisy moviegoers, boors in generthe Santa Monica Mountains. Sam al, and smokers in particular. To-Saxe, the producer, was very bud- day, it is even more important to law (decisional and statutory) get-minded. Said Sam to Leon, "A have a guy like this around berock is a rock, a tree is a tree, shoot | cause the customers are smoking a | it in Griffith Park." This now celebrated crack has been credited to everyone from the Stern Brothers, early day quickie producers, to biggies like Goldwyn and Mayer, but Leon always credited it to Sam Saxe.

Shamroy later went on to be nominated for 18 Academy Awards in cinematography so he eventually got to the Santa Monica Mountains, and even as far as Rome where he photographed Liz Taylor's "Cleopatra"

A \$22 Excursion

Hiked it at the Washington Theatre but I do not like it at most movie houses I attend today. Recently, for a western that was not much better

than we had at the Washington, it cost me \$22 to get my wife, two kids, my mother-in-law and myyears old and gets in at half fare my - get in on a senior citizen discount.

I was thinking about passing off my second son who is 14 as being under 12 but my wife is frightened of any such shady tactics ever since a prominent producer got into hot water a year or so back. Myself, I figure that \$2.50 is enough for a 14 year old to see Kirk Douglas in 'Villain,' a western script that even Jack Hoxie would have turned down and gone on suspension with the Stern Brothers.

Forgotten Breed — Ushers

There were other reasons why I liked the Washington Theatre. It wasn't just because it cost a nickel. They had that virtually extinct breed known as "the usher." This vanishing specie had a flashlight to show you to your seat in order that enroute to your pew you did not stumble and break your ankle or perhaps the ankle of another customer.

Beside "the usher" there was also "the manager" — I guess he was a "manager" - he wore a tuxedo at eleven in the morning. "The Manager" among other things lot stronger things than cigarettes.

Everything Over-Size

At the Washington I got off the streetcar and my one movie started how important will the factor of on time. Today, if you want to see one movie you have to miss your dinner and get there at seven. If you don't get there at seven with a double feature, the next time your film goes on is at 10:15 so you get home in time to greet the milkman.

The double feature is the master stroke of merchandising that has disheartened and broken the spirit of the movie-going public. I actually saw advertised "The Bad News Bears" on the same bill with "Hus-— a picture in which Catherine (Continued on page 92)

NEW COPYRIGHT LAW-NEW QUESTIO

(Partner, Moses & Singer, Esqs. Chairman, Committee on Copyright & Literary Property, Assn. of the Bar of the City of New York)

two years of life under the new not completed his research about Copyright Act of Oct. 19, 1976, that the younger family members. To became generally effective Jan. 1.



replaced an obsolete statute that consisted, basically, of the general revision (Act of 1909) enacted in 1908 and signed into law on the last day of Presi-dent Theodore Roosevelt's sec-

Many of the cases decided during these past two years involved causes of action which arose prior to 1978 and thus required application by the courts of the old law, notwithstanding that the decisions were being rendered during the life of the new law and after the deserved retirement of the old law.

70 Years Experience

Even with 70 years of judicial experience with the 1909 Act (and its few modifications from time to time) there remain many, many unresolved questions in respect of that venerable legislative enactment. The latest such question being: Does the new Act put an end to these questions? The answer: No. Rather, the new Act simply (or not so simply) adds a host of new questions. Some of the new questions are peculiar to new concepts introduced for the first time in our copyright law; such concepts as compulsory licensing to cable television systems of broadcast programs and distribution of the statutorily-fixed royalties to copyright owners by the newly created Copyright Royalty Tribunal. Some of the new questions, on the other hand, arise because of changes from the old law.

'Works Made For Hire'

For example, cases decided under the old Act treated "commissioned works" as "works made for hire," whereas the new Act defines (for the first time) "commissioned works" and clearly gives the term a much narrower definition than did the case law.

Since the new Act replaces the old Act, the question arises as to whether future rights of renewal copyright (an unchanged concept from the old Act) in pre-1978 copyrights will be determined by application of the old definition or the new. If the latter, there will be many unexpected beneficiaries under the new Act, while some wellsettled expectancies go unfulfilled. As to those concepts from the old which are carried forward unchanged into the new law, their unresolved questions are carried along with them. For example, in applying the "fair use" doctrine, proven economic harm to the plaintiff be in relation to the fact that the defendant is making full, permanent (albeit erasable) copies of plaintiff's works in the privacy of defendant's home and not for any commercial purpose (other than, perhaps, for saving money)?

New Situations Arise

The new law creates interesting new situations by reason of its automatic conversion of former common law copyrights into statutory copyrights. For example, perhaps an author has begun to write a book

We are now closing out the first | about his family, or which he has enable his writing to flow uninter-1978. The new Act rupted in his first draft he accepts assumptions intending to check them out later, ... but death comes

> Under the old common law copyright this first draft would have been entitled to perpetual protection against unauthorized publicamanuscript. Under the new law, the statutory copyright in the draft the author plus 50 years (100 years work made for hire); thereafter the public domain takes over and copyright protection is no longer available to prevent the aforementioned unauthorized publication.

Thorns Ahead

We are then faced with the lessthan-clear preemption provision of the new Act which purports to define which causes of action in respect of copyrightable works survive and which do not. Some experts believe that therein lies one of the thorniest problem areas in the new Act and that it may prove necessary to enable authors (which, of course, includes scientific. religious and other institutions) of certain works to exclude such specified stage of completion. On already has such an incipient right under the First Amendment. Cernot have to live in fear of putting tentative thoughts to paper; some legislative statement thereon is de-

The interface of copyright law and related areas of the law dealing with literary and musical property continues to fascinate and puzzle the bar. For example, are the discertain rumors or makes certain tinctive, literary characters of a novel protectible by copyright or unfair competition?

Cartoon Characters

Is the law different in respect of cartoon characters? Why should it make a difference whether the owner labels the cause of action in tion by a stranger who obtained copyright or unfair competition? possession of a photocopy of the Can the same acts of copying and public performance by the alleged wrong-doer constitute both copymanuscript endures for the life of right infringement and unfair competition? Or are we allowing the from creation for an unpublished work made for hire); thereafter "double-dipping"! These questions are in issue in recent jury trials in the Federal court for the Southern District of New York involving "Aquaman" and "Plastic Man" (DC Comics Inc. v. Filmation Associates) and various Charlie Chaplin motion pictures (Roy Export Co. v. CBS).

In sum, most of the old, unresolved legal problems of the antiquated 1909 copyright law are still with us notwithstanding a shiny new complicated code brimming with complexities. Moreover, the spanking new general revision adds all-new, as-yet unresolved problems together with the inevitable problems which arise out of the works from the operation of the Act | necessity of reconciling the old with until the works have reached a the new, which reconciliation is urgently necessary because of the the other hand, perhaps the author enormous body of incredibly valuable copyrighted works created. contracted for and exploited under tainly, however, an author should the old law and now subjected to the scrutiny of the new Copyright Act. Thus, when you approach the latter, envision the notice thereon. Danger — Handle With Care.

Theatres Were 'Managed' Ad Lib Before 'Janitors In Tuxedos'

In the 1920's, before the "picture | realities of life, and public s-e-x was show" found its voice, there were some 15,000 theatres in every U.S. hamlet, village, town and city that served as the homes for the output of the Hollywood dream merchants. And as the middle man and major domo in the delivery of those dreams stood the theatre manager, then as much a VIP and as big a personality in the local community as the mayor, the bank president and the department store

"Going to the picture show" in the was indeed, a national pastime. A family addiction that needed "fixes" of fantasy and fun once or twice a week. The top stars of that era who scored highest with fans and exhibitors were Charlie Chaplin, Buster Keaton, Harold Lloyd, Laurel and Hardy: Tom Mix, Jack Holt, William S. Hart, Bronco Billy Anderson, Buck Jones: Mary Pickford, Mabel Normand, Gloria Swanson, Greta Garbo, Lillian Gish, Pauline Frederick, Norma Talmadge: Douglas, Fairbanks, John Gilbert, Richard Dix. Gary Cooper, Richard Arlen, Charles Ray, Rudolph Valentino.

The Will Hays office shielded filmgoers from most of the harsh

very carefully avoided or non-existent. Kissing and fondling, yes, to a degree, but under the gun of a sweep-second timepiece. "Hells' and "damns" and "gee whizzes" were out in the subtitles. Lip readers of that day claimed that when a subtitle declared: "Where in tarnation did those varmints go" the character saying it actually said "WhereinHell did those sonmabitches go?" Mainly, it was a pure, sweet, innocent, upbeat life up there on the silver screen.

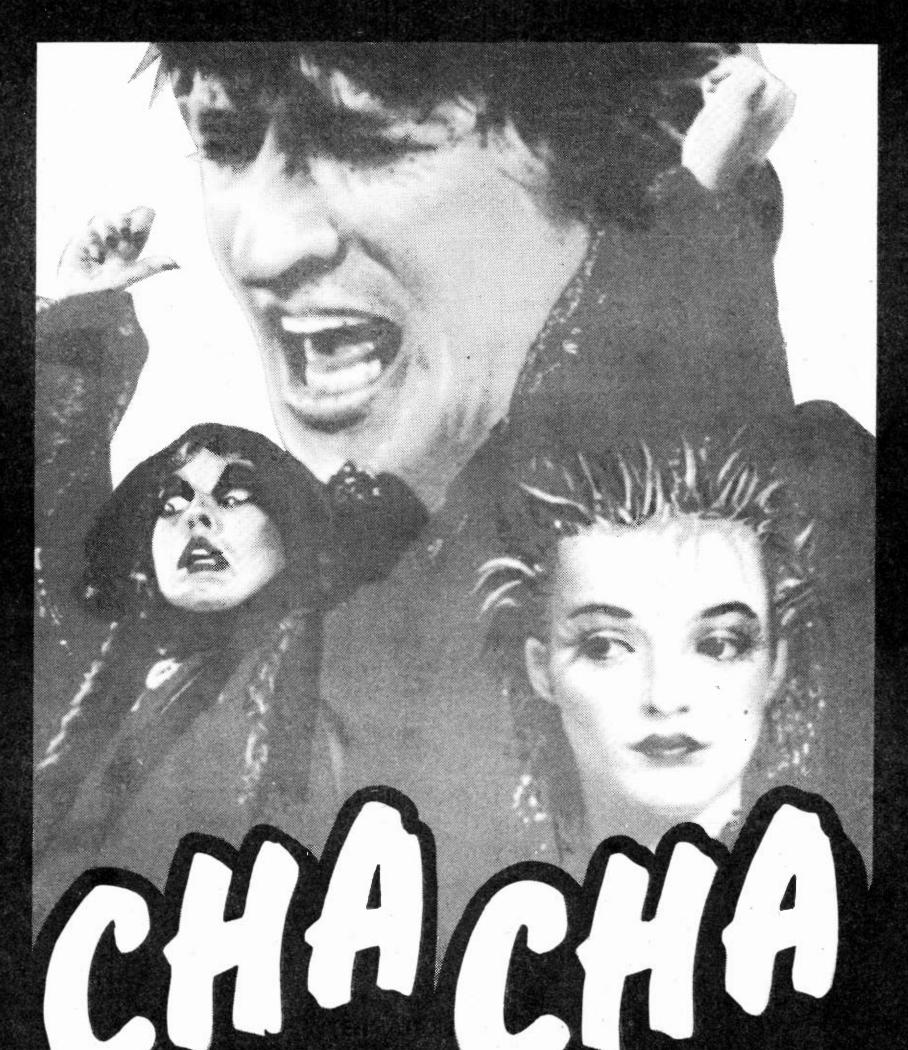
Point of Purchase

Managing a picture show was far from the routine, packaged computerized servitude it seems to be today. The managers were a freewheeling lot with little or no direction from their hierarchies, although it did not entirely apply to the managers of circuit-owned houses who received a stream of memos from homeoffice mavens.

The managers prevailed as "the last stand" — what marketing research people call "the point of purchase." The advance ballyhoo and advertising by the distributors sought to offer the exhibitor "a presold" product. It could come to naught if the manager failed, on his

(Continued on page 72)

HERMAN BROOD & HIS WILD ROMANCE NINA HAGEN LENE LOVICH & LESS CHAPELL



DIRECTED BY HERBERT CURIEL

PHOTOGRAPHY FRANS BROMET

EDITING ROB VAN STEENSEL

SOUNDTRACK ON LP

SOUND HUGO DE VRIES

CONCORDE FILM

A "BLACK TULIP" PRODUCTION

CONCORDE FILM

The dutch distributor that will hit the '80 s

ROBBERT WIJSMULLER

Lange Voorhout 35 2514 EC The Hague The Netherlands Phone (70) 605810° Telex 34568 cofil nl

For Foresighted Showmen: Some Tips On 1980 Census

Chicago.

reflection of the society that it entertains, then how much will both of in what ways?

those questions will come with the cities, distribs will have to hit a some pointed speculation as to what throughout suburbs and regional the U.S. will look like 10 years hence has been made by the Census Burean based on interim research revealed here recently by Vincent P Barabba, the Bureau's director.

Applying to show business the data disclosed by Barabba before the Chicago annual meeting of the American Council of Late Insurance - one conclusion is inescapable;

Challenges Rife

levels of profitability recorded in ution a shot in the arm. the last decade, show business particularly its ty, film and record taste and spending power.

A crucial development of the coming decade, according to its 1979 audience (those from 12 to ping malls, rensus data, will be the maturing of [24] will decrease in numbers. the post World War II baby boom population, which for at least the last decade has been the backbone of the film-going, record-buying solute numbers in the 1980's: those and tv-viewing public.

adapt to the preferences of a popuevery key level, a process that's levels. likely to accelerate throughout the coming 10 years.

the way Americans choose to live. to form) new families and households, pose big challenges for the entertainment industry of the 80's.

Sunbelt Explosion

Take one single factor, for instance — the Sunbelt explosion, a phenomenon still in the making and one that cuts across all of the elements of show business and will influence the way life is lived in the

The North Central and Northeastern regions of the U.S. lost nearly 700,000 people in out-migration in the brief 1975-78 period while the South had a net immigration of a million people and the West a total of nearly 400,000. This was in only three years, and the tide is nowhere near cresting. The 1980 census is likely to show that Texas has replaced Pennsylvania as the third most populous state after California and New York

Subtleties

What happens in an outmigration: Well, if a national film audience is getting older and European production operations. advertiser makes a top 50 market tv buy and your market was in 49th industry will have to adjust place (as is Dayton, Ohio) and is above the Mason-Dixon line, you will be out of consideration within the decade

The current ranking of top ten markets has nine of the ten (Los Angeles is the exception) in the north and east regions. By the end of the '80s, that upper realm is likely to include Dallas-Ft. Worth, St. Louis, Houston, Miami, Atlanta and Tampa-St. Petersburg. Phoenix is in for a population swell, as is all of Arizona, Florida, New Mexico, Hawaii and Texas.

These regional shifts will also affect the way theatrical features are sold in the 1980's. Single-city open-

| breaks, particularly in the bur- | (A&B counties) to non-metropoli-If American show business is a geoning Sun Belt, will be stepped

Also, the use of network tv as the them change in the next decade and primary advertising vehicle for films could well increase. With the Fairly conclusive answers to population thinning in the major areas. Best way to do that at one fell swoop will probably continue to be through network tv

Southwestern parts of the U.S., more and more films could well to 12 in the '70s. Two key ty reproliferate in these areas for obvious reasons of climate. Scrambled for product to fill these ozoners. which could well increase in num-To maintain the generally high give indic production and distrib

Age Groupings

Likely to have the most amporsegments — must in the 1980's con- tant influence on the film industry in front significant population changes the 1980's are the shifts in the age that portend big shifts in audience groupings of the U.S. populace. If projected trends hold up, the inespecially as the decade moves on.

According to census data, two key age groupings will drop in abbetween 14 to 17 and those between Whole industries will have to 18 to 24. By the end of the decade, Census projects, the two groupings lace that's growing older nearly at | will be down a total of 34% from 1980

The decrease has sobering implications for the film industry Other shifts, including changes in since, as of 1979, those between the ages of 16 and 24 accounted for a where they choose to live and total of 43% of yearly admissions. whether they choose to form (or not | As these two key groups grow older, movie attendance may diminish accordingly

MPAA Admissions Audit

The most recent audience statistics from the Motion Picture Assn. of America show that those between 25 and 39 accounted for only 23% of year admissions. Census projections show that this age grouping is likely to be fastest growing in the 1980's.

"The entire age bracket from 25 to 44 is particularly important to the U.S. economy because they represent the years when families are formed, homes are purchased and careers are fashinoed," says Census Bureau director Barabba.

It could be argued that those in this age grouping, preoccupied by important family and career decisions, might opt to either drop moviegoing as a frequent leisuretime activity, or cut down theatrical attendance somewhat. In short, the "youth" component of today's more preoccupied — and the film

in effect, chase an older public

Shape Of Home Tube

The bulges in the population's ages are also going to change the shape of ty: The total number of viewing hours will go up because the biggest consumers of ty are 55gory. Older women tend to like movies, neither group likes sit- the Week. coms, and both groups like game shows. Older viewers are not wild about sports.

likely to decrease sharply. Regional | moving out of metropolitan areas | Howard Zieff directing.

tan couties (C&D). In April, '79, 66% of televiewers lived in A&B counties and 33% in C&D counties. Within a decade, that could be almost reversed.

7% More People

The U.S. population grew 7% 1980 census now underway, but larger segment of audiences spread from 1970 to 1978, with the big cities registering only a four percent gain and the smaller cities up 12%. The very big cities had an actual population loss of five percent in that With the growth in the South and |period, and the increase in the sub- \pm urbs slowed from the 25 % of the 60's play off in drive-in situations, which | search terms | Metro Area and Area of Dominant Influence have to be retired or re-stated

> Many of those who move south in the '80s will be among some of tv's bers throughout the 1980's, could most prized demographies - protessionals educators, managers and executives who have accompanied the move of some of the Larger national organizations. Cities in the North will have to "compete" for population by providing a superior array of cultural or enter tainment facilities, improved public dustry will find that the hard core of stransportation, and enclosed shop-

> > The record business is in for some tumultuous times: The age group that buys most of the records today 14 to 24 -- will be the only age category to show an absolute numerical decrease in the '80s.

> > There will be 3,000,000 (19%) fewer 14 to 17 years old between the beginning and end of the decade and 4,000,000 (15%) fewer 18 to 24 year olds. The New Wave in rock may be the last wave as adolescent rebellion declines along with the number of adolescents.

> > Disco or something like it androgyne, cross-cultural and consumer-oriented — is likely to be the choice of the young middle-aged who will dominate the sub-50 taste.

Bach, Fields Get **Enhanced Status At United Artists**

Steven Bach and David M. Fields have been appointed joint senior veepees of worldwide production for United Artists.

Bach, who has been with United Artists since May, 1978, previously held the title of senior v.p.-east coast production and Fields, who joined the company in February. 1978, had been senior v.p. west coast production.

UA president Andy Albeck stated that Norbert T. Auerbach, UA senior v.p. and foreign manager will continue to supervise UA's

Bach came to UA after co-producing "Butch and Sundance: The One possibility is less films aimed | Early Years" for 20th Century-Fox. at the youth market. More adult He has been involved in motion picthemes may have to be tackled to. ture production since 1970 when he joined Palomar Pictures as an

Bach as served as senior v.p. east coast production, since September, 1978.

Prior to joining UA, Fields had been v.p. creative affairs at 20th plus, the next decade's biggest cate- | Century-Fox | from | 1975 | through February, 1978. Before that, he had hourlong ty drama, older men like been manager of ABC's "Movies of

Craig T. Nelson and Hal Williams have joined cast of Warner Critical to the ty trade is the cer- Bros.' Goldie Hawn-starrer, "Priings, especially in New York, are tain knowledge that people are vate Benjamin," now shooting with done a lot of things I'm not too proud vear career with screenings of his

U.S. Population Profile 1970's Versus 1980's

End of 1980's

The following is a statistical summary of Census Bureau projections of U.S. population, now and in the coming decade. Figures are based on 1978 Census Bureau updates, as disclosed here by the Bureau's director, Vincent Barabba. Figures are shown in totals and by age groupings. Projected By

Total U.S. Population	222,000,000	243,000,000
	(Up 9% from 1970)	
Occupied Households	000,000,08	97,000,000
•	(Up 26% from 1970)	
Those Under 5 Years Old	16,590,000	19,000,000
		(Up 21% From 1980)
Those 5 to 13	30,000,000	33,000,000
	(Down 1977 From 1970)	(Up One Percent
		From 1980)
Those 14 to 17	16,000,000	13,000,000
	(Same as 1970)	(Down 19% From 1980)
Those 18 to 24	29,000,000	25,000,000
	(Up 19% From 1970)	(Down 15% From 1980)
Those 25 to 34*	33,777,000*	45,000,000*
	(Up 43% From 1970)	(Up 42' / From 1980)
Those 65 and over	24,054,000	30,000,000
	(Up 25% From 1970)	(Up 20% From 1980)
No other age entegorie	os were included in the C	'ensus Bureau director's

*Census director Barabba is a bit ambiguous about projections con-

cerning the all important 25 to 34 age category. Here's exactly what he says: "During the 1980's this group will still be the fastest growing group. but will obviously become the 35 to 44 year old group as the decade unfolds." He concludes that "the largest increase between 1980 and 1990 will take place among those 35 to 44 years old.

Sweet Shirley, And One Basic Script, Saved Fox From Penury By HARRY PURVIS owner on an

(The author is appearing in an Anniversary Edition for the 15th time. Long admired by the editors of this how-to-do-it journal for his sharp screen dialog ear, the Ontarian here summarizes the essential plot that served Shirley Temple, and only slightly varied, Jackie Cooper. —Ed.)

Hamilton, Ont.

Once upon a Depression time, long long ago in the "dirty thirties," when RKO was in receivership and Paramount had been ad-



judged bankrupt, a tiny golden-haired girl came skipping along to save another great big film company from a similar fate

The little girl's name was Shirley, and she be-

came the top boxoffice star in the whole wide world. And, most remarkable of all, Shirley performed her heroic deed with just one tiny script. But it was a very *good* script, boys and girls — for this was the very same script that little Jackie Cooper and big Wally Beery had used to save Leo the Lion from the big bad wolf.

And, best of all, this very good script, with just a few variations, could be used over and over again. It went something like this:

Tell me again, Uncle Dan, about how my Mommy and Daddy went bad old truck, and how you came the carnival."

"That's enough story-tellin' for tonight, young lady. I think it's about time you wuz goin' to bed." "I've tracked down your niece, Mrs. Biltmore. She's livin' with some broken-down gyp artist named Dan Murphy. He sells patent medicine to the suckers after the little girl sings and dances to at-

... So you can see for yourself, Judge Harris, that this is no fit environment for a child." ... "Gosh, Judge, you just can't take "Teensy" away from me. I may have of in my time, but I always taught | pix.

Teensy" to do what was right and to tell the truth.'

"You can't take me away from my Uncle Dan! I won't go! I won't go I tell you! Why. Uncle Dan's just the greatest and smartest man in the whole wide world! He taught me how to "shill" and "bilk the

"You run along with your Aunt Hortense, honey. It'll be for the best. You'll have a nice big home of your own and everything you want everything I couldn't buy you." don't want no pony! I just want my Uncle Dan!" ... "The child must have run away, Mrs. Biltmore. She seemed terribly upset when you had me throw that mongrel dog of

hers out of the house.2...
"It's the hospital. "Teensy" was run over trying to save "Mops" from a moving van." She's in very bad shape. Keeps calling for her "Uncle Dan"." ... "Unless this "Uncle Dan" can be found, and found quickly, I hold out little hope of saving the child."

"Dan, thank God you heard the broadcast! I knew you wouldn't let Teensy" down."

"And it turns out that the old man's blood is the same rare type up to heaven after being hit by that | as the little girl's. Remarkable, isn't "And, Uncle Dan, Aunt Horand took me to live here with you at stense promised that you can run your very own medicine show right here in her back yard for just as long as you like. Now everything is "Supie-doopie" again just like in our song. Isn't it, Uncle Dan?"

2-Month Retrospective Of D.O. Selznick Pix

Film department of L.A. County Museum of Art will present a twomonth retro of work of David O. Selznick titled. "The Selznick Style: Fifty Films Produced by David O. Selznick.

Retro surveys the producer's 40-

60 Entertaining Years.



We mean business.



Kicking The Car When It's Out Of Gas

(D.B. Jones is the author of "Movies and Memoranda: An Interpretive History of the National Film Board of Canada," which will be published by the Canadian Film Institute in early 1980.)

Montreal.

National Film Board anniversaries typically are miserable affairs. In 1949, its 10th year, the Board almost succumbed to a three-pronged attack from private producers jealous of the Board's monopoly on government con-·tracts, civil servants resentful of its merrily unbureaucratic ways, and politicians suspicious of its ideological persuasions.

The unusually ebullient mood of the Board's 25th anniversary was marred when a disgruntled - and probably inebriated - John Grierson, the Board's creator, roared up and down the halls shouting, "I'd fire them all!

When the Board was 30, a 10% budget cut rocked its production capability, and a Cinema Canada writer announced that "the NFB stands on the brink of annihiliation.

Now, into its 40th year, when the Board is feted around the world as never before, its own country seems bent on dismantling it.

Despite the NFB's impressive survival record, the present crisis may be the one to finally do the organization in.

Across-the-board budget cuts instituted by a panicked Trudeau regime have reduced the Film Board's budget by almost twice the percentage suffered by other gov-

ernment agencies. A portion of the Board's production budget traditionally has come from other government agencies, which now have no money left for sponsoring films. The Board is left with barely enough money to pay salaries ane heat the building. And because the new Clark government achieved victory largely by promising a reduced government role in all sectors of Canadian life. the Board's prospects for desperately needed aid look dim. Chrysler might have a better chance in Canada than the Film Board has right now.

Ironic

There are deep ironies in this. Canada's creation a century ago was a marriage of convenience. The individual provinces had little in common except fear of the United States. Ever since, Canada has searched for a "national identity" binding the provinces and people together on a deeper level. This concern lay at the heart of the creation of the Film Board. Grierson always stressed "central powers and central purposes," and the Board was mandated to "interpret Canada to Canadians and the rest of the

For 40 years, the Film Board has explored its mandate to the fullest. It has produced hundreds of films interpreting one part of Canada to the rest of the country. Several of elections, MacDonald wrote a film mutual agreement. these films have become at least policy paper which bodes further ill minor classics in the history of documentary: for example, "Corral," "City of Gold," "Pour le suite du monde," "Golden Gloves," "The Back-Breaking Leaf," "Circle of the Sun," and "Paul Tomkowicz, Street Railway Switchman." Many of the Board's films have examined Canadian problems honestly and openly, as in "You Are on Indian Land," "Day After Day, "Flowers on a One-Way Street." "L'Acadie, L'Acadie, Cree Fami-"Christopher's Movie Matinee," and "Un pays sans bon

The Board has made films rewriting Canadian history in the in-

the Ledger," "Duplessis et apres," the "Struggle for a Border" series, and "The Ballad of Crowfoot."

World Repute

Known around the world, films such as these have given the impression of a gutsy country secure enough in its values to subject its problems to public scrutiny. But perhaps even stronger expressions of national identity are the occasional films, which stick their noses into international issues.

And the marvel of it is that most of these films — and there are many others - are in one sense or another aesthetic gems. Not just what they say amazes the world, but also how well they say it. The Film Board has won thousands of international awards, including 40 Oscar nominations and five Oscars. The record of no other filmmaking organization, anywhere or of any kind, comes close to matching the Film Board's. For many years now, the Film Board has been undeniably the world's leader in documentary and animated film.

Culture Is Hazard?

It is odd that a country obsessed with national and cultural identity so little appreciates the one organization which has achieved for Canada international fame in a cultural field. A few years ago the title of a popular book in Canada asked, 'Who's Afraid of Canadian Culture?" Apparently, Canadians are. A pervasive schizophrenia seems to run through all levels of Canadian society on the matter of Canadian culture. Canadians who pay lip-service to Canadian culture can be awfully mean-spirited to those who contribute to it. Earlier this year MacLean's mag carried an article attacking the Film Board. Among its distortions was a reference to the fact that since leaving the Board 10 years ago, Donald Brittain has received eight Etrogs, an Oscar nomination, and an Emmy. The writer failed to note that each award was for a Film Board production which Brittain directed under contract or a CBC-NFB coproduction. The writer also failed to note that, awards aside, none of Brittain's recent films is nearly as good as "Bethune" or "Memo-randum," which he made when he was a member of the Film Board's permanent staff.

Confusion of purpose apparently exists even at the Cabinet level of the new government. The official vita of David MacDonald, Secretary of State, describes him as a "devotee of old NFB films." Mac-Donald once started a film society in his hometown of Charlottetown, Prince Edward Island. He considers himself sympathetic to the Film Board. But shortly before the for the NFB.

Illogical?

Starting from the premise that government has no place in the minds of the nation," MacDonald urged what amounts to a drastic reduction in the Film Board's production capability. The Board should limit its share of sponsored work to 20%, making only those films which the commercial sector can't make. In addition, MacDonald promised that the NFB "will be heavily decentralized.

Policies such as these betray a sponsored work will not decrease site.

terests of truth: "The Other Side of the government's presence in the minds of the nation. It will increase it. A private film company will execute a government department's wishes unquestioningly, quickly and efficiently - which will result in films far more glibly propagandistic than those made by a recalcitrant, plodding, even wasteful NFB. The best of the NFB's films are almost always made in spite of particular government policy and not as a reflection of it. It is precisely by transcending narrow definitions of federal policies that the Film Board has achieved its world leadership and contributed as no other Canadian organization has to a national identity.

As for decentralization, the Film Board already has set up regional production offices in Halifax, Toronto, Winnipeg, Edmonton, and Vancouver. The cost has been the multiplication of bureaucratic structures and the accelerated depletion of the Board's production budget. Important forces within the NFB favor more regionalization, and the Film Board could probably accomplish it, but only with a substantial increase in its budget well beyond what it was before the cuts were made.

A dramatic increase in the Film Board's budget is not any easy thing to suggest in Canada these days. The Board is perceived as bloated and wasteful. The NFB does waste money, as any large film production outfit invariably must, but not on the scale on which it is accused. In a position paper released in May, the Canadian Film and Television Association charged the Film Board with transforming "mountains of money into molehills of ' Even with the cuts, the Board's budget of around \$40,000,-000 seems inordinately large to hungry private producers. But the Board is not only very large, it is unique, irreplaceable, and irreplicable. \$40,000,000 simply maintains

Spending \$40,000,000 on the NFB is like maintaining a Rolls Royce while refusing to buy gasoline for it. And this Rolls Royce costs the average Canadian only about \$1 a year. One Canadian dollar.

Kearse, Built 1922, Dark; **Ponder Conversion Into** Community Arts Site

Charleston, W. Va.

Hailed as "the finest camera in West Virginia," when it opened its doors in 1922, the venerable Kearse Theatre in downtown Charleston has closed its doors. Operator Don of the '70s was half over, these very Aaron and owners, the Kearse family, terminated the lease by

had various policies, including around by the movie business. Bevaudeville, and at one time patrons ginning in late 1970 and continuing were entertained by a 16-piece and gaining momentum throughorchestra and a large Austin pipe organ accompaniment for its feature films. Capacity was 2,000.

A spokesman for the Kearse family said an appraisal of the theatre is being conducted and plans are to put it on the market. Original cost of the theatre has been estimated at \$300,000.

A coalition of arts groups in the area, Kanawha Arts Alliance, has expressed interest in renovating the misunderstanding of the NFB. Re- building to be used as a comducing the NFB's control over munity arts and touring attraction

Facts On Canadian Showbiz

Toronto.

Some basic information on Canadian showbiz:

Annual sales of recordings and tapes will hit \$700,000,000 this year, up from \$600,000,000 in 1978.

Total budgets of Canadian feature films produced this year are expected to reach \$150,000,000, a \$50,000,000 hike over last year.

Annual sales in the publishing field: \$800,000,000 last year and 25% more predicted for this year.

Total Canadian film boxoffice: An estimated \$250,000,000, with at least 80% of that for U.S. product new and revived.

Gross revenues for Canadian radio stations totalled \$308,000,000 in 1978, according to Statistics Canada, up 13% from 1977 and predicted to be at least another 13% behind final 1979 figure.

Total gross for Toronto tv stations, representing English-track Canada's biggest and richest broadcast market: \$150,000,000 estimated from the \$91,600,000 figure that is known for only three of the stations.

Cable tv revenues for '78 reached \$272,000,000, up 17% from the previous year and a gain of at least 20% is expected this year.

The 1970s: A Dynamic Decade OF CHANGE AND CHALLENGE •••• By MORT HOCK ••••

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

time to take stock, review the 10 duced after 1969. year cycle just ending, and to try to

ture.

Film Marketing historians will surely find the 1970's an unusually fascinating period for the study of motion picture entertainment not only

in terms of the entertainment vehicles themselves but in the aggressive and innovative selling formats developed during the decade to bring the public to the theatre and/or home box office.

The previous decade ('60s) had ended amid excessive gloom and concern. The historic smash success of "The Sound of Music," the second and third James Bond films along with several other big money makers had given renewed hope to an always fidgety film business.

The industry seemed on the threshold of a final escape from the economic distress which came hand-in-hand with the furious growth of television in the '50s. But the optimism was short lived. Toward the end of the '60s a number of multi-million dollar budgeted films (mainly musicals) failed to generate sizeable audience response and finally in many that the Industry (and the Dow Jones) had hit bottom.

Sound stages stood eerily empty. Studio artifacts, sets, costumes and other memorabilia went up for sale and the covers of national magazines proclaimed the demise of the Hollywood Studio. This time the party was really over.

Ironically, before the new decade same large circulation photo magazines had ceased publication and were therefore unable to report Through the years the situation about still another astonishing turnbusiness produced the biggest grossing films in screen history.

"Love Story," "Godfather,"
"Exorcist," "The Sting," "Jaws,"
"Star Wars," "Rocky," "Close Encounters" and "Saturday Night Fever" among others generated incredible grosses and rentals.

Space does not permit a full listing of the great blockbusters of the '70s. However, their impact is But not at the expense of newsoverwhelming when one reviews the All-Time Film Rental Champ- trusted reference for filmgoers and ions list as published in last year's

The end of a decade is a singu-|Variety Anniversary (Jan. 3, 1979) larly significant (and convenient) Of the top 30 films, 23 were pro-

> Theatre building went on at an focus on the al- accelerated pace ... Twins, ways fuzzy fu- Triplexes, Quartets, Sixes, Sevens and so on.

What role did advertising, promotion and media planning play in the exhilarating growth of the film industry during this period? An analysis of ad budgets and media techniques used indicates a very prominent position for advertising in the total marketing profile of major campaigns and a new resspect for the film advertising dollar when treated not merely for corporate or individual ego gratification but as a powerful aid in generating substantial income.

While figures for 1979 were being compiled as this was being written, the numbers for 1978 (a key year) indicate a clear pattern of national media expenditures. In that year the major film companies spent over \$100,000,000.

And this astonishing figure excludes newspapers outlays (always substantial) and local co-op monies. The national dollars were allocated among network tv, spot tv, national and spot radio, magazines and outdoor. Of these, network and spot tv accounted for over 80% of the total. Also, while slightly over \$6,000,000 was spend in national magazines (a great comeback for that category as compared to the beginning of the decade) an the spring of 1970 it seemed to additional \$6,000,000 was used for

It would appear then that while movie media planners were still 'playing the field" due to the varying appeals of film entertainment the growth of broadcast media as an imperative is worthy of further analysis, for certainly the upward direction of national media expenditures follows the curve of the supergrossing hits of the mid to late 1970's.

98% Have TV

By 1979 of the 77,900,000 house holds in the Continental U.S. 76.-300,000 had one or more ty sets, and 98% penetration. In addition there were 14,096,000 cable homes for a out the decade the motion picture 19% penetration. Radio penetration is at 99% with the total number of sets sold in 1978 put at 55,300,000 compared to 11,120,000 in 1952. In addition there are an estimated 110,400,000 radio sets in autos.

With these statistics at hand it is understandable why campaign planners have been putting the above mentioned substantial dollars into the broadcast sector. papers which continue to be the

(Continued on page 84)

Sinatra on the screen is like money in the bank!

ABC Pictures International announces the return of one of the screen's great comedies...



Starring Frank Sinatra, Edward G. Robinson, Eleanor Parker, Carolyn Jones, Thelma Ritter, Keenan Wynn and Eddie Hodges

ABC PICTURES INTERNATIONAL Obc

Worldwide Sales and Distribution Bob Dinsmore, Vice President 1330 Avenue of the Americas, New York, N.Y. 10019 Tel. 212 887-5711 Cable: AMBROCAST NEW YORK Telex: 422003

LONDON

World Sales Douglas Brunger Ambro Distributing Co. 31 Soho Square, London WIV 6AP Tel. 01-439-8083 Cable: AMBROTEL LONDON Telex: 266541

NEW YORK

Western Hemisphere Sales Bernard Helfand 1330 Avenue of the Americas New York, N.Y. 10019 Tel. 212/887-5710 Cable: AMBROCAST N.Y. Telex: 422003

PARIS

Europe and Middle East Sales René Silvera 92 Avenue des Champs-Élysées 2040 Avenue of the Stars 75008 Paris, France Century City, CA 90067 Tel. 359-27-49, 359-95-14 Tel: 213/553-2000 Cable: AMBROCAST L.A Telex: 650792

LOS ANGELES

Executive Office S. Arthur Schimmel Century City, CA 90067 Tel: 213/553-2000 Cable: AMBROCAST L.A. Telex: 422003

One more great addition to the industry's fastest-growing catalog of outstanding films for the international market.

VARIETY Anniversary

Vitality In The British Animation **Industry**; Services Widely Sought But Disney-Like Status Is Elusive

By JOHN CANEMAKER

(John Canemaker, an American, is an animation historian and critic, he is head of John Canemaker Ammation. a New York-based producer of industrial-informational films, and is the author of "The Animated Raggedy Ann & Andy" (Bobbs-Merrill, 1977)

industry employing about 1,500 and the American products. craftspeople who work in some 70 studios which vary in staff size from

two to about 40 people. It is a scene of great vitality and the activity centers mostly around the production of television commercials. Ad clients from all over Europe, the Middle East. Africa.



and some from the U.S., flock to London animation studios attracted by their renowned high quality expertise in the medium.

Some London studios produce episodes for American kidvid series. e.g. "Fangface," but British animation producers grumble at the lack of comparable homegrown series and their inability to establish such a market at their networks, BBC and ITV. In the area of full-length animated features, few London studios are planning long theatrical projects, but those who are, have gotten beyond the storyboard stage and are actively seeking funding. Animated feature films is another market that Britain has never been able to exploit or sustain as America has.

Only seven animated entertainment features have ever been produced in Great Britain: however. it must be remembered that among them were "Animal Farm" (Halas & Batchelor Studio. 1954). Yellow Submarine" (TVC London. 1968) and "Watership Down" (Nepenthe Prod. Ltd. 1978), three very sophisticated cartoons two of which preceded Ralph Bakshi's efforts in exploring a winder audience for the genre than just kids.

Remember 1914-1918

Traditionally, the British animation industry has always excelled in the area of promotional. advertising and propaganda films. an area exploited out of necessity more than choice. English animation pioneers, such as Arthur Melbourne-Cooper and Walter Booth, were among the first experimenters in the field. But World War I devastated the burgeoning European film industry, while during the same period (1914-18) America went from strength to strength in production and distribution.

Unable to compete with the flood of imported film material offered gun again after an absence of forty branch that produced the muchby U.S. distributors at reduced ren- | years and the recent interest in in- | admired "Jovan: The Power" spot tal charges during and after the dependent animated shorts and In Britain. Williams is responsible war. British animators turned for filmmakers around the world, as for excellent spots for Cresta, Tic survival to government sponsored well and new distribution outlets Tac. Count Pushkin Vodka, Samwar propaganda and training films and, after the war, to industrial and educational films and cinema commercials. Even the abstract experimental animation techniques of Len Lye and Norman McLaren in their "serious work." the mid-1930's were subsidized by England's General Post Office and the films contained obligatory public service messages.

to crash the entertainment cartoon dozen studios chosen at random as short field; for example, G.E. Stud-| examples of the lively texture and | Argentinian | fireball | of | creativity | dy's "Bonzo" series from 1924-26 diversity of the current animation named Oscar Grillo is the sparkand Anson Dyer's "Sam" series in scene in London the mid-30s, but none enjoyed any Halas & Batchelor. In 40 years. great or lasting success. As Joy this renowned studio headed by design a 30-second ad like a minia-Batchelor recently recalled. The husband and wife team John Hal- (Continued on page 76)

theatrical markets were there, but Animation in London is a cottage they were totally devoted to Disney

Animation Studio

Halas & Batchelor, which is celebrating its 40th year of conthe London branch of J. Walter Thompson by animating their War II and the government kept them (and the Larkins and Dyer studios) busy turning out dozens of training and propaganda shorts. After the war, J. Arthur Rank set up an animation studio called G.B. Animation at Cookham to produce shorts as supporting attractions at his theatres. He imported several former Disney artists to train the British staff. The studio closed within a few years because the resultant films were, according to critic David Rider. "largely disappointing.

With the development of television in the 1950's, many of the animators who were trained at Halas & Batchelor, Dyer, Larkins and Rank split into smaller groups and began competing for the lucrative ty commercials. And so it continues today, with animators bouncing like fleas on a griddle from one studio to another, new ones sprouting up every year and enough work to go around for all. An interesting aspect is the friendly spirit and willingness to share information that exists between animators in London. 'We all compete with each other.' said TVC's John Coates." but we run into each other almost every day and often have lunch together. When Richard Williams started to invite master Disney animators to toon. "Jumbo. London to lecture at his studio in the early 70s, he shared this unique learning experience with several other studios. Oscar Grillo of Dragon Productions (Williams) hottest competitor) sat in on the classes and says. "I learned so much from Art Babbitt's classes at

studio animators in London who are creating personal, independent films to express their individuality and view of the world. The experience garnered at the studios, the availability of excellent technical equipment combined with their sheer talent for visual communication and expression have enabled of the British tv viewers. these animators to produce a government arts grants have be-

State Of Art

A few brave attempts were made general. Following is a list of a another two years to go.

as and Joy Batchelor has seven informational) and over 2,000 shorts to its credit. H&B established British animation's leading role in instructional and propaganda films during World War II and was a leader in the development of the London tv commercial and classroom instruction films. This studio pioneered with Britain's first entertainment animated feature. 'Animal Farm," and currently it is contemplating two new features: 'Max and Moritz" (based on the famous Wilhelm Busch comic strip) and "Very Heavy Metal," an adult science fantasy. H&B maintain a London studio and a studio in the small town of Stroud. In prosistent production, began as part of duction is a puppet tv series for Germany, several tv commercials, and a French-English coproduction of cinema "adverts." Came World educational films based on the Ten Commandments. H&B was (and still is) the cradle for many of London's top animators: Halas has recently produced and directed 'Autobahn." a personal short designed and animated by young H&B worker Roger Mainwood.

Grand Slamm Animation. The studio of six was begun four years ago by Geoff Dunbar and Julia Roundtree. Dunbar, a super talent designer-animator, makes commercials to finance his personal shorts. "Lautrec." (1975) in which the master painter's art comes to life was financed in part by Dunbar and Britain's Arts Council, as was his new "Ubu," an aggressive, violent short based on "Ubu Roi" which won a 1979 Golden Bear in Berlin.

Bob Godfrey Films. An Oscar winner in 1975 for the short "Great," Godfrey keeps his staff of 20 busy with a full plate of commercials and series animated for Europe. Arabia. Africa and USA. He has just completed "Dream Doll," a poignant short about loneliness and sexual frustration made in collaboration with Zagreb animator Zlatko Grgic. Godfrey is teaming next with TVC producer John Coates in a search for \$3,000,000 for his proposed musical feature car-

Ian Moo Young. A designeranimator who, with his wife, Ginni, demonstrate their graphic versatility in media from posters to TV commercials. This small studio has just completed 20 films teaching Russian for the BBC, titles for a new David Hemmings tv movie, Charlie Muffin," and is co-pro-There are a significant number of ducing with Germany a short, False Note Player.

B.M. Animation Ltd. Barrie Merritt heads a company of about eight animators who produce approximately 35 tv commercials a year. Products include Homupride Flour. Mum Roullette and Tetley Tea. each a series that caught the fancy

Richard Williams Animation. A number of brilliant shorts. British consistent award-winning house that has opened a Hollywood non-theatrically and on tv. have en- son Shag Tobacco, Embassy couraged more and more British American Parades, among many animators to use the commercial others. House animators Russell work to subsidize their personal Hall. Richard Purdum, Eric Goldfilms, or as Dick Williams calls it, berg and others keep the quality high as Richard Williams commutes between London and Holly-These developments speak well wood coordinating and animating departed for greener fields soon affor the future of British animation in his feature. "The Thief and the Cob- lter the triumph of "Rescued picture world that he was creating. particular and the state of the art in | bler." 17 years in the making with | From An Eagle's Nest."

Dragon Productions. A young plug at this very hot commercial and medical film house. Grillo can

as and Joy Batchelor has seven features (both entertainment and informational) and ever 2 000 charts. Some Mysteries As To Why Film Pioneer Edwin S. Porter Unsung

By J. PORTER REILLY

striving for new ways to express the idiom, film historians are quietly reexamining the foundations of the Great American Dream Factory right here in New York. Their finds are amazing. The deeper the digging, the more fascinating and mysterious are the discoveries. This is especially true of the characteristics of those film pioneers whose efforts were for so long ignored that their names are almost forgotten.

I follow with special interest the attention now being focused on the work of Edwin S. Porter, my godfather-namesake, whose wizardry with primitive cameras helped bring an entertaining toy out of the darkroom and turned Thomas Edison's Kinetoscopes into molders of the American Way of Life. Quite a responsibility for so modest and self-effacing a gentleman as Edwin Porter, as new research is proving. Porter certainly was no selfpromoter. He left few clues to his philosophy beyond those films now revived and restored by caring archivists

Earlier Years

Attention has been on Porter's earlier years of productivity — the Edison Years, 1898-1908, which scholars and archivists have studied intensively since the International Federation of Film Archivists symposium in Britain called attention to the neglected Porter canon created while an employee of the Edison Manufacturing. It was then that Porter directed, cranked a camera, and evolved a new art form. His prior experiences in theatrical enterprises had sharpened Porter's sense of showmanship; they offered him an insight into the possibilities of ever-lengthier strips of films. He experimented. He studied. He compared. He learned and he taught. His growth came with sharing knowledge.

In the decades since Porter's death in 1941, his name faded from prominence in the industry. Now it begins to gleam with the lustre of posthumous acknowledgements, such as The Museum of Modern Art's "Tribute to Edwin S. Porter," last December's month-long celebration of the 75th anniversary of "The Great Train Robbery. This seminal film, sometimes considered the first story ever put on film, was "a technique proper to the screen and like nothing else in the world." Such was the opinion of Iris Barry, first film curator at the Museum of Modern Art. The Edwin Porter "Tribute" re-evaluated that concept in the context of our increasing knowledge of Porter's contribution to the use and development of narrative in the infant art | Building. of moviemaking.

Porter's Pressure

viously chafed under the tightlystructured rules imposed by Edison appeared to relent slightly unlength" pictures. However, Porter poraries in America and Europe.

fith as the male lead, and later used experimented with color, with synhim as an extra in Porter's playful chronized sound, with every kind of 'Cupid's Pranks." Porter depended on my father to provide the day. His editing, cutting and crosseagle—an amusing piece of stage- cutting of film set standards: his eraft — for the one film, and some of aspiration was to create believable cupid's playthings for what may

While creative moviemakers are | well have been one of Porter's last films made for Edison. A year later, having served as creative and artistic head of Edison, Porter left.

In the early days of this century. there were numerous small production companies whose creative people seriously fooled around with the idea of making pictures move and synchronizing the motion into a flickering semblance of a perceived, visualized, realized idea. Some of the talented entrepreneurs were shoestring firms. Head and shoulders above them was the Edison Manufacturing Co. owned and operated by an American legend, Thomas A. Edison. The invaluable treasure of Edison's firm was not its leadership. but its dedicated cameramen whose works were catching the eye and the nickels of Nickelodeon aud-

Quiet Genius

Edwin Porter was a quiet genius, patiently toiling for Edison but looking ahead. Porter was a man with visionary faith in the future of the moving picture, a faith exceeding Edison's. That faith bore fruit which entitles him, literally, to be called "The Father of Motion Pictures." Edison, true, had the prestige, the inventive bent, the reputation and the resources to produce pictures competitively. Yet. he lacked the sense of theatre that might have made him the predominant figure in a fascinating new industry. Edison's talents were scattered like his inventions. Concentration on filmmaking was demanded if pictures were to go anywhere. Edwin Porter had that steadfastness of purpose. He knew the path to the future. How far it would go, no one could imagine. He knew that film exhibitions could be expanded into a medium that overflowed Edison's horizons.

So, in 1909, after two years of hard work as creative head of the Edison studios, trying to turn his short entertainments into a new art form. Porter still hankered and hungered for something on a grander scale. In those two years he produced 29 pictures, worked on the perfection of cameras and projectors and developed a sense of strength. He left Edison.

Self-Evolving Style

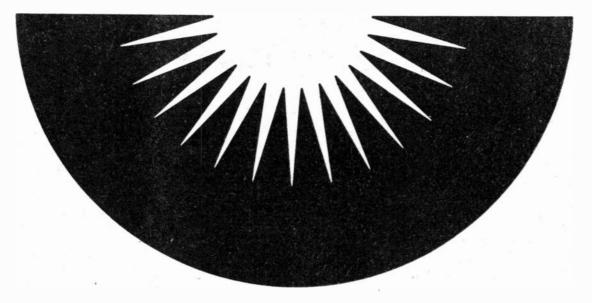
The films Edwin S. Porter produced for Edison, working as cameraman, director, scenarist and general factotum, show a self evolving style. Porter pioneered his methodology from one-shot interior sets based on box-stage techniques to camera movements and night scenes including impressive panoramic views of the New York kyline seen from the Flatiron

Porter's camera handling evolved naturally from his exper-My father, William F. Reilly, lience in popular entertainment. He worked closely with Porter at the lengaged the spectrum, from Edison company during Porter's vaudeville stand-up jokes to rides finale years, 1906-1908, when he ob- on New York's speedy elevated trains: news views, both real and contrived, political satire and playson upon his filmmaking staff. Edi- ful parlor-trick magic. It was immensely successful. Porter leaned der Porter's pressure for "full- on and learned from contem-

Porter believed in the moving Perhaps his vision was somewhat In this film they east D.W. Grif- limited by his working tools. Still, he 'trick" photography still in use to-

(Continued on page 78)

Columbia Pictures



Seventy-Fourth MRIETY Anniversary

Wednesday, January 9, 1980

BOOKS REVIEWED BY 'VARI

DOORS N
Title
A Dance on the High Wire A Guide To Direct Investment in
the United Kingdom A Talent For Luck
A User's Guide to Copyright
Alain Resnais Alida Valli
Aline American Musical Theatre
As It Happened Baby, That Was Rock 'n' Roll
Barefoot In Babylon The Beach Boys and the California Myth
The Best of the Music Makers Best Plays of 1977-78
Black Film As Genre
Blacking Up Blue Pages
Blues Who's Who The Book of Golden Discs
Born To Run Bravo Baryshnikov
British Theatre Directory (7th ed.) British Theatre Directory (8th ed.)
Broadway Down East Broadway Musicals
The Buchwald Stops Here
By George Charles Chaplin
Community of Sound The Complete Pun Book
Consuelo: Portrait of an American Heiress Culture for Everyone
Death of a Rebel Dianying (updated)
Die Kamera In Augenhoehe Don't Touch That Dial
Dutch Cinema
As Big As Cantaloupes Federico Fellini
The Film Encyclopedia Film In Der Bundesrepublik
Deutschland Flashbacks
Fritz Lang Gadney's Guide to 1800 Internation-
al Contests, Festivals, Grants
in Film and Video, Photography, TV-Radio Broadcasting, Writing,
Poetry and Playwriting, Journalism Gary Cooper
The Genius Great Rock Musicals
The Hollywood Greats Hollywood, The Pioneers
Honeymoon For Life If They Ask You, You Can Write A
Song
Il Etait Une Fois The Illustrated Encyclopedia of the
World's Great Movie Stars And Their Films The Illustrated Who's Who in
British Films Instruments in the History of
Western Music International Film Guide 1 979
Isa Miranda
It's A Hell of a Life But Not a
Bad Living Jahrbuch Film (1977-78) (1978-79)
Janet Flanner's World, Uncollected Writings 1932-1975
John Ford John Grierson-Film Master
Journey to the Center of the Theatre Jule
Lauren Bacall By Myself Leading Lady
Leopold Stokowsky: A Profile Life With Googie
Living Proof
More Fabulous Faces
The Movie Brats

The Moviola Man Murder At Elaine's The Music Makers Music of Three Seasons Nino Manfredi The Operas of Benjamin Britten Orient Express **Orson Welles** The Life Paul Robeson Pictures Will Talk Politics and Cinema Portrait of the Artist Radio Comedy Rags and Ragtime The Record Producer's Handbook Redd Foxx, B.S. Reruns - 50 Memorable Films Rita Hayworth Rock On, Volume II

Stravinsky In Pictures and Documents Sweet and Lowdown Theatre World

Stage Lighting Starting in the Middle

Rubber Duck

Scream Queens

Screen of Time (Visconti)

X86K X86K X86K X86K	XONE COM
	Review
Author	Date
Jed Harris	Nov. 21
Peter M. Barclay,	
John R. Poole	Jan. 17
Helen Strauss	July 4
Michael Flint	Nov. 21
James Monaco	June 6
Ernesto G. Laura	Oct. 17
Carole Klein	July 18
David Hummel	Feb. 28
William S. Paley	March 21
Robert Palmer	Feb. 7
Robert Stephen Spitz	Nov. 14
David Leaf	Jan. 17
George T. Simon	Oct. 31
Otis L. Guernsey	March 14
Thomas Cripps	Jan. 3
Robert C. Toll	Jan. 24
Eleanor Perry	April 25
Sheldon Harris	Oct. 10 March 28
Joseph Murrells	
Dave Marsh	Nov. 14 Feb. 7
Alan Le Mond	Jan. 24
John Offord John Offord	Oct. 3
Elliot Norton	April 11
Martin Gottfried	Oct. 17
Art Buchwald	May 2
Donald Oliver	Nov. 28
Timothy J. Lyons	June 6
Louis Snyder	July 25
Art Moger	Aug. 8
James Brough	Aug. 8
Hilmar Hoffmann	Aug. 22
Marc Eliot	May 9
Jay Leyda	Feb. 21
Hans C Blumenberg	April 25
Hans C. Blumenberg J. Fred McDonald	Nov.7
Peter Cowie	Aug. 29
Don Freeman	Jan. 24
Peter Bondanella	June 6
Ephraim Katz	Dec. 19
Hans Guenther Pflaum/	
Hans Helmut Prinzler	Sept. 26
Mel C. Tobias	Aug. 29
Lotte H. Eisner	June 6
	. ,
Alan Gadney	Sept. 26
Hector Arce	Dec. 12
Cattleiad Painbardt	Dec 5

Sept. 26
Dec. 12
Dec. 5
Feb. 28
Oct. 31
Nov. 14
Aug. 15
Oct. 17
July 18
June 20
May 9
Jan. 3
Nov. 28
March 2
Feb. 7

Hochkoller	7,
Edward Dmytryk Hans Guenther Pflaum	J
Irving Drutman Andrew Sinclair James Beveridge Walter Kerr Theodore Taylor Lauren Bacall Tad Mosel/Gertrude Mac Abram Chasins John McCallum Hank Williams Jr./	1 5
Michael Bane Larry Carr	(
Michael Pye/Lynda Myle Bill & Colleen Mahan	s i
Ron Rosenbaum Deena & Bernard	1
Rosenberg	I
Andrew Porter	
Anne Chisholm	

Larry Carr	Oct. 10
Michael Pye/Lynda Myles	June 20
Bill & Colleen Mahan	April 23
Ron Rosenbaum	Feb. 7
Deena & Bernard	
Rosenberg	Feb. 21
Andrew Porter	Jan. 17
Anne Chisholm	June 20
Aldo Bernardini	Oct 17
Eleanor Coppola	Aug. 29
David Herbert	Dec. 5
E.H. Cookridge	Feb. 7
Andre Bazin	June 6
Dan Ford	Dec. 19
	June 6
Kenneth Geist	Feb. 14
Andrew Sarris	June 27
Foster Hirsch	May 23
Arthur F. Wertheim	Aug. 15
David A. Jasen/Trebor	
Jay Tichenor	Jan. 17
Don Gere	Feb. 21
Joe X. Price	Sept. 13
Bosley Crowther	Feb.7
Steve Allen	Oct. 10
John Kobal	May 2
Norman N. Nite	Jan. 17
Jack Douglas	Aug. 29
Calvin T. Beck	Feb. 14
Monica Stirling	May 23
Richard Pilbrow	Nov. 1
	47

Judith Wax

Roman Vlad

Robert Craft Chuck Scarborough

Warren Craig

Diana Hammond

Vera Stravinsky

	Dec. 12 Dec. 5 Feb. 28 Oct. 31 Nov. 14 Aug. 15	T n fi
	Oct. 17 July 18	(
	June 20	0
	May 9	t
e	Jan. 3 Nov. 28	n
	March 28	
ım	Feb. 7 June 12	t r
	Nov.7 May 2	ι
	Jan. 3	r
	July 18 June 20	C
Macy	May 2 Jan. 17	t
-	Nov. 28 Sept. 5	
	Oct. 31	f
Markan	Oct. 10	٤
Myles	June 20 April 25	1
	Feb.7	S
	Feb. 21 Jan. 17	0
	June 20 Oct 17	6
	Aug. 29	ì
	Dec. 5 Feb. 7	3
	June 6 Dec. 19	
	June 6	t
	Feb. 14 June 27	1
	May 23 Aug. 15	6
oor		1
	Jan. 17 Feb. 21	l
	Sept. 12 Feb. 7 Oct. 10	1
	Oct. 10 May 2	1
	Jan. 17	
	Aug. 29 Feb. 14	ŀ
	May 23 Nov. 14	I
	Sept. 5 June 13	1
		l
	Jan. 17 Aug. 1	li
	May 9 May 9	
	March 14	! t
_		

Title	Author	Date
Tinsel	William Goldman	Aug. 29
Toscanini	Harvey Sachs	Jan. 17
Travels With Henry	Henry Kissinger	Sept. 19
Ugo Tognazzi	Aldo Bernardini	March 2
Unnatural Scenery	Vincent Canby	Feb. 28
Up and Down With the Rolling Stones	Tony Sanchez Alberto Vargas.	Oct. 31
Vargas	Reid Austin	Jan. 24
Victoria At Nine	Don Robertson	Nov. 14
Western Geschichte 1540-1894 Word Abuse: How The Words We	Joe Hembus	Oct. 10
Use. Use Us	Donna Woolfolk Cross	June 6
The World's Worst Joke Book	Max Hodes	Oct. 3
You Don't Have To Be In Who's Who To Know What's What	Sam Levenson	May 2

'Shave Phone, Put On My Bill'

One Of Dimitri Tiomkin's Colorful Quips - Broken-English Goldwyn Doted On Dimitri's Superior Dialect — How He Foxed U.S. Steel

By GARY STEVENS

shop in the Plaza and the call was for Dimitri Tiomkin, who was three quarters horizontal at the time getting a shave. The maestro with lather all over his face bolted for the instrument. After his conversation was completed, the lady behind the desk picked up the apparatus, now heavily coated with soap, and asked rather plaintively: "What shall I do?" Dimitri, inches away from the barber chair, turned, smiled and in his warmest Russian accent replied: "Shave phone, put on my

Late in 1979, at 80 or 85, Dimitri l'iomkin died in London. His demise means finis to one of the most colorful, original and talented men of the music world.

I was fortunate. I knew him well. On countless occasions, on both coasts, I listened to his anecdotes, opinions, and often howled when his unfettered sense of humor came to he fore. Be assured, philosophy never had such spontaneity.

His First Two Oscars

Although he had been nominated many times before, it was not until the Academy voted for achievements in 1952 that Tiomkin picked up his first Oscar. On that spring evening in '53 Dimi was the recipient of two, one for the melody of the song, "High Noon" and the other for the score of the picture that starred Gary Cooper.

I remember asking him how it felt copping two, not one. "Vunderful, professor," he answered, "I'm glad. Now little fellow won't be loney on shelf.'

Of course, winning his first and second Oscars gave Tiomkin a chance to become a tv legend. His acceptance speech is listed even today as one of the funniest of all in the history of the Academy. Recall, if you will, how he thanked his collaborators, Beethoven, Bach, Tchaikovsky, Brahms, Wagner, etc. As the laughter grew in volume, the composer went right on - "Puccini, Bellini, Bizet" and a half dozen more. Six years later, when he picked up a statuette for scoring "The Old Man And The Sea," there he was again: "I tank Jacques Varner, Hemingvay, Spencer Tracy and ... big fish.'

More Drum, Poppa

Tiomkin was a persuasive man. His methods were entirely his own. He was assigned to score a perfectly ponderous picture titled "The Land of the Pharoahs." It called for lots of heavy music. When the picture, already over budget, was being given the music track, Tiomkin, unhappy with the orchestrations and the first recording, threw

The phone rang in the barber | up his hands and marched around the sound studio, screaming: 'Moost have more drum, moost have more drum.'

Word of the problem with the music reached Jack Warner's ears. The chief of production at WB rushed to the recording studio, mindful of the additional cost, muttering: "What is this Russian s.o.b. trying to do to me?" By the time Warner arrived, 14 percussionists had been added and were pounding away as though Buddy Rich, Gene Krupa and Louis Bellson were having a skin-beating jam session. As Warner approached, Tiomkin broke into his little grin and repeated: "Moost have more drum, poppa.'

Once he evaluated Jack Warner in very succinct, cogent terms. His applied conclusion (he often spoke in triplet sentences to philosophize) studio. So being big smuck at hig studio okay.

The Tiomkin accent, thick and many times hard to understand rolled from his lips as though he had taken lessons for years from Gregory Ratoff. It remained his verbal logo for all his life. Back in the '50s I had a conversation with the esteemed Robert Russell Bennett. He said: "Gary, something perplexes me. When I first met our good friend Dimitri around 1931 I understood most of what he said. Today, over 25 years later, I'll be darned if I can make head or tail of what he's saying.

Out-Garbled Goldwyn

When he was on the Goldwyn lot, scoring "Lost Horizon" (that was in the '30s), each day at 4, Sam, himself possessor of a heavy, well publicized accent, requested to see Tiomkin in his office. The meeting would last 15 or 20 minutes and little if anything was ever discussed about the picture or Dimitri's music. After six of these sessions, Tiomkin became upset. He thought his work wasn't pleasing Goldwyn so he called his agent and told him of the afternoon calls from the studio head — "Vot, he vant?" asked the composer-conductor. "I'll find out." said the 10 percenter. The next day Dimi's rep checked with Goldwyn's aide and got this answer: "There's nothing wrong. Sam just loves to hear him

'Men of Steel'

Around 1960 or so, Tiomkin was given the assignment to write music for a high budget industrial short called "Men of Steel." It was paid for by United States Steel. The quarter.

music was played by the Pittsburgh Symphony. Tiomkin's fee was high, but somewhere in the negotiations he felt additional money should be paid for a huge party, promotion and sundry expenses

Roger Blough, chairman of the board of U.S. Steel, and his administrative assistant came to Tiomkin's Plaza suite to talk it over. Apparently, Dimitri was not getting his points across. Somewhere in the discussion, Tiomkin yelled out and demanded that I make a phone call - he shouted, "Please get Colonel Oblensky at Dreg (Drake) Hotel.'

The Routine

This I did. Tiomkin started yelling in Russian, punctuating every fourth sentence with something about "OohNited States Steel. Then he cooed in the lanugage of the Steppes, still bringing in mentions of the steel company. Blough, after listening, but not understanding anything other than references to his company's name, called his man to his side and said: "I can't take any more of this. Give Tiomkin what he wants." It was a scene to remember. There was the highest salaried man in America surrendering under an outburst of a foreign tongue.

Tiomkin got his party, an extravagent soiree for the invitees. Even to the last second, Dimi kept instructing the staff about the caviar, to wit: "Moost be Beluga."

Four weeks later I was walking down Park Avenue. Tiomkin by that time had returned to California. I walked right into Serge Obolensky. We greeted each other and he spoke with a perplexed look on his famous face. "I would like to ask you something. Maybe you can answer this. Is our good friend, Dimitri getting senile or is he ill? About a month ago I received a most unusual phone call from him. He spoke in Russian, recalled his boyhood in St. Petersburg, talked of my mother's kindness, the look of went like this: "Jacques Varner big the park in autumn and yet every smuck. But he big smuck at big few minutes he ranted and raved about United States Steel. Highly irrational, I thought. He couldn't have been drinking.

> I never let the good Colonel know I had been present and actually arranged the call. But at this late date let me report, I had to use self control and social discipline to the fullest to prevent becoming hysterical with laughter.

> Anyway, that was Tiomkin. He was a generous man, warm in his affection for freinds and quite cynical about phonies. His modus operandi was his own game plan. Talent and style combined to make him an international success.

I was glad to have known him. He was good for a fee. He was good for laughs. He was good.

WAYNE DUBAND MOVING

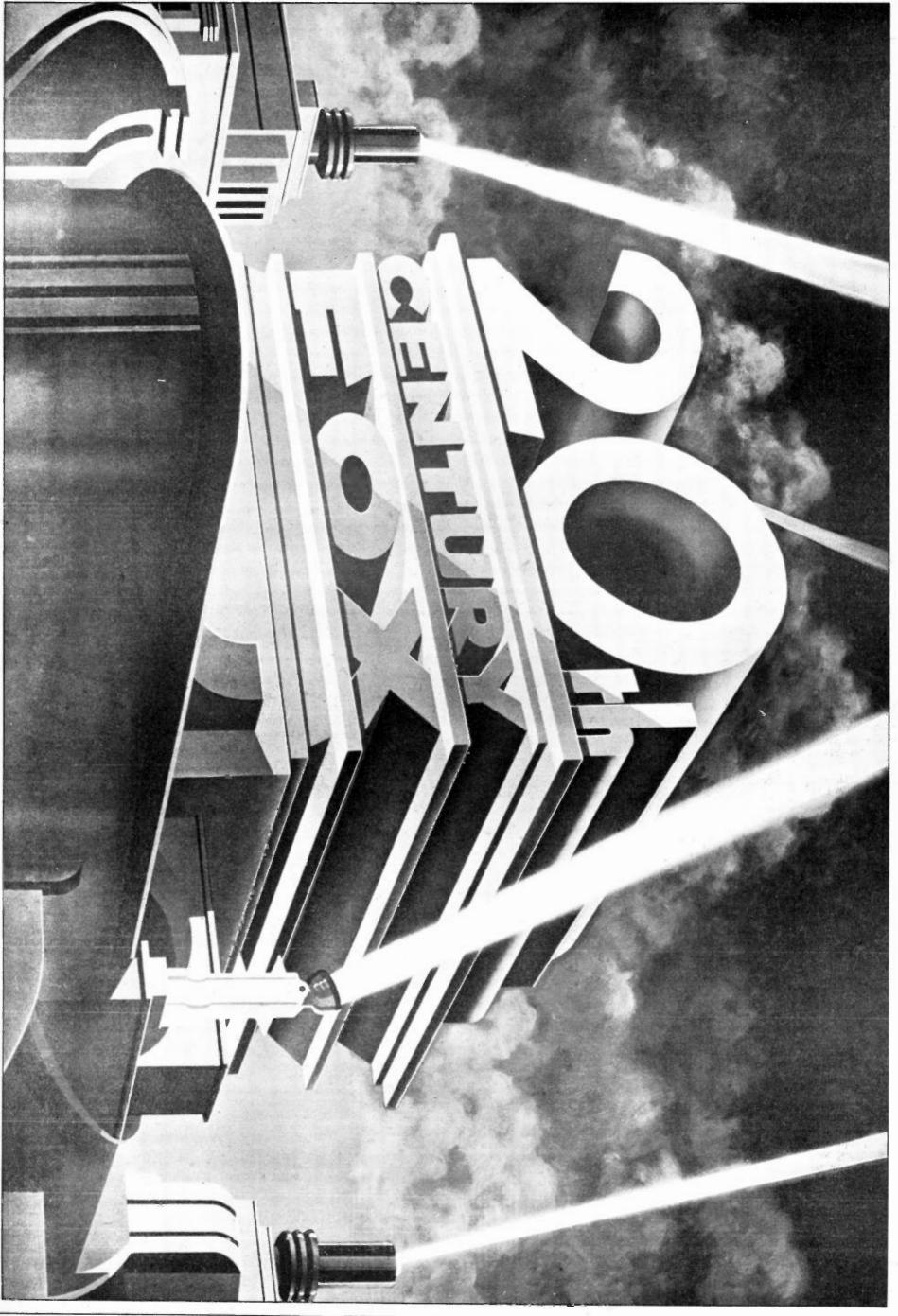
From So. Africa To Burbank Studio Under Karlin

Hollywood

Wayne Duband has been upped to post of exec assistant to Warner Bros. International president Myron D. Karlin. Duband is currently managing director of the joint CIC-Warner organization in South Africa, a post he's held since March, 1977.

Duband has been with Warners since 1969, when he joined company as a sales assistant in Sydney, Australia. He was transferred to South Africa in May, 1973, as managing director of WB Africa (PTY.) Ltd.

Exec will leave Johannesberg on Feb. 1 to assume his new role at The directed by Eddie Sutherland and Burbank Studios, where he'll head-



Soaring Inflation, Leveling Off Of Attendance Making Israeli Pix Biz A Market Of Extremes

Israel is going through one of its most difficult economic crises ever, the rate of inflation may well reach over 150% this year, and as all accounts here are made in Israeli pounds, the promising figures scored by some films may be less impressive when turned into foreign currency. As the audience this year has not increased, remaining at about 21,000,0000, and the increase in admission price catching up with the cost of living, most distributors are viewing next year with concern. The tendency to extremes, that is, films that are either resounding hits or immediate flops. has become more evident in 1979, with successes being even more successful and failures dying before they are really born.

A good example of this may be "Superman," distributed here by United King Film, a relatively new company that is going deeply into distribution and the acquisition of theatres throughout the country. It bought "Superman" for Israel after a race that involved a number of distributors. The price was not revealed, but it was believed to be way beyond the possibilities of the Israeli market. However, when it was released - and in spite of lukewarm reviews - the film not only covered its expenses, but according to market analysts, has already paid back the investment on "Superman Part 2," which tends to prove that in Israel, as in most other markets, there are no limits to success for those who dare.

A Thorny Path

Of course, "Superman" is an exception. Everybody knew about it and the press coverage was so enormous, it saved the distributors lots of advertising money. But for independent distributors wishing to go the same way, it could turn out to be a thorny path. With producers demanding hefty advances before shooting and again when shooting starts, it means, points out distributor Isaac Shuwes, that the Israeli distributor who pays a certain amount in dollars now will have to get back months, and sometimes years later enormous amounts of Israeli pounds to cover his original investment. With the interest rate skyrocketing at close to 100%, it is not seen as a tempting business at best.

All U.S. offices here agree they cannot afford to gamble with product and hold it on the screen to give it a better chance to reach the public. Expenses are far too high and anyway there aren't enough screens to go around for the release of new pix. Both the U.S. firms of the initial publicity, subtitling and advertising have gone up by 250%.

Deeply Concerned

Both Eli Gelfand, chairman of the independent distributors, and David Shapira, one of the leading independents, are deeply concerned about next year, as they feel there will be less money around: Moreover, they believe the increasing number of color tv sets sold lately combined with the color telecasts started tentatively by Israeli Television, will bring the overall attendance to a new low next year.

Trying to sum up the film market has always been a problem in Israel. Distributors have been to a pitch. traditionally shy about figures. One reason for this attitude might | Warner Bros. and also distributing

be that in a small market such as Israel the numbers aren't very impressive, and what may be considered here as a middle of the way success would appear, when put in figures, entirely insignificant abroad. But, it is reasonable to believe that mistrust in the industry itself is no less to blame for the deep silence encountered whenever somebody tries to get a precise appraisal of success or failure.

Some Successes

Still, some successes are too obvious too hide. For instance, EMI, through its representatives here, Stiller Films, had only two major films, but both "Convoy" and "Deer Hunter" were huge hits, monopolizing almost completely one of the bigger central cinemas in Tel Aviv for the whole year. In Tel Aviv alone, "Deer Hunter" has been seen by 180,000, and is still going strong. This followed an already healthy 1978, which saw two other hits for EMI, "Driver" and "Death on the

Riding high on last year's success with "Saturday Night Fever," CIC reported a 340% increase this year. Heading the 1979 blockbusters on CIC's roster are "Grease," "Foul Play," "Heaven Can Wait," "International Velvet," and "The Champ," which seems to be the number one moneymaker for this fall. Israel Freundlich, CIC chief here, pointed out that some successes were surprising, such as "Foul Play" or "Heaven Can Wait," which were considered unfit for the Israeli market before they hit the screen. At year end "Escape From Alcatraz" moved into the hit category.

Last year, the Matalon distribution office, representing 20th Century-Fox and Columbia, here, had a particularly good year, thanks mostly to the Fox product. This year, it is Columbia that is reaping the main profits, increasing income by some 400% compared to last year. Its biggest hit, by far, was "Midnight Express," which after a long struggle with the censors and minor cuts. turned out to be one of the biggest hits it ever had. The distributor's share, after taxes and the theatres' share, reached close to 7 million pounds (about \$200,000), enormous by any count for the local market. Helping to achieve the Columbia total were "Odds or Even," "California Suite," and "China Syndrome." On the other hand, Fox grosses were down 27%.

Back In Race

United Artists came back into the race after a mediocre 1978, with sizable successes such as "Moonand the independents are less in- raker," "Interiors" and "Rocky clined to take chances since the cost | II," not to mention "Hair" just reand doing brisk Altogether, UA has about doubled | Hunter." The distributors are worits turnover since last year. Rachel Surkis, head of the local office, mentions that attendance for UA films reached 640,000 in the three main urban areas - Tel Aviv. Jerusalem and Haifa (the three cities account for about 50% of the Israeli market). With the unexpected success of "Interiors," which topped such accredited blockbusters as "Rocky II," Surkis is confident that next year will be even better, as she still has "Manhattan" up her sleeve with enormous public interest already roused

Ephraim Gil'ad, representing

independently, reports that turnover for the WB product may have doubled, but so has the inflation. which means that he has more or less kept going at the 1978 rate. His best bets this year were "Goodbye Girl," "Wifemistress" and "Every Which Way But Loose." Outside WB product, "The Marriage of Maria Braun" was a surprising success and may finally open the Israeli market for German pix, eyed suspiciously until now both by distributors and public. With "Tin Drum" scheduled to be released early next year by Inkay Productions, this may be a turning

Kiddie Crowd

Isaac Shuwes, whose Seven Stars Films represents a host of foreign producers, including ITC, AIP, Lorimar, and Rank, sounded more pleased this year. With "The Boys From Brazil" and "Escape From Athens" doing good business and 'The Muppet Movie' stealing away the summer kiddie crowd from the regular Disney releases, he had every reason to be happy. Lorimar's "Great Chefs of Europe" was a sizable hit in Tel Aviv, but didn't do anything outside it, while a small AIP production. "Mean Dog Blues." brought in much more than expected.

Forum Films enjoyed a peak year in 1978 with Disney product. In comparison, 1979 marks a certain decline, in spite of the fact that eight out of the total 26 Forum releases this year have been Disney films, but ones probably less attuned to the market than in the past. The overall turnover increased from 8,-500,000 last year to 15,000,000 this year, somehow almost beating the raging inflation. Accounting for most of Forum's income were such films as the Brazilian "Dona Flor and her Two Husbands," the Swedish "Autumn Sonata," and the French "Flic ou Voyou." Having the Gredinger cinema chain, the biggest in Israel, behind it, didn't hurt Forum at all.

16 In Distribution

One subject being discussed by distributors among themselves is the 16m distribution. There is no doubt that some of the U.S. majors have made a good profit from this distribution, but according to Ephraim Gil'ad or Eli Gelfand, their profits are hurting the income from the 35m prints. The cineclubs, universities and small settlements using these films have their own audience, which is quite pleased with whatever they get closer to home and don't trouble to go to the cinemas. On the other hand, Forum's Sammy Beracha points out that such films as "Allegro Non Troppo" and the Swedish "Adventures of Picasso" found their public with the help of the 16m.

A much more sensitive subject not fully developed but definitely here is the video cassette. A number of lending services are offering cassettes from abroad, with repertories from the classics to the latest features. There are suburbs in which groups organize to view cassnew films, such as ried and are organizing for a battle on the subject, but refresh, for the time being, to divulge what weapons they are going to use.

Kenne Fant Retires

Stockholm.

Kenne Fant, who has had the job the past 17 years, retires as president of Svensk Filmindustri the middle of 1980. But he'll continue to be associated with the company, basing in London where he'll concentrate on developing foreign sales and joint production ven-

Ambition Unfulfilled

One film the Marx Brothers wanted very much to make, which they never made, was one that Rene Clair would make with them. Groucho told this to Charlotte Chandler, author of "Hello, I Must Be Going" (Penguin), Groucho's biography, and Clair confirmed this to her in Paris. "It

was an unrealized dream of mine," he said. "That, more than anything else, would have justified my going to Hollywood.

Different Deities

Did you know that the Russian composer, Alexander Tansman, dedicated his Second Piano Concerto to Chaplin?

And that Bruckner's 9th Symphony is dedicated to

Footnote To Cambodia

In Joseph Hergesheimer's story, "Wild Oranges," which King Vidor made into a delicate little film back in 1923, Millie Stopes, the story's heroine, says at one point, "I think I know all the beautiful names of places on earth ... Tarragona, Seriphos, Cambodia...

And I once saw a documentary film, "Cambodia - Paradise," that was an hour's idyll on this once lovely place.

Film Buffs As Critics

Excerpt of a recent letter from Rene Clair. Apropos the current penchant for analyzing films to a fare-thee-well by present-day film buffs who seek deep meanings in them, the deeper the better, "...(They) tend to be too analytical. I am certain that your analyses are closer to poetry therefore to the truth." ("Art is a lie," said Picasso, "that helps us to see the truth." And even Goethe said it before him.)

The Mumbo Jumbo

Did you know that the gibberish song Chaplin sings in "Modern Times" stems from a classic old ribald joke about the girl who goes to a pawnbroker to cash in the ring she earned by getting picked up only to be told by him it's a fake? The tag-line, uttered by her, was "My God, I've been raped!" The song, to refresh your memory, went:

La Spinach or la tuko, Cigaretto, toto torlo, E rusho spaga letto Je le tu le tu le twaa... La der la ser pawnbroker, Lusern spre how mucher, E ses, confess a potcha, Ponka walla ponka waa..!

A New 'La Fin du Jour'?

A call from Universal to me for a print of Julien Duvivier's superb film, "La Fin du Jour," (1939) starring Michel Simon and Victor Francen, about an old actors home. I had titled it but referred them to Unifrance in Paris for a print. They're thinking of remaking it.

Tibet, China And Levitation

The recent visit of the Dalai Lama of Tibet here reminds me of a lecture by his brother I attended at the Explorers Club. He said that the Tibetans used to refer to the Chinese quarter set up in their capital city, Lhasa, as "Chinatown." And as for the daily forays of aeroplanes over the city to remind the Tibetans who now were running things, namely. Mao Tsetung and the Chinese Army of Occupation, the Tibetan populace was little impressed, having long been accustomed to a priesthood given to the practice of levitation.

American Vocabulary

Recent auction of the Paulette Goddard-Remarque Collection of Paintings and Drawings at the Sotheby Parke Bernet Gallery reminds me of two anecdotes, one about her and the other about Remarque (both before they were married). Paulette was sitting alongside the Mexican painter, Diego Rivera, who was at work on a large mural in Mexico City. For hours on end they did not exchange a word. Finally, Paulette started to climb down with Rivera looking sadly after her saying, "I see I am beginning to bore you.

The Remarque story, as he told it, involved him and an American girl he had met abroad before World War 2 who asked him why he had never visited the United States. "Because," he said he told her, "I know so few American sentences.

"What are they?" she asked the author of "All Quiet on the Western Front.

"I love you," he said he told her. "Forgive me. Forget me. Ham and eggs, please.'

'With those," she smiled, "you could travel my country from Maine to California.

'THE VATICAN TARGET'

Anchorman And Pilot Script On Papal Kidnapping

Hollywood. Producer Paul A. Joseph has acquired film rights to "The Vatican Target," topical novel coauthored by KTLA anchorman Hal Fishman, as first project for his new indie production and financing company, Cinema Services International Corp.

It's an international suspenser concerning a Palestinian-like terrorist group which kidnaps the within a few weeks.

Pope and holds him hostage in order to regain the west bank of Jordan. Joseph states he is now negotiating with a major company to finance the approximately \$5,-000,000 pic. If no deal is made, he asserts, several sources that will enable him to do the film independently.

Fishman co-authored "Vatican" with Barry Schiff, a Trans World airlines captain. Accordingly film will feature lotsa aerial footage and both Fishman and Schiff will serve as consultants to a major screenwriter to be signed



'Variety's' Film Reviews, 1979

Death Has No Mercy

Delirium

Sept. 26

May 23

*	v car	icty 5	
•	****	*****	***
	W DATE		W DATE
A Confederação - O Povo E Que Faz A Historia (The		Beyond the Poseidon Adven- ture	May 30
Confederation - The People Make History)	Oot 10	Bez Znieczulenia (Without Anaesthetic)	Feb. 7
A Force Of One	Oct. 10 July 4	Billy In The Lowlands	Jan. 17
A Great Bunch of Girls A Kedves Somszed (The Nice	Sept. 26	The Black Hole	Dec. 19 Sept. 12
Neighbor)	Feb. 28	The Black Stallion	Oct. 17 March 28
Valentino)	Feb. 28	Bloodline	July 4
A Little Romance	April 4 June 6	Boardwalk	Nov. 14 Nov. 21
A Perfect Couple	April 4	Boomerang	Feb. 7 Aug. 15
Young Man	April 25	Boulevard Nights	March 21
A Trombitas (The Trumpeter)	Feb. 28	Breaking Away	July 11
A Very Big Withdrawal Achilleshaelen er mit vaaben	May 23	Steiner)	March 21 June 6
(The Achilles Heel Is My		Brot und Steine (Bread and	May 30
Weapon)	March 28 Aug. 22	Stones)	April 4
Agatha	Feb. 14	Buek (Happy New Year) Buone Notizie (Good News)	Feb. 2l Dec. 19
Agraharathił Kazhuthai (Don- key in a Brahmin Village) .		Butch and Sundance: The	June (
Al Aswar (The Walls)	Jan. 31 July 25	Early Days The Butterfly Murders	Aug.
Al Tish'ali Im Ani Ohev (Don't Ever Ask Me If I Love)	April 18	Bye Bye Brasil	Dec. 19
Albert - Warum? (Albert -		Away, I Love You)	July 2: Sept. 3
Why?)	Jan. 17 May 23	Bzlet (The Takeoff)	April-
Alison's Birthday All That Jazz	Oct. 17 Dec. 12	Caligula Til I Need Glas-	Nov. 2
Alpenbaringen (The Revela-		ses?	Nov. 1- May 10
Alzire oder der neue Konti-	Jan. 10	Caro Papa (Dear Papa)	May 2
nent (Alzire of the New Con-	April 11	Cathy's Child	May
Always For Pleasure	Jan. 17	De Message (This Answer- ing Service Takes No Mess-	•
er)	March 28	ages)	July 2
Amator (Camera Buff)	Sept. 5 Nov. 7	The Champ	March 2 Dec. 1
The American Game	April 18 March 28	Charles et Lucie	Sept. 2
The American Success Com-		(Charlotte Lionshield)	Dec. 2
Americathon	Nov. 28 Aug. 15	Charly og Steffen (Charley and Steffen)	Dec. 2
The Amityville Horror Amo non amo (I Love You I	Aug. 1	Chereshovata Gradina (The Cherry Orchard)	July 2
Love You Not)	March 7	The Chicago Maternity Center	
An Almost Perfect Affair Anatoliki Periferia (Easter	April 11	Story The China Syndrome	May March
Territory)	Nov. 28 Sept. 19	Chitegu Chinte (The Restless Corpse)	Jan. 3
Angel Mine	Jan. 10 Feb. 28	Chomps	Dec. 2
Anugraham (The Boon)	Jan. 31	with Golden Hair)	May 2
Apocalypse Now	May 16	Chuvanna Vithukal (Red Seedlings)	Jan. 3
Rides Again Aquella Larga Noche (That	June 20	Ciao, Les Mecs (Ciao, You Guys)	May 1
Long Night)	Šept. 26	Cinema Cinema	Nov. 2 Jan. 2
Arabian Adventure	May 30 Sept. 5	Circle of Iron	May 2
Armee der Liebenden Oder Aufstand der Perversen		Clair De Femme	Sept. 2
(Army of Lovers Or Revolt	Manah 91	Sa Vie (Claude Francoise: The Film Of His Life)	May 3
of the Perverts) Arthur Miller On Home	March 21	Clipa (The Moment)	Sept.
Arven (The Heritage)	Sept. 5 May 23	The Clown	March 2
As Horas De Maria (Maria's Hours)	Oct. 10	(Coco-The-Flower, Candidate)	Feb. 2
Ashanti	Feb. 7	Collections Privees (Private	
At Ziji Duchove (Long Live Ghosts)	Feb. 28	Comedia Róta (Broken	July 1
Attack of the Killer Tomatoes Au Bout Du Bout Du Banc (At	Jan. 31	Comedy)	Oct. 1
the Brink of the Brink of the Bench)		ling Companion)	Sept.
Au Nom Du Fuhrer (In The		lunya (Companys, Cata-	
Name of the Fuhrer) Au Revoir A Lundi (Good-	March 7	lonia on Trial)	May 1
bye See You Monday) Aufwind (Up-Wind)	Sept. 5 May 23	of Love)	Sept. 1
Avalanche Express	July 25	Contos Eroticos (Erotic	Aug.
Az Erod (The Fortress) Baby Snakes	Feb. 28 Dec. 26	Stories)	Oct. I
Bach: H-Moll Messe (Bach: B-Minor Mass)	April 25	Heart)	July 2
Bajecni Muzi s Klikou (Those Wonderful Men With a		Coup de Tete (Hot Head) Courage, Fuyons (Courage.	Oct. 3 March
Crank)	Feb. 7	Let's Run For It)	
Bandera Rota (Broken Flag) Bao Feng Chou Yu (Hurri-	Sept. 5	Covjek Koga Treba Ubiti (The Man To Kill)	Oct. 2
cane)	Jan. 17 July 18	Cristo si e fermato a Eboli (Christ Stopped At Eboli) .	Aug. 1
Bastien, Bastienne	Sept. 19	Cronica de um Industrial	March 2
Beauty and the Beast	Feb. 7 July 18	(Chronicle Of An Indus- trialist)	May 3
Beethoven 'Fidelio' Before Silence Came	March 21 Feb. 28	CS Blues	May Dec. 1
Begging The Ring	March 21	Da Lang Tao Sha (Great	
Behinderte Liebe (Handicap- ped Love)	May 30	Waves Purify The Sand) Damned Be Those Who Cry	Jan. 1 Sept.
Being There Belfer	Dec. 19 Jan. 10	Dante, akta're foer Hajen (Dante, Mind The Shark) .	Jan. 1
The Bell Jar	March 21	Dao Ruang (The Yellow	
Belyazani Atomi (Tagged Atoms)	July 25	Flower)	May 2 May
Beneath the Valley of the Ul- travixens	April 18	Das Ende Des Regenbogens (The End of the Rainbow).	Oct. 3
The Bermuda Triangle	Jan. 17	Das Fuenfte Gebot (The Fifth	May 2
scription of an Island)	Aug. 15	David	March April 2
Best Boy	Sept. 19	Dawn	April 2 April 1

Bete Mais Discipline (Dumb

But Disciplined)

	Keviews) , 1.	
***	*****	***	***
V DATE		w date	TITLE
May 30	Den attonde dagen (The Eighth Day)	Aug. 15	Fast Brea
Feb. 7	Dendang Perantau (Stranger's Melody)	July 25	beam I Fast Com
Jan. 17 Dec. 19	Der Comanche (The Comanche)	Sept. 19	Fataina Fatai (
Sept. 12	Der Durchdreher (it Can Only	·	Feedback
Oct. 17 March 28	Get Worse) Der Erste Walzer (The First	May 23	Felicite . Fen (Swe
July 4 Nov. 14	Waltz)	Jan. 17	The Fifth Firepowe
Nov. 21 Feb. 7	Young Monk) Der Landvogt von Griefensee	Jan. 17	The First
Aug. 15 March 21	(The Bailiff of Griefensee) Der Pfingstausflug (The	Aug. 29	Fish Haw The Fish
July 11	Pentecost Outing)	April 18	burgh
March 21	Der Schneider von Ulm (The Tailor From Ulm)	May 30	Flamme Fleisch (
June 6	Der Sturz (The Fall) Der Uebergang (The Border	Feb. 7	Flic on Vo
May 30 April 4	Crossing	July 25 Nov. 28	Withou Fremd B
Feb. 28 Dec. 19	Des Morts (Of Death and Deads)	Feb. 7	Came French P
	Di Dao Chan (Tunnel War-		Friday T
June 6 Aug. 1	fare) Diary of a Moonlighter	Jan. 17 March 28	Fribeten: Freede
Dec. 19	Die Abfahrer (On the Move) . Die Anstalt	May 23 Jan. 17	The Frisc From He
July 25 Sept. 5	Die Blechtrommel (The Tin Drum)	May 16	Funeraill Anai
April 4	Die Dritte Generation (The Third Generation)	•	Old An
Nov. 21	Die Ehe der Maria Braun (The	May 23	(Walk
Nov. 14 May 16	Marriage of Maria Braun) Die Erste Polka (The First	Feb. 28	Gal Youn Gaman (
May 23 May 2	Polka)	March 14	Game of Gamin (\
	War in Bavaria)	June 13	Gas Pum Geheime
Index of	in the Pocket)	May 23	Secret
July 25 March 28	Die Hamburger Krankheit (The Hamburg Syndrome)	, Oct. 31	Gern Agains
Dec. 12 Sept. 26	Die Langen Ferien Der Lotte H. Eisner (The Long Vaca-		Genese of A M
Dec. 26	tion of Lotte H. Eisner) Die Letzten Jahre Der Kind-	Dec. 19	Genesis, Geschich
Dec. 26	heit (The Last Years of Childhood)	Oct. 31	Wald na Wo
	Die Patriotin (The Patriot)	0c1.31	The Glac
July 25	Die Schattengrenze (Frontiers of Darkness)	May 30	Gli And Burnii
May 2 March 7	Dimboola	May 16	Godisnja Seasor
Jan. 31	Winter)	Jan. 17 March 21	Going In Golapi I
Dec. 26	Dizengoff 99 Dr. Norman Bethune	June 13 June 6	Endle: Goldengi
May 23	Dolphin	July 4	The Gold
Jan. 31	Don Giovanni	Oct. 24 Jan. 31	Good Luc Grauzone
May 16	The Double McGuffin Dove Vai In Vacanza? (Where	June 13	The Gre Bunn
Nov. 28 Jan. 24	Are You Going On Holi- day?)	Jan. 10	Chase The Grea
May 23 Sept. 26	Dracula	July 4 April 25	Gsaladi Nest)
Sept. 20	Driller Killer	July 4	Gziekoly
May 30	Droemme Stoejer Ikke, Naar De Doer (Dreams Make No		Prezy You A
Sept. 5 March 28	Noise When They Die) Drugarcine (The Pals)	May 16 Aug. 15	Habibeti (Swee
	Due Pezzi Di Pane (Two Pieces of Bread)	March 28	Love) Hair
Feb. 28	Eagle's Wing	Aug. 1 Aug. 15	Hanover
July 11	Easy Road Eclair au Chocolat (Chocolate		The Haus
Oct. 10	Eclair) Eduardo The Healer	Feb. 21 Feb. 7	H.C. And Ander
Sept. 5	Een Vrouw Tussen Hond En Wolf (A Woman Between		He Never
	Dog and Wolf)	May 16 Sept. 19	Heart Be Histories
May 16	Ein Komischer Heiliger (Some Kind of Saint)	•	Story o
Sept. 12	Eine Frau Mit Verantwortung	June 6	Hometov
Aug. 1	(A Woman With Responsibilities)	March 14	The Hong Horizont
Oct. 17	Einer Von Ums Beiden (One Or The Other)	Jan. 24	Horizo Hot Stuff
July 25	El Corazon Del Bosque (Heart of the Forest)	March 14	H.O.T.S. House of
Oct. 31 March 7	El Diputado (The Congress-	Feb. 7	Huadjai break
Oct. 24	El Proceso de Burgos (The		Hullabak Bonnie
	Burgos Trial)	Oct. 3 March 28	The Hum
Aug. 15	The Electric Horseman En kaerleks sommar (A Sum-	Dec. 5	Hurrican I Dadath
March 21	mer of Love) En rig mand (A Rich Man)	Aprii 18 Feb. 21	I Giorni Days)
May 30	En vandring i solen (A Walk In The Sun)	Jan. 10	I Ora Too
May 2 Dec. 19	Era E Lisi (The Wind and the		I Sing I C
Jan. 10	Oak)	Aug. 15 March 7	Ija Om Freed
Sept. 5	Escape From Alcatraz Escape To Athena	June 20 Jan. 24	lkarus . Il Mam
Jan. 10	Essakamat (Death of the Water Carrier)	Sept. 19	Mamr H Piccol
May 23	Et La Tendresse? Bordel	-	Little .
May 2	(Tenderness, My Fanny) . Ett Anstaendigt liv (A Decent	April II	HYALo
Oct. 31	Life)	April 18 May 16	(It's Loved
May 23 March 7	The Evictors Exoristos Stin Kentriki Leo-	April 18	Heksen (Papua
April 25 April 18	foro (Exiled In A Central Avenue)	Nov. 14	Hs Sont (These
July 25 July 25	Fad, Jal (Grandfather) Fagyongyok (Mistletoes)	June 6 Aug. 22	Ups)
11/4/25 201	- nethandlan management of the con-		11

* Italy's Mission To Yankee Industry

By FRANCO BRUNO

REVIEW DATE

Feb. 21

May 23

July 25

May 23

April 11

July 25

June 27

Dec. 12

April 11

Nov. 21

March 14

Sept. 5

Nov. 21

Aug. 22

Sept. 5

Dec. 19

Sept. 5

Feb. 7

May 9

Aug. 22

Oct. 31

Feb. 28

Feb. 7

Sept. 5

May 16

July 25

Dec. 5

Oct. 31

Sept. 19

Aug. 1

June 6

April 25

April 4

Nov. 21

Sept. 5

April 11

Oct. 3

March 28

April 4

March 28

beam Rider

Fatalnata Zapetaya (The

The Fifth Musketeer

The First Great Train Robbery

The Fish That Saved Pitts-

Flamme Empor (Torch High)

Flic on Voyon (Cop or Hood)

40 Amos Sin Sexo (40 Years

Fremd Bin Ich Eigezogah (I

Friday The 13th - The Orphan

Fribetens murar (The Walls of

Funerailles A Bongo: Le Vieux

Ga pa Vattnet om du kan (Walk On Water If You Can)

Gaman (Going)

Game of Death

Gamin (Waif)

Geheime Reichssache (Top

Genese d'Un Repas (Origins

Gli Anni Struggenti (The

Godisnja Doba (The Four

Golapi Ekhon Trainey (The Endless Trail)

Good Luck, Miss Wyckoff

The Great American Bugs

Gsaladi Tuzfezek (Family

Gziekolwiek Jestes, Panie

Habibeti — Ya Habba Att

Prezydencie (Wherever You Are. Mr. President) . . .

(Sweet, Like Berries, My

Andersen In Italy)

He Never Gives Up

Head Over Heels

Heart Beat Historien om en Moder (The

Horizonte Te Hapura (Clear

Huadjai Ti Jom Din (Heart-

Hullabaloo Over Georgie and

I Giorni Cantati (Swansong

I Ora Tou Lykou (The Hour of

Ija Ominira (Fight For

II Mammasantissima (Big

HYA Longtemps Que J'taime

Heksen (Election Politics in

lls Sont Grands Ces Petits

(These Kids Are Grown-

(Continued on page 40)

Papua New Guinea)

(It's A Long Time I've

Little Archimedes)

Il Prato (The Meadow)

Loved You) .

('ps)

Horizons)

Story of a Mother)

Bunny - Road-Runner

Grauzone (Zones)

Burning Years)

Wald (Tales from the Vien-

Secret - The History of

German Resistance

Gas Pump Girls

Against Hitler) ...

Of A Meal) ...

Seasons) ...

The Golden Lady

The Great Santini

Love)

Hanover Street

Hardcore

Home Movies

Hurricane

I Sing I Cry

the Wolf)

Freedom) ...

Hometown USA

The Hong Kong Tycoon

Hot Stuff

House of the Late

break People)

Bonnie's Pictures

I Dadathes (The Nurses)

The Haunting of M H.C. Andersen I Italien (Hans

Going In Style

Goldengirl.

Anai (Funeral at Bongo:

Came As A Stranger)

Feedback

Fen (Sweetheart) .

The First Error Step

Fatal Comma)

Fast Company

Felicite ...

Fish Hawk

Fleisch (Meat)

Without Sex) . .

French Postcards .

Freedom)

From Hell To Victory

The Frisco Kid

Old Anai)

Gal Young Un

(Vice President — Secretary General, AGIS) Rome.

Members of Parliament, film industry and a group of talented film directors and performers visited the U.S. late last year. The trip was not, as some sarcastic and illinformed journalists insinuated, a group tourist junket or a "luxury cruise.

The visit was organized to present a number of Italian films at a Film Week sponsored by ANICA-UNITALIA in conjunction with the Institute of Italian Culture in New York.

Equally important were meetings in Washington with the Motion Picture Assn. of America to continue discussions initiated by ANICA leaders during the Cannes Festival last May. Goal of the Washington talks was to strengthen cooperation and reciprocity between Italian and American Sept. 19 cinema.

At the Dec. 4 meeting in Washington, Jack Valenti commented on the growing success of Italian films June 13 in America with "Cage Aux Folles" Oct. 3 and those films starring Laura Antonelli.

He anticipated continued success for such films shortly entering release as "To Forget Venice," "Christ Stopped at Eboli," nesto" and "Ratataplan."

Disagreement

Valenti took issue with remarks made by Entertainment Minister Bernardo D'Arezzo at his press conference in New York calling for political measures affecting Italian-American film cooperation. The MPAA president attributed the positive results in America of Italian commodities - from wine to shoes, from clothing to ties - not to their nationality but to their outstanding quality. (For the record, Italian wines do cost less.) And he hoped many more Italian films would reach American screens by virtue of quality and audience accessibility. He said films cannot be imposed on anyone to satisfy international agreements.

The Italian delegation, including the delegates of political parties (and numbering a member of the Italian Communist Party) shared Valenti's viewpoint on the fundamental aspect of Italian-American film relations. Both parties were in agreement that such relations must be inspired by freedom of expression and liberty of choice in art and culture.

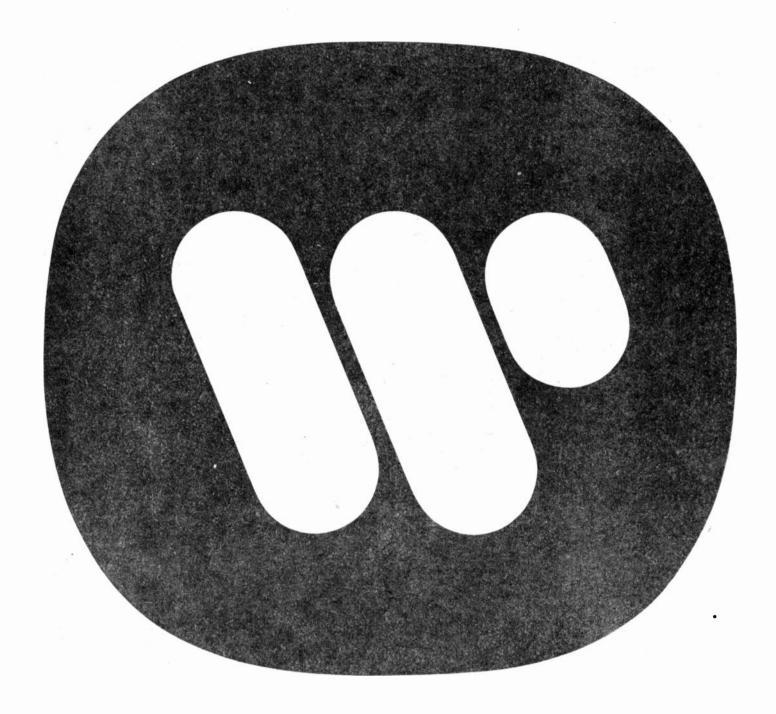
Filmmaker Pasquale Squitieri, director of the film "Il Prefetto di Ferro" (I Am the Law), presented with great success in Washington and New York, confirmed this basic attitude in soliciting increased cooperation — particularly on a professional level.

"We did not come here to ask that with a part of the distribution revenue acquired from release of your films in our market," he said, "even though a policy of investment in Italian production would improve film cooperation between our countries.

More important, Squitieri said, is access in America to levels of professional and technical skills skills that guarantee popularity of U.S. films with audiences in all countries. Such access would help young film people in Italy and lead to the renovation of Italian cinema.

Without doubt problems arise when American films in the Italian market earn a major share of the

(Continued on page 40)



THE COMPANY THAT BROUGHT YOU MORE THAN 500 MILLION DOLLARS AT THE BOXOFFICE IN 1979.

July 25

The Muppet Movie

'Variety's' Film Reviews, 1979

*	∕ar	10
k k	<i>,</i> (11	
, ******	***	***
TITLE REVIEV	W DATE	TITLE
Im Feuer Bestanden (Born of Fire)	Sept 26	The Lac
Imi Hageneralit (My Mother The General)	June 20	Lamore Lanteri
Imposters . In Einem Jahr Mit 13 Monden	Nov. 21	Las Vo
(In a Year of 13 Months)	March 7	Last Er
Fhe In-Laws (Search)	June 13 Sept 5	The Las
I skindiria Leh? (Alexandria -	March 21	The La
tchy Fingers	Feb 21	Le Cav
Itim (The Rites of May) It's Me	March 21 March 21	Ser) Le Cou
It's Not The Size That Counts .	April 4	occo Le Dive
Jacob Two-Two Meets The Hooded Fang	March 14	Le Ge
Jag Aer Med-Barn (I'm Expecting)	Dec. 26	Ter
Jaguar Lives	Sept. 5	From Le Mo
the Hare)	March 28	Bety
Je Te Tiens Tu Me Tiens Par La Barbichette (I've Got		Le Mo Shee
You - You've Got Me By The Hairs of My Chinny Chin		Le Mus
Chin)	June 27	Le Nou
The Jerk	Dec. 12 Oct. 24	com Le Ros
Jiken (The Incident) Johnny Larsen	July 25 Oct. 10	of D Le Tou
Joi Baba Felunath (The Ele-		Legeno
Julio comienz en Julio (Jules	Dec. 12	Les B Mar
Starts With Jules)	May 16 May 16	Les Ch
Junoon (Obsession)	Jan. 31	Sew
Just A Gigolo	Feb. 21 Nov. 28	Les E
Just You and Me, Kid Kaleidoskop: Valeska Gert,	July 18	Les Fa
Nur zum Spass-Nur Zum		Mu
Spiel (Kaleidoscope: Val- eska Gert, For Fun-For		lous gen
Play)	April 11	sen: Les He
land)	Jan. 17	oine
Kamisama Naze Ai Ni Mo Kokkyo Ga Aru No (God.		Les H
Why Is There A Border In Love?)	Dec. 19	Not Les Pe
Kanal (The Canal)	Sept 5	cap
Kasper in De Onderwereld (Kasper in The Under-		Les S (Th
world)	Feb. 7 March 7	Les So
Keiko	Sept. 12	Sist
Kejsaren (The Emperor) Ken Murray Shooting Stars	March 7 July 25	Letze Licne
Khon Krang Detr(Slum Peo- ple in the Sun)	June 27	fair Liebe
Khon Pukao (The Mountain	July 25	and Life of
Man)	May 23	Linus
Killer Fish (Sweet Re-	Oct 24	lig! My
venge)	Oct. 10 Jan. 31	Hot Los S
Kosu Den	Dec. 26	7.01.
Kramer vs. Kramer	Nov. 28	Lost A
light) Krc (Cramp)	Feb. 7 Aug. 15	Love /
Krigernes Boern (Children of		Lucie
the Warriors)	Sept. 5	Lulek Pop
House)	Sept 5	Luna Mad M
Champion)	July 25	The M
Kvar (Breakdown) L'Adolescente (The Adoles-	April 25	Magy leg
cent)	Jan 31	Rh
the Run)	Jan 24	The M
dian Angel)	Jan. 31	Mam
L'Homme en Colere (The Angry Man)	April 11	The M
L'Hypothese Du Tableau Vole (Hypothesis of the Stol-	·	Mane Manh
en Painting)	March 7	Mano
L'Ingorgo (Bottleneck) Le Derobade (The Getaway)	May 16 Dec. 12	Maria Marti
La Drolesse (The Hussy) La Empresa Perdona Un	May 9	Meatl Meeti
Momento De Locura (The		Me
Management Forgives A Moment of Madness)	May 30	Melai Mem
La Giacca Verde (The Green Jacket)	Aug. 29	(M Messi
La Guerre Des Policiers (The	_	Meteo
Police War)	Dec. 5 Sept. 12	Micha Middl
La Memoire Courte (Short Memory)	June 13	Migor (M
La Miel (Honey)	Sept. 19	Mijn
La Nona (The Grandmother) La Nouba Des Femmes Du	May 23	Fri Min A
Mont Chenoua (Nouba) La Sabina (The Sabina)	Sept. 19 Dec. 26	Mlady (Tl
Lady Oscar	Dec. 19	Dic
Le Pull-Over Rouge (The Red Sweater)	Dec. 12	Mool-
La Rabia (Rage)	May 16	Moon: More
Personnage (The Triple		Morte
Death of the Third Personage)	Oct. 3	Moun
Lachenite Obouvki Na Nez- nainiya Voin (The Un-		Mour Fre
manning voil tille cli-		

known Soldier's Patent

Leather Shoes)

	iety 5 i ii		ICAICAS	, .	
t	******** ((***)				* * * * * TITLE
	TITLE REVIEW The Lady In Red	Aug 1	TITLE REVIEW Murder By Decree	Jan 24	Pyat' V
	The Lady Vanishes	May 16 Nov. 28	The Music Machine My Brilliant Career	June 20 May 23	Evening Quadrophe
	Lamore Lantern Festival Adventure	July 25	Mysteries	Feb. 7	Que Viva ! Quintet
	Las Verdes Praderas (The Green Pastures) (1997)	July 4	Na Boca do Mundo (In The Mouth of the World)	Feb. 7	Radio On
l	Last Embrace The Last of the Blue Devils	May 2 Nov. 14	Nacionalna Klasa Do 785 CM3 (National Class)	April 18	Rai Sanel maniac
	The Last Tasmanian	Oct. 31	Nahla	Sept. 5 Oct. 31	Raices D Blood)
l	The Last Word The Late Great Planet Earth	Nov 21 Feb 14	Ne Fillim Te Veres (At the		Raining Ir
l	Le Cavaleur (The Skirt Cha-	Jan 24	Beginning of Summer) Nechci Nic Slyset (Leave Me	Jan. 24	Rak Ri Sa Rallarbloo
l	Le Coup de Sirocco (The Sir-		Alone) Neskolko Interwju Po Lit-	Feb. 28	road W
	Le Divorcement	May 2 Aug. 22	sehnym Woprosam (Some		Ravagers
	Le Gendarme et les Extra- Terrestres (The Gend-		Interviews On Personal Questions)	Feb. 28	Real Life Red Blos
	arme and the Creatures		Nest of Vipers (Ritratto di Bor- ghesia in Nero)	Sept. 5	Mounta Repmana
	From Outer Space) Le Mors Aux Dents (The Bit	April 4	New Generation	Feb. 7	Retour a
	Between the Teeth) Le Mouton Noir (The Black	Nov. 21	Nicht Alles Was Fliegt, Ist Ein Vogel (Not Everything That		turn to Retrate d
l	Sheep)	Oct. 10	Flies Is A Bird)	April 25 Sept. 5	Teresa Revenge
I	Le Musee du Louvre (The Lou- vre Museum)	June 6	Nightwing	July 4	Rich Kids
	Le Nouveau Venu (The New-	Aug. 22	1941 Nissuim Nosach Tel Aviv	Dec. 19	The Riddi The River
	Le Rose di Danzica (The Roses	Oct. 3	(Marriage, Tel Aviv Style) Nje Udhetimi I Veshtire (A	Dec. 26	Rock 'n' F Rock 'n' F
	of Danzig)	Dec. 12	Difficult Transport)	June 13	Rocky II
	Legend of the Mountains Les Belles Manieres (Fine	April 25	No Maps On My Taps	March 21 Feb. 28	Roller Bo The Rose
	Manners)	May 16 May 2	The North Avenue Irregulars. North Dallas Forty	Jan. 17 July 25	Rosszem Guys)
	Les Chiens (The Dogs) Les Egouts du Paradis (The		Nosferatu: Phantom Der	•	Roveh H
	Sewers of Paradise) Les Enfants de L'Oubli (The	April 25	Nacht (Nosferatu: The Vampire)	Jan. 24	Gun) . Roy Likit
	Children of Oblivion) Les Fabuleuses Aventures du	Feb. 21	Nous Maigrirons Ensemble (We'll Grown Thin To-		Royalut (Rue du pi
	Legendaire Baron du		gether)	Sept. 5 July 25	the Cra
	Munchausen (The Fabu- lous Adventures of the Le-		Now Or Never	Aug. 15	Running
	gendary Baron Munchau- sen)	May 23	Nues Vom Raeuber Hotzen- plotz (The Latest on Rob-		Runoilija Muse)
	Les Heroines du Mal (The Her-		ber Hotzenplotz)	May 23 Aug. 8	Rust Nev
	oines of Evil)	May 23	O Asymvivastos (An Uncom-		Saiehaieh
	Aux Oreilles (Heroes Are Not Wet Behind the Ears) .	Jan. 10	promising Man) O Caso Claudia (The Claudia	Oct. 31	Shadov Saint Jac
	Les Petites Fugues (Little Es-	May 23	Case)	Oct. 17	Salak Jitt Salingit
	Les Servantes du Bon Dieu		Colonel and the Werewolf) Objasnenie w Lubwi (Confes-	May 30	Love)
	(The Servants of the Good Lord)	May 16	sion of Love)	Feb 7	Samba D (Samb
	Les Soeurs Bronte (The Bronte Sisters)	May 16	The Odd Angry Shot	April 25	Samuel
	Letze Liebe (Last Love)	Aug 22	Lady Ogin) (Golden	April 18	Red Oi Saraba E
	Liene Stvari (Personal Af- fairs)	Sept. 5	Partners)	Dec. 26	Long.
	Liebe Und Abenteuer (Love and Adventure)	Jan 17	Ogro	Sept. 19 March 21	Scavenge Schlager
	Life of Brian	Aug. 22	Olsen Banden overgiver sig aldrig (The Olsen Gang		Schluchte Schweste
	Linus Eller Tegethusets Hem- lighet (Linus and the		Never Surrenders)	Dec. 26	ance I
	Mysterious Red Brick House)	Sept. 19	Ondanondu Kaladalli (Once Upon A Time)	Jan. 31	Or Th
	Los Sobrevivientes (Survi-	May 30	1 Plus 1 Equals 3 Only Once In A Lifetime	Nov. 7 Sept. 26	Scum The Sear
	Lost And Found	June 27	The Onion Field Operation	May 23	The Secre
	Love And Bullets Love At First Bite	March 28 April 11	Cobra)	Oct. 24	The Sedu
	The Lovers Wind	April 11 Sept. 19	Oscar, Kina y el Laser (Oscar, Kina and the Laser)	March 14	Sentado: Manar
	Lulekoget Mbi Mure (Red	Jan. 24	Osenny Maraphon (Atumn Marathon)	Sept. 12	gando of To
	Poppies on the Wall) Luna	Sept. 5	Osvanje Slobode (Winning of		Feet H
	Mad Max The Magician of Lublin	May 16 May 23	Freedom) The Outsider	Sept. 5 Dec. 5	Serenata (Moon
	Magyar Rapszoida and Al- legro Barbaro (Hungarian		Over The Edge	May 23	Serie Noi The Serv
	Rhapsody and Allegro Bar-	Eak on	try)	Oct. 10 May 23	7 Dias D
	baro)	Feb. 28 June 20	Panny z Wilka (The Young		Shades of
	Mais Ou Et Donc Ornicar Mama Cumple 100 Anos	March 14	Ladies of Wilko) Parasuram (Man With The	July 25	Shaolin A Shaolin B
	(Mom's 100 Years Old) The Man You Love To Hate	Oct. 3 Aug. 15	Axe) Parts The Clonus Horror	Jan. 31 Nov. 14	The Shap Shtigje
	Manesgazda (The Stud Farm) Manhattan	Feb. 28 April 25	The Passage Pavilion VI	Feb. 28 Oct. 31	War) Sib Tan
	Manoeuvre	Dec. 5	Penitentiary	Dec. 26	(Sgt. I
	Marian	March 14 Jan. 10	Periplanissis (Wandering) Petualang Cinta (The Play-	Oct. 31	Siberiade The Silen
	Meatballs Meetings With Remarkable	June 27	Phantasm	April 25 March 7	Sitting D Skal vi I
	Men	March 14	Players	June 13	Start (
	Melancholy Baby Memorias de Leticia Valle	Oct. 31	Plern (Dr. Plern)	May 30 March 14	Skatetow The Sky
	(Memoirs of Leticia Valle) Messidor	Sept. 26 Feb. 28	Plutonium	Aug. 15	Slaegten Snap-Sho
	Meteor	Oct. 17 June 13	Izcheznalite (On the Tracks of the Missing)	July 25	Snimki Z
	Middle Age Spread	July 18	Poitin	March 21	Soldados
	Migove U Kibritena Boutiyka (Moments In A Matchbox)	July 25	Poto and Cabengo	July 25 Dec. 12	Soldier of Soldiers
	Mijn Vriend (The Judge's Friend)	^April 18	Povratak (The Return) Prijeki Sud (Court Martial)	Aug. 15 Sept. 5	Somethir Somethir
	Min Aelskade (My Beloved) . Mlady Muz A Bila Velryba	April 25	Primo Amore (First Love) The Prisoner of Zenda	Jan. 10 May 23	Song of th
	(The Young Man and Moby		Prisoneros Desaparecidos	•	Sons For Space Co
	Moments	Sept. 5 May 16	(Missing Prisoners) Prisonniers de Mao (Pri-	Sept. 26	Spirit of t Spodele
	Mool-Dori Village	July 25 June 27	soners of Mao)	March 14 Dec. 5	Share
	More American Graffiti	July 25	Promises In The Dark	Oct. 31	Sredi Luc Stalker .
	Morte Di Un Operatore (Death of a Cameraman)	July 25	Prophecy The Proud Twins	June 13 Aug. 22	Star Trel Starcras
	Mountain Family Robinson Mourir a Tue-Tete (A Scream	Oct. 24	Prova D'Orchestra (Orchestra Rehearsal)	March 7	Staromo
	From Silence) 'Primal Fear) U.S	June 6	The Psychic (Sette Note in Nero)	May 16	Old Co Stilleben
		o direct	110107	,11d y 10	

Jan 24	Pyat' Vecherov (Five	Feb. 28
June 20 May 23	Evenings)	May 2
Feb.7	Que Viva Mexico	Sept. 5 Feb. 7
Feb. 7	Quintet	Sept. 12
April 18	Rai Saneh Ha (The Megalo- maniae)	July 11
Sept. 5	Raices De Sangre (Roots of	
Oct. 31	Blood)	June 20 July 18
Jan. 24	Rak Ri Sayar (Jealousy)	June 20
Feb. 28	Rallarblod (Blood of the Rail- road Workers)	Aug. 22
	Ratataplan	Sept. 5
	Ravagers Real Life	May 30 March 7
Feb. 28	Red Blossoms in the Tian	
Sept. 5	Mountains	Jan. 10 May 9
Feb. 7	Retour a la Bien-Aimee (Re-	3120
	turn to the Beloved) Retrato de Teresa (Portrait of	May 30
April 25	Teresa)	Nov. 7 Feb. 7
Sept. 5 July 4	Revenge	Aug. 15
Dec. 19	The Riddle of the Sands	May 2 Sept. 19
Dec. 26	Rock 'n' Roll	Jan. 10
June 13	Rock 'n' Roll High School Rocky II	April 25 June 13
March 21	Roller Boogie	Dec. 12
Feb. 28 Jan. 17	The Rose	Oct. 10
July 25	Guys)	Feb. 28
	Roveh Huliot (The Wooden Gun)	March 21
Jan. 24	Roy Likit (Foretold By Fate)	Sept. 26
	Royalut (The Grand Piano) Rue du pied-de-Grue (Street of	July 25
Sept. 5	the Crane's Foot)	Dec. 19
July 25 Aug. 15	The Runner Stumbles	April 11 June 6
g. ro	Runoilija Ja Muusa (Poet and	
May 23	Rust Never Sleeps	Sept. 5 July 25
Aug. 8	Sai Thip Saiehaieh Botan De Bad (Tall	July 18
Oct. 31	Shadows of the Wind)	May 16
Oct. 17	Saint Jack	May 2 June 13
OC1. 11	Salingit Mesra (Sky-High	ounc 15
May 30	Love) Do Munco	April 25
Feb 7	(Samba of the Creation of	
April 25	the World)	* Feb. 21
April 18	Red One	May 16
Dec. 26	Saraba Eiga No Tomo Yo (So Long, Movie Friend)	Nov. 7
Sept. 19 March 21	Scavenger Hunt	Dec. 26 July 11
	Schluchtenflitzer (Whizzer)	May 23
Dec. 26	Schwestern, Oder Die Bal- ance Des Gluecks (Sisters,	
Jan. 31	Or The Balance of Happiness)	Oct. 10
Nov. 7	Scum	Aug. 15
Sept. 26 May 23	The Search For Solutions The Secret	Dec. 19 Nov. 7
Oct. 24	The Secret Policeman's Ball . The Seduction of Joe Tynan .	Dec. 5 Aug. 15
	Sentados Al Borde De La	. sug. 10
March 14	Manana Con Los Pies Col- gando (Sitting On The Edge	
Sept. 12	of Tomorrow With the	Date of
Sept. 5	Feet Hanging)	Feb. 7
Dec. 5 May 23	(Moonlight Serenade)	Sept. 12
•	Serie Noire	May 2 Aug. 1
Oct. 10 May 23	7 Dias De Enero (7 Days In January)	May 2
	Shades of Silk	Dec. 12
July 25	Shaolin Abbot	Nov. 21 July 25
Jan. 31 Nov. 14	The Shape of Things To Come	Dec. 19
Nov. 14 Feb. 28	Shtigje Te Luftes (Paths of War)	June 13
Oct. 31 Dec. 26	Sib Tamruat Toh Buntung (Sgt. Buntung)	June 20
Oct. 31	Siberiade	June 6
April 25	The Silent Partner Sitting Ducks	April 4 Nov. 21
March 7	Skal vi Danse foerst (Do We	
June 13 May 30	Start Off With A Dance) Skatetown, U.S.A	Dec. 26 Oct. 24
March 14	The Sky Is Clearing	,Sept. 5
Aug. 15	Slaegten (The Heritage) Snap-Shot	Jan. 10 Jan. 17
July 25	Snimki Za Spomen (Snapshots As Souvenirs)	July 25
March 21	Soldados (Soldiers)	July 25 Jan. 17
July 25 Dec. 12	Soldier of Orange	Jan. 17 Feb. 28
Aug. 15	Something Short of Paradise	Sept. 26
Sept. 5 Jan. 10	Something's Rotten	May 16 March 28
May 23	Sons For The Return Home	Oct. 31
Sept. 26	Space Coast	May 23 May 23
March 14	Spodelena Lyubov(With	
Dec. 5	Shared Love)	July 18 Sept. 12
Oct. 31 June 13	Stalker	Sept. 19
Aug. 22	Star Trek Starcrash	Dec. 12 March 28
March 7	Staromodnaia Komedia (The Old Comedy)	
May 16	Stilleben (Still Life)	Aug. 22 Oct. 24
March 28	(Continued on page	42)

Animal Kingdom **Echoes In Titles**

A run-through of feature production starts in 1979 shows the animal kingdom very much in evidence, though the titles don't represent the wholesale assault on humanity that followed in the wake of such creature features as

REVIEW DATE

Catalog now includes "The Elephant Man" (and "Tusk"), "The Raging Bull," "The Ivory Ape," "The Sea Wolves," "Hog Wild." "Bear Island," "Very Like A Whale," "Oh Heavenly Dog" and, insidious animal life: "Virus.

Appropriately enough, along with "A Nightingale Sang in Berkeley Square," "Game for Vultures" and "Old Fish Hawk," the batch includes "The Last Flight of Noah's Ark," "The Hunter" and "The Exterminator.

Apart from the fauna, there's a sprinkling of flora too, with Tulips," "Honeysuckle Rose," 'The Apple" and "Herbie Goes Bananas" to follow last year's "The

Edibles are otherwise confined to 'Charlie Muffin," "Porridge" and 'Ladyfingers.'

Writers Guild's Jan. 24 **Charter Change Meeting**

Hollywood.

A special membership meeting of Writers Guild of America West will be held on Jan. 24 at the WG theatre, to discuss constitutional changes and other items.

Board of the Guild will submit an amendment granting members lifetime current status after achieving an aggregate of 18 years of current status.

Italy's Mission

(Continued from page 38)

national gross. It upsets a market balance that should be preserved.

It is America's interest, delegates at the meeting observed, that Italian cinema not only survive the Aug. 15 current crisis but recapture its former positions. Varous ways and means to help will be detailed by the trade associations at meetings this month of a joint working commit-

The situation of Italian cinema is serious. Many other sectors of Italian life are also crisis-ridden. Italy has for years been on the brink of collapse but for as many years. the Italian "miracle" has managed to hold the line a yard or so from the fatal edge.

It is not a question of rerouting shiploads of grain and sending them to Italy as De Gasperi convinced Fiorello La Guardia to do in 1946. Involvement today is to strengthen April 4 the lines of film cooperation be-Nov. 21 tween two friendly and allied nations.

It can be done with concrete and Sept.5 realistic planning — with con-Jan. 10 sideration for mutual interests reconciling rather than opposing. July 25 | We can achieve this for all the values of cinema — economic, but Jan. 17 also social and cultural — deserving of the best possible pro-May 16 tection.

Above all, Italo-American film cooperation must succeed out of respect for the millions and millions of spectators who continue to pay their July 18 admission tickets in cinemas de-Sept. 12 spite the quantity of free film fea-Sept. 19 tures on television — filmgoers who Dec. 12 do not abandon the communal pleasure of mass entertainment, in con-Aug. 22 trast to the passive and alienating solitude of watching television at

COLUMBIA PICTURES WISHES TO THANK

DUSTIN HOFFMAN

TO THE SUCCESS OF

"KRAMER VS. KRAMER,"

AND TO CONGRATULATE HIM

FOR HIS RECOGNITION BY

THE NEW YORK FILM CRITICS,

THE LOS ANGELES FILM CRITICS

AND THE NATIONAL SOCIETY

OF FILM CRITICS,AS THE

BEST ACTOR OF THE YEAR

FOR "KRAMER VS. KRAMER,"



WRH

Warod Nocnej Ciszy (Quiet Is

Yotz'im Kavua (Going

Zemaljski Dani Teku (The

Days Are Passing) Zivi Bili Pa Vidjeli (That's The

Zonja Nga Qyteti (The Lady

From the Town)

The Night)

The Young Cycle Girls

Zmory (Nightmares)

Your Smiling Face

Yesterday's Hero . .

REVIEW DATE

Sept. 19

Sept. 19

Sept. 5

Aug. 15

May 30

Jan. 24

42

VARIETY Anniversary

Right Of Publicity

(Continued from page 9)

ies for a long time. It was first discussed under that name in a 1953 was descendable inchoate (i.e. case.* That same year, in a case without exploitation by the inbrought by Charlie Chaplin, the Court stated that the "right of time) and if descendable, for how publicity' recognizes the pecuniary and pictures of public figures particularly athletes and entertainers. and the right of such people to the ... financial benefit.''*1

In her dissent in the Lugosi case, Chief Justice Bird described the right as protecting "the intangible proprietary interest in the commercial value in one's identity," and later defined it as "the proprietary interest in the value of one's name and likeness in commercial tion in the negative, - i.e. whether enterprises.''*** Notwithstanding a seeming consensus as to the definition of the right, the parameters and scope of the right (and even its correct name) were and remain opinion — 17 typed pages, most of unclear: whether the right exists in a given jurisdiction and under what name or rationale, whether such a right is descendable to heirs and beneficiaries, if so whether exploitation by the person in question during his or her lifetime is essential to descendability and whether the right creates any tension with the First Amendment.

Dracula of 1931

In Lugosi, the late actor's widow and surviving son sued to recover profits from licenses which exploited Lugosi's likeness portraying the character of Dracula in the 1931 Universal Pictures film. Universal had the right to exploit Lugosi's likeness in connection with that film, but after Lugosi's death in 1956, began to enter into licensing agreements with various businesses for the use of the Lugosi Dracula likeness in connection with certain commercial merchandising products having nothing to do with the film exploitation.

Lugosi himself, however, had never attempted to exploit this likeness on his own. Nonetheless, his widow and surviving son contended that by these licenses. Universal had infringed upon the late actor's right of publicity, a right which they claim descended to them as Lugosi's heirs. Suit was commenced in August, 1963, seeking damages and injunctive relief.* Although the trial court had initially found for the plaintiffs, that decision was reversed by an intermediate court whose decision was affirmed by the California Supreme Court.

Rudolph Valentino

Guglielmi involved a claim by the heirs of Rudolph Valentino, who a' leged that the defendants' exhibition on television of a "fictionalized" version of Valentino's life Valentino's right of publicity which celebrity in question. had descended to them. They sought damages and injunctive dismissal was affirmed on appeal. Describing its then not yet filed opinion in *Lugosi*, the court held that:

The right of publicity protects against the unauthorized use of one's name likeness or personality, but that the night is not descendable and expires upon the death of the person so protected.

As we shall see, however, the Court may not have been entirely accurate in its description of its own

The questions these cases presented included most of the major issues concerning this right. Because of the factual circumdecide whether the right existed at the Chief Justice's views on the tion.

under a variety of names and theor- all, and if so, how it was different from the right of privacy, whether it dividual involved during his lifelong. Because of the nature of the value which attaches to the names allegedly infringing exploitation in Valentino, the court had to confront the First Amendment implications of the right in a case involving not commercial commodities e.g. t-shirts, pencil sharpeners, card games, as in Lugosi - but 'First Amendment commodities' television and film.

Interrelated

The majority opinion in Lugosi, by seeming to answer its first questhe right exists - obviated the need to answer any of the others. Indeed, that may explain the difference between the size of the majority's which came from the lower appellate court decision - and Chief Justice Bird's dissent, which, as noted above was 58 typed pages.* The Court noted that one aspect of the right of privacy - "appropriation, for the defendant's advantage, of the plaintiff's name and likeness" - gave an individual, if alive, the right to commence an action similar to the one herein.

As To Heirs

But, unless that individual when alive had personally exploited this right, the court saw no reason for the right to descend to a celebrity's heirs. Only if Lugosi had entered into any agreements exploiting this right during his lifetime, and the exploitation was so successful as to impress such business with secondary meaning, would the majority regard it as protectable under the law of unfair competition so that his heirs could bring a claim. In short, the court seemed to hold that while alive, privacy could cover one's inauthorized commercial exploitation, but once the person whose right it was died, that would be the end of it.

Because she answered the first question — the right's existence in the affirmative, Chief Justice Bird had to answer them all. She explained why and how the right of publicity was different from the right of privacy, thus disagreeing with the majority's conclusions about the proper vehicle for suit in situations such as those presented by Lugosi. She further held that there was no reason for a requirement that the right be exploited during a celebrity's life - it could descend to the heirs anyway. Finally she held that the right need not go on forever - it could, like copyright protection, extend for 50 without their prior consent violates years after the death of the

One Affected Other

As noted above, the dismissal of relief. The complaint was dis- the complaint in Valentino was upmissed by the trial court and that held entirely on the basis of Lugosi. In light of her dissent in Lugosi, however, the Chief Justice wrote a separate opinion explaining why she concurred in Valentino. In a nutshell, she said that the Valentino film was entitled to First Amendment protection which overrode the claimed right of publicity (which she reiterated should exist and descend), whereas Universal's commercial exploits were not so proteeted. These conclusions were joined in by not only her two concurring colleagues from Lugosi, but, to the extent that they were applicable to privacy-publicity claims by living plaintiffs, yet a fourth colleague (and hence a majority of stances in Lugosi, the court had to that court) stated his approval of

interplay of the First Amendment and the regrets involved.

Thus, when the smoke clears, it appears that California has reached the following conclusions concerning the right of publicity:

- (a) a living person can recover for unauthorized commercial exploitation of his name or likeness under the state's right of privacy;
- (b) heirs and descendants can only recover for infringement if the individual in question exploited this right to the extent that his name and likeness had acquired secondary meaning under the law of unfair competition; and
- (c) when the allegedly infringing use is in media i.e., film, print, etc. - the First Amendment may prevent recovery even by a living plaintiff.

California has chosen a rather conservative position in this area when compared with the law of other states. To the extent that the Court refused to acknowledge a right of publicity distinct from a right of privacy. it is substantially out of line with the decisions from other jurisdictions on the subject. Moreover, the majority's failure to recognize the differences between the right of privacy and the right of publicity is most unfortunate, continuing, as has been the case all to often, the confusion between these two rights and their very different theoretical bases. In other states, the right has been held to be descendable with little or no exploitation by the individual during his or her lifetime.

The opinions of the California Supreme Court, however, are accorded considerable weight in other states, and while other courts have been more liberal in fashioning this right in the past, California's conservatism here may prove compelling in the future. However, the reasoning of the *Lugosi* dissent is so convincing (and in our opinion correct) that it may yet carry the day. especially as the seriously split court indicates considerable confusion about the nature and direction the right should take.

When speaking of the right of publicity, therefore, the only sure conclusion that one can reach it at the end of the 1970's is that the debate over that right is sure to continue well over into the 1980's.

*Haelen Laboratories, Inc. v. Topps Chewing Gum, Inc., 202 F.2d 866, 868 (2d Cir.), cert denied, 346 U.S. 816 (1953).

**Chaplin v. National Broadcasting Co., 15 F.R.D., 134, 139-40 (S.D.N.Y.

***See Lugosi v. Universal Pictures, text opinion at 30-31 (Bird, C.J. dissenting) Cal. December 8, 1979).

*For reason which apparently had to do with State estate law, the first suit was voluntarily dismissed without prejudice, and a second suit, the one which eventually resulted in the Court's opinion, was commenced in 1966.

*In addition, there was an opinion by Justice Mosk, joining in the judgment and in the opinion of the majority, and adding a few "observations" of his own.

Producers Sales Organization will handle overseas distribution for "A Change Of Seasons" (formerly titled "Consenting Adults"), which begins filming next month on New Hampshire locations. Shirley Mac-Laine, Anthony Hopkins and Bo Derek topline in the Film Finance Group-Martin Ransohoff produc-

Film Reviews of 1979

TITLE

Yanks .

Steady)

Zulu Dawn

	Film	Kevie
	(Con	ntinued f
	TITLE REVIEW Stopar (The Hitchhiker)	Feb. 28
	Strannya Zhenshina (A	
	Strange Woman)	Sept. 12 Oct. 31
	Suite California, Stops and Passes	April 11
	Summer Camp	June 6 May 16
	Sunburn Sunnyside	Aug. 8 June 6
	Suru (The Flock)	April 25 Sept. 19
	The Sweet Creek County War Szabadits Meg a Gonosz-	Jan. 24
	tol(Deliver Us From Evil) Szpital Przemienia	Feb. 28
	(Hospital of the Transfig- uration)	Feb. 28
	Ta Kourelia Tragoudoun Akoma (The Thrushes Are	
	Still Singing)	Nov. 28 June 13
	Take Down	Jan. 24 April 18
	Tapage Nocturne (Nocturnal Uproar)	Oct. 31
	Taut Bamispar (Wrong Number)	Dec. 19
l	Taxidi Toy Melitos (Hon- eymoon)	Nov. 28
	The Tempest	Sept. 12 Sept. 26
Ì	Terror	Dec. 19 Nov. 7
	Test Pilot Pirx Thampu (The Circus Tent)	Aug. 15 Jan. 31
1	That Sinking Feeling That Summer	Sept. 19 July 4
	Theatre Girls	March 21 March 14
	Thirst	Dec. 26 June 6
	Tieng Goi, Phiatruoc (The Call of the Front)	Sept. 5
	Tilt	April 11
	Time After Time	May 23 Sept. 5
	Love of a Little Girl)	Aug. 15
İ	Title Shot	Sept. 26
	Tobi	Oct. 31 Jan. 17
	Todesmagazin order Wie werde ich ein Blumentopf	
	(Death Magazine Or How To Become A Flowerpot) .	Dec. 5
	Toplo (Warmth) The Tourist Trap	Feb. 18 March 21
	Traellenes oproer (Revolt of the Thralls)	Oct. 17
	Trampa (The Swap)	July 25 Feb. 28
	Travels With Anita	Feb. 14 Sept. 5
	Tres En Raya (Tick-Tac-Toe) Trilogie Des Wiedersehens	Sept. 12
	(Trilogy Of Wiedersehens) Trofej (Trophy)	May 23 Aug. 15
	Tsenu Smerti Sprosi u Miort- vvkh (The Dead Pay The	
	Price For Death) Twee Vrouwen (Twice A	Aug. 29
	Woman)	May 16
	Journey Into Spring) Un Dramma Borghese (Mimi)	Jan. 10 Sept. 12
	Un Si Joli Village (Such A Love- ly Village	March 28
	The Unidentified Flying Odd- ball	July 18
	Up From The Depths Usijanje (Burning)	June 27 Aug. 15
	Usporeno Kretanje (Slow Motion)	Sept. 5
	Van Nuys Blvd.	May 16 June 6
	The Villain Vlad Tepes (The True Life of	July 18
	Dracula)	May 30 Feb. 21
	Waga Koi Wa Moenu (My Love Has Been Burning)	Jan. 10
	Walk Proud	May 16 May 30
	The Wanderers The War At Home	July 11 Dec. 5
	The Warriors Was Heisst'n Hier Liebe (This	Feb. 14
	Is Love, Isn't It?)	May 23
	(I Am What My Films Are) Was Oshidajet Grashdanka	Jan. 24
	Nikanorova (Comrade Nikanorova Awaits You)	Feb. 28
	The Water Babies	April 25 Oct. 24
	When A Stranger Calls When You Comin' Back, Red	Sept. 5
	Ryder? Wild Horse Hank	Feb. 7 May 23
	Willi Und Die Kameraden (Willi and the Comrades) .	May 23
	Winds of Change (Formerly "Metamorphoses")	May 16
	Winter Kills	May 16 June 6
	With Babies and Banners: Story of the Women's	
	Emergency Brigade	April 11 Oct. 24
1	The World Is Full of Married	

Woyzeck

June 6

Debunking Some Durable Mythology

By ART MOGER

(Moger is a former motion picture press agent with Warner Bros. Pictures and other film companies.)

When I began to research material for my latest book, "The Complete Pun Book," for Citadel Press, I began with my favorite punny definition of "A myth is a female moth." Somehow, my editors, Allan J. Wilson and Bob Salomon, exec veep at Lyle Stuart, decided not to use it.

It did, however, lead my memory to ponder some popular show biz myths. When I served as a unit publicist for "Home Before Dark," the director Mervyn LeRoy confided that Lana Turner never sat on a Schwab's drugstore stool to be miraculously discovered by a talent scout. Instead an agent brought Turner into LeRoy's office for a screen test. Yet the myth has persisted and many a would-be screen actress has loitered in Schwab's hoping to be discovered even today.

Gable's Store Teeth

Another myth concerns Clark Gable's false teeth. I still don't believe it. Or the myth that Robert Morley is not an Englishman, but in reality a French count.

Thomas Alva Edison, inventor of so many electrical and motion picture gadgets we take for granted, is the subject of sundry myths. A common one was that he needed only three hours of sleep. Instead he had raised the catnap to an art. Though he often boasted he had never attended school, this also was untrue. He'd had at least three years of formal schooling as a child. not an unusually short amount in the rural Ohio and Michigan of his youth. He also attended chemistry classes at New York City's Cooper Union after realizing that his selftaught knowledge of that science was inadequate.

As a newspaperman I had the honor of working with and for Walter Howey, a trusted Hearst employee who was the prototype of Walter Burns, the conniving managing editor of Hecht/Mac-Arthur's "The Front Page." Howey had but one eye. His blind eye was an opauge, milky white and he told everyone it was the result of a fight with rival union newsdealers in Chicago. He got it, he said, defending Mr. Hearst's honor. He was feared and no one ever tangled with

Many years later I met H. Allen Smith, author and humorist, and we began to talk about Howey. He asked if I knew how Howey lost his eve and I told him about the allegiance to Hearst and the fight with rival newsdealers, etc.

"That's a myth," Smith said. "He got drunk one day at his desk and fell forward onto a copy spindle."

PARAMOUNT PICTURES CORPORATION / PARAMOUNT TELEVISION PRODUCTION / PARAMOUNT

PART OF THE LEISURE TIME GROUP OF GULF + WESTERN INDUSTRIES

TELEVISION DISTRIBUTION PARAMOUNT STUDIO FACILITIES PARAMOUNT MERCHANDISING AND LICENSING / FUTURE GENERAL

Pictures wishes

Variety a happy anniversary...

and many more to come!

PARAMOUNT SOUND SYSTEMS / PARAMOUNT COMMUNICATIONS / PARAMOUNT HOME VIDEO

Director-Producer-Distributor

¥	(Ur U.SC.		
k	************	(Continued fror	n pa
,	Title Director-Producer-Distributor	Total Rentals	Tit
	Pink Panther Strikes Again (B. Edwards; UA: 1976) The Valley of the Dolls (M. Robson; D. Weisbart; 20th;	20,003,000	Ser
	1967)	20,000,000	Coi
	The Odd Couple (G. Saks; H. Koch; Par; 1968)	20,000,000	Toı
	The End (B. Reynolds: L. Gordon: UA: 1978)	20,000,000	Wh
	Pinocchio (animated: W. Disney: RKO-BV: 1940)	19,825,000	Pai
	Meatballs (I. Reitman: D. Goldberg: Par: 1979)	19,674,000 19,620,000	Sla
	The Cheap Detective (R. Moore: R. Stark: Col: 1978)	19,500,000	67164
	West Side Story (R. Wise, J. Robbins: Mirisch/7 Arts:		Trı
	UA: 1961)	19,450,000	Bla
	You Only Live Twice (L. Gilbert: Eon: UA: 1967)	19,400,000	The
	Murder On Orient Express (S. Lumet; J. Brabourne R. Goodwin: Par; 1974)	19,124,000	The
	To Sir With Love (J. Clavell: Columbia: 1967)	19,100.000	Gia
	Easy Rider (D. Hopper: Pando Raybert: Col: 1969)	19,100,000	The
	Swiss Family Robinson (K. Annakin; W. Disney; BV;	10 000 000	0-
	1969)	19,000,000 19,000,000	Ca: Fu
	Funny Lady (H. Ross: R. Stark; Columbia: 1975)	19,000,000	" "
	Bambi (animated; W. Disney; RKO BV; 1942)	18,735,000	He
	The Other Side of the Mountain (L. Peerce: E. Feldman;		
	Univ: 1975)	18,675,000	Th
_	High Anxiety (M. Brooks; 20th; 1977)	18,635,000 18,500,000	Ch
	The Other Side Of Midnight (C. Jarrott; F. Yablans; 20th;	10.000.000	
	1977)	18,375,000	Ex
	The Getaway (S. Peckinpah: D. Foster M. Brower:	10 100 000	,,,
	NGP-WB; 1972)	18,100,000 18,100,000	Ne Th
	Annie Hall (W. Allen: C. Joffe: UA: 1977)	18,093,000	Fr
	The In-Laws (A. Hiller: A. Hiller W. Sackheim: War-		Th
	ners; 1979)	18,000,000	-
	Dirty Harry (D. Siegel; Warners: 1971)	17,900,000	The Be
	The Longest Day (K. Annakin A. Marton B. Wicki; D. Zanuck; 20th; 1962)	17,600,000	Co
	Gauntlet (C. Eastwood; R. Daley; Warners; 1977)	17,600,000	Ad
	The Robe (H. Koster: F. Ross: 20th; 1953)	17,500,000	
	South Pacific (J. Logan; Magna B. Adler; 20th; 1958)	17,500,000	Jes
	Herbie Rides Again (R. Stevenson: W. Walsh: BV: 1974)	17,500,000	La
	Romeo and Juliet (F. Zeffirelli; H. Allen D. Brabourne; Par; 1968)	17,473,000	Lid
	Bridge on River Kwai (D. Lean; S. Spiegel; Col; 1957)	17,195.000	On
	Tom Jones (T. Richardson: UA: 1963)	16,950,000	Th
	Manhattan (W. Allen: J. Rollins C. Joffe: UA: 1979)	16.908.439	
	Fantasia (animated; W. Disney; RKO-BV: 1940)	16,900,000 16,885,000	On Ma
	Peter Pan (animated: W. Disney: RKO-BV: 1953)	16,875,000	MIS
	Turning Point (H. Ross: H. Ross A. Laurents: 20th: 1977)	16,845,000	Th
	Oliver (C. Reed; J. Woolf; Col; 1969)	16,800,000	
	Lawrence of Arabia (D. Lean; S. Spiegel Col Lean; Col;	10 700 000	Ju
	Marathon Man (J. Schlesinger: R. Evans S. Becker-	16.700.000	- An So
	man; Par; 1976)	16.575,000	,
	House Calls (H. Zieff: A. Winitsky A. Seller: Univ: 1978)	16.571.000	Th
	Paper Moon (P. Bogdanovich: Par: 1973)	16,559,000	١.,
	Looking For Mr. Goodbar (R. Brooks; F. Fields; Par;	16,542,000	A! Lu
	Apple Dumpling Gang (N. Tokar; B. Anderson; BV;	10.092.000	Va
	1975)	16,500,000	
	Airport 77 (J. Jameson; W. Frye; Univ: 1977)	16,200,000	Qu
	Pete's Dragon (D. Chaffey: R. Miller J. Courtland: BV: 1977)	16,100,000	Se
	Last Tango In Paris (B. Bertolucci: A. Grimaldi; UA:		Th
	1973)	16,095,000	Cir
	Thoroughly Modern Millie (G.R. Hill: R. Hunter: Univ:	10 000 000	Ch
	1967)	16,000,000 16,000,000	Ca Th
	Tommy (K. Russell; R. Stigwood; Col; 1975)	16,000,000	Th
	Live and Let Die (G. Hamilton: Eon: UA: 1973)	15,850,000	Th
	A Clockwork Orange (S. Kubrick; Warners; 1971)	15,800,000	Ca
	Hawaii (G.R. Hill: Mirisch: UA: 1966)	15,550,000	Fr
	This Is Cinerama (L. Thomas; M. Cooper; CRC; 1952)	15,500,000 15,400,000	X 11
	Starting Over (A. Pakula: A. Pakula J. Brooks: Par:	10,100,000	Ho
	1979)	15,201,000	
	Hello Dolly (G. Kelly; E. Lehman; 20th; 1970)	15,200,000	Th
	The Hindenburg (R. Wise; Univ; 1975)		Wi
	Goldberg: Par: 1977)		El
,	The Bible (J. Huston: La De Laurentiis: 20th, 1966)	15,000,000	My
	Planet of the Apes (F.J. Schaffner; A.P. Jacobs; 20th;	1 = 11111 11111	Be
	Rosemary's Baby (R. Polanski; W. Castle; Par; 1968)	15,000,000 15,000,000	An An
	Little Big Man (A. Penn; Millar Penn; CCF NGP WB;		Irr
	1970)		Ca
	Carrie (B. de Palma; P. Monash, UA 1976)	15,000,000	Ca
	The Rescuers (W. Reitherman J. Lounsberry A. Ste-		Bu
	vens; Reitherman; BV, 1977	15,000,000	Le Sg
	1974)	14.855,000	
	Ryan's Daughter (D. Lean A. Havelock Alian, MGM)		Th
	UA: 1970)	14,641,000	Th

Spartacus (S. Kubrick: Bryna E. Lewis, Univ: 1960)

Bob and Carol and Ted and Alice (P. Mazursky: L.

al Rentals	Title Director-Producer-Distributor	Total Rentals
20,003,000	Tucker; Col; 1969)	14,600,000
	Serpico (S. Lumet; M. Bregman; Par; 1974)	14,600,000
20,000,000	Coma (M. Crichton; M. Erlichman; MGM-UA; 1978)	14,600,000
20,000,000	Tora Tora Tora (R, Fleischer; E. Williams; 20th; 1970).	14,530,000
20,000,000	Who's Afraid of Virginia Woolf? (M. Nichols: E.	14,500,000
19,825,000	Lehman: Warners; 1966)	14,500,000
19.674,000 19.620,000	Slap Shot (G.R. Hill; R. Wunsch/S. Friedman; Univ;	14,500,000
19,500,000	1977)	14,306,000
19,000,000	True Grit (H. Hathaway; H. Wallis; Par; 1969)	14.250.000
19.450.000	Black Sunday (J. Frankenheimer; R. Evans; Par; 1977)	14,202,600
19,400,000	The Great Gatsby (J. Clayton; D. Merrick; Par; 1974)	14,200,000
	North Dallas Forty (T. Kotcheff; F. Yablans; Par; 1979)	14,062,000
19,124,000	The Greatest Show on Earth (C.B. DeMille; Par; 1952)	
19,100,000	Giant (G. Stevens; Stevens/Ginsberg; WB; 1956)	14,000,000
19,100,000	Those Magnificent Young Men (K. Annakin; S. Mar-	1 4 000 000
10 000 000	gulies; 20th; 1965)	14,000,000
19,000,000	Camelot (J. Logan; WB/7 Arts; 1967) Fun With Dick and Jane (T. Kotcheff; P. Bart, M. Palev-	14,000,000
19,000,000 19,000,000	sky; Col; 1977)	14,000,000
18,735,000	Herbie Goes To Monte Carlo (V. McEveety; R. Miller:	11,000,000
10,730,000	BV: 1977)	14,000,000
18,675,000	The Jerk (C. Reiner: D. Picker/W.E. McEuen: Univ:	
18.635.000	1979)	14,000,000
18,500,000	Challenge To Be Free (T. Garnett; A.R. Dubs; PIE;	
	1974)	13,914,000
18,375,000	Exorcist II: The Heretic (J. Boorman; J. Boorman/R.	
10 100 000	Lederer: Warners: 1977)	13,900,000
18,100,000	Network (S. Lumet: H. Gottfried; MGM-UA: 1976) The Sand Pebbles (R. Wise; 20th; 1967)	13,683,000 13,500,000
18,100,000 18,093,000	Freebie and the Bean (R. Rush; Warners; 1974)	13,500,000
10,000,000	The Outlaw Josey Wales (C. Eastwood; R. Daley; War-	10,000,000
18,000,000	ners; 1976)	13,500,000
17,900,000	The Lord of the Rings (R. Bakshi; S. Zaentz; UA: 1978)	13,487,243
	Beyond and Back (J. Conway; C. Sellier; Sunn; 1978)	13,400,000
17,600,000	Coming Home (H. Ashby; J. Hellman; UA; 1978)	13,389,000
17,600,000	Adventures of the Wilderness Family (S. Raffill; A.	
17,500,000	Dubs: PIE: 1975)	13,363,269
17,500,000	Jesus Christ Superstar (N. Jewison; Jewison/Stigwood:	10.201.000
17,500,000	Univ: 1973)	13,291,000
17.473.000	Belkin: PIE: 1977)	13,139,000
17,475,000	Omen II: Damien (D. Taylor; H. Bernhard; 20th; 1978)	13,113,000
16,950,000	The Last Picture Show (P. Bogdanovich; S. Friedman;	1011101000
16,908,439	Col: 1972)	13,110,000
16.900,000	One-On-One (L. Johnson: M. Hornstein: Warners: 1977)	13,100,000
16,885,000	Magic (R. Attenborough; J. Levine/R. Levine; 20th;	
16,875,000	1978)	13.081,000
16.845,000	The Guns of Navarone (J. Lee Thompson; C. Foreman;	10 (VV) (VV)
16,800,000	Col; 1961)	13,000,000
16,700,000	An Unmarried Woman (P. Mazursky; 20th; 1978)	12,937,000
10,700,000	Song of the South (animated/live; W. Disney; RKO-BV;	12,337,000
16.575,000	1946)	12,800,000
16.571.000	The Lady and the Tramp (animated; W. Disney; BV:	
16,559,000	1955)	12,750,000
	A Man For All Seasons (F. Zinnemann; Col; 1966)	12,750,000
16,542,000	Lucky Lady (S. Donen; M. Gruskoff; 20th; 1975)	12,697,000
	Vanishing Wilderness (H. Seilmann; A. Dubs/Selman;	1.3.000.000
16,500,000	PIE: 1973)	12,633,000
16,200,000	Seven Wonders of the World (L. Thomas; CRC; 1956)	12,500,000 12,500,000
16,100,000	That Darn Cat (R. Stevenson; W. Disney; BV; 1965)	12,500,000
10.11.0.000	The Champ (F. Zeffirelli; D. Lovell; MGM-UA; 1979)	12,500,000
16,095,000	Cinderella (W. Jackson; W. Disney; RKO-BV: 1949)	12,450,000
	Chinatown (R. Polanski; R. Evans; Par; 1974)	12,400,000
16,000,000	Carnal Knowledge (M. Nichols; Avco Embassy; 1971)	12,351,000
16,000,000	The Warriors (W. Hill; L. Gordon; Par; 1979)	12,315,000
16,000,000 15,850,000	The Wiz (S. Lumet; R. Cohen; Univ; 1978)	12,291,000 12,250,000
15,800,000	Catch-22 (M. Nichols: J. Calley: Par: 1970)	12,250,000
15.550.000	From Here To Eternity (F. Zinnemann; Col; 1953)	12,200,000
15,500,000	The One and Only (C. Reiner; S. Gordon/D. Picker; Par;	
15,400,000	1978)	12,189,000
	How The West Was Won (J. Ford/H. Hathaway/G. Mar-	
15,201,000	shall; Smith-Cinerama; CRC/MGM, UA; 1962)	12,150,000
15,200,000	That's Entertainment (J. Haley Jr.; MGM-UA: 1974) White Christman (M. Curtiz: Deland Borlin: Par. 1954)	12,020,000
15,105,000	White Christmas (M. Curtiz; Doland/Berlin; Par; 1954) Cinerama Holiday (L. DeRochemont; CRC: 1955)	12,000,000 12,000,000
15,052,000	El Cid (A. Mann: S. Bronston: AA: 1961)	12,000,000
15,000,000	My Fair Lady (G. Cukor; J. Warner; WB; 1964)	12,000,000
	Benji (J. Camp; Mulberry Square; 1974)	12,000,000
15,000,000	Annie Hall (W. Allen: C.H. Joffe: UA: 1977)	12,000,000
15,000,000	And Justice For All (N. Jewison; Col; 1979)	12,000,000
	Irma La Douce (B. Wilder: Wilder/Mirisch: UA: 1963)	11,910,000
15,000,000	Capricorn One (P. Hyams; P. Lazarus; Warners; 1978)	11,900,000
15,000,000	Cactus Flower (G. Saks; M. Frankovich; Col; 1969) Buck Rogers (D. Haller; R. Caffey; Univ; 1979)	11,850,000
15,000,000	Let's Do It Again (S. Poitier; M. Tucker; Warners; 1975)	11.830,000 11.800,000
147,1887,1887	Sgt. Pepper's Lonely Hearts Club Band (M. Schultz, R.	11,000,111
14.855,000	Stigwood: Univ: 1978)	11,667,000
	The Fury (B. DePalma; F. Yablans; 20th; 1978)	11,647,000
14.641,000	The Owl and the Pussyeat (H. Ross; R. Stark, Col. 1970)	11.645,000
14,600,000	Yours Mine and Ours (M. Shavelson; R. Blumofe; UA;	
	(Continued on page '6)	

Problems Facing Israeli Cinemas

Tel Aviv

Israeli cinemas can't be very proud of their achievements in 1979. Last year, they had a general strike to convince local authorities that a cinema ticket cannot finance city hall as well as theatres and distributors. Taxes, they insisted, are simply bringing the whole business into bankruptcy.

Total Rentals

As a result, a Government committee investigated. It came to the conclusion that taxes were exorbitant, that film-going is an important factor in cultural life, and that municipalities should be reimbursed by the government to take some of the pressure from the theatres.

In smaller situations, where theatreowners warned that unless taxes were reduced they would simply close, they got their wish. But in the three main areas - Tel Aviv, Haifa and Jerusalem — very little happened. Haifa and Jerusalem said they'll take on any agreement reached in Tel Aviv. Initially, Shlomo Lahat, mayor of Tel Aviv, told the theatreowners that as long as he did not receive money from the Ministry of Interior as repayment for losses from tax reduction, he would not accept any cuts. Later he reconsidered and provided some tax relief, but warned that the city would be tougher in enforcing local regulations pertaining to the operation of theatres.

Tense Relationship

It has brought about a tense relationship and the public is bearing the consequence. Out of a 60 pounds ticket (\$1.80), the theatreowner gets 34 pounds (\$1), which he shares with the distributor, leaving little for the renovation of theatres of the equipment. Muky Gredinger, of the Gredinger chain, says that to install new seating in the 600-seat Gat cinema (one of the better ones in Tel Aviv), he would have to invest some 3,000,000 pounds. Still, both he and David Shapira, Israeli distributor of "Apocalypse Now," intend to fol-

(Continued on page 48)

New Zealand

12,750,000 12,750,000 (Continued from page 24)-12,697,000

ged down with the government over possible tax concessions.

Latest rumors circulating here talk of a possible Warner's interest in the project, with a new script writer at work.

Future Features

Upcoming in 1980, are a clutch of new local features, including the first "family" feature. "Net Case." and Geoff Murphy's "Pork Pie. now shooting.

Also in the cards is "Beyond Reasonable Doubt," based on a N.Z. murder case that continues to haunt the local imagination. Producer is John Barnett. Shooting is set to begin early next year.

Others are Michael Firth's coproduction with American Robert Radnitz, "Teacher," based on the Syvia Ashton-Warner book, and expatriate Andrew Brown's "The Graham Murders," due to get under way in the summer of 1980.

Based on a book by local writer Howard Willis, "The Graham Murders" will be produced by Southern Pictures, headed by Mark Shivas, a leading English free-lancer.

As for festivals, Wellingtonians, certainly, can expect a repeat midyear fest, which in 1979 proved the most successful ever.

Audiences, at 24,000, were 20% higher than in 1978, with 47 films screened over 17 days.

BEST WISHES

*

Frang (Serlan

F U.S.-CANA

**	(UF U.SU		
*	**************************************		ı
,	Title Director-Producer-Distributor	Total Rentals 11,610,000	1
	The World's Greatest Athlete (R. Scheerer; B. Walsh; BV; 1973)	11,600,000	1
	Lenny (B. Fosse; Worth/Picker; UA; 1974) Taxi Driver (M. Scorsese; M&J Phillips; Col; 1976)	11,600,000 11,600,000	1
	Ode To Billy Joe (M. Baer; M. Baer/R. Camras; War-	•	,
	ners; 1976)	11,600,000	
	Gottlieb; Univ; 1978)	11,587,000 11,500,000	
	Peyton Place (M. Robson; J. Wald; 20th; 1957)	11,500,000 11,500,000	
	Freaky Friday (G. Nelson; R. Miller; BV; 1976)		
	1974)	11,430,000	
	Duel in the Sun (K. Vidor; D. Selznick; SRO; 1946) Best Years of Our Lives (W. Wyler; S. Goldwyn; RKO;	11,300,000	1
	1946)	11,300,000	
	The Parent Trap (D. Swift; W. Disney; BV; 1961) Bedknobs and Broomsticks (R. Stevenson; B. Walsh;	11,300,000	
	BV: 1972)	11,250,000 11,200,000	1
	The Absent-Minded Professor (R. Stevenson; W. Disney;	11,200,000	
	BV; 1961)	11,100,000	
	UA; 1978)	11,056,000	
	BV; 1954)	11,000,000	
	For Pete's Sake (P. Yates: M. Erlichman S. Shapiro;	11,000,000	
	Col; 1974)	11,000,000	
	1975)	11,000,000	
	In the Heat of the Night (N. Jewison; Mirisch; UA; 1967) The World's Greatest Lover (G. Wilder; 20th; 1977)	10,910,000	
	The Shaggy D.A. (R. Stevenson; R. Miller; BV; 1976)	10,550,000	
	Dracula (J. Badham; W. Mirisch; Univ; 1979)	10,526,000	
	Sayonara (J. Logan; W. Goetz; Warners; 1957 Born Losers (T.C. Frank; D. Henderson; AIP. 1967)	10,500,000	
	Goodbye Columbus (L. Peerce; S. Jaffe; Par: 1969)	10,500,000	
	No Deposit, No Return (N. Tokar; R. Miller; BV; 1976)	10,500,000	
	Prophecy (J. Frankenheimer; R.L. Rosen; Par; 1979)	10,499,000	
	Son Of Flubber (R. Stevenson; W. Disney; BV: 1963) Hot Lead, Cold Feet (R. Butler; R. Miller/C. Hibler; BV;	10,450,000	
	1978)	10,450,000 10,390,000	
	Casino Royale (J. Huston/K. Hughes/V. Guest/R. Par-	10,550,000	
	ish/J. McGrath; Feldman/Bresler; Col; 1967) Island at the Top of the World (R. Stevenson; W. Hibler;	10,200,000	
	BV: 1974)	10,200,000 10,166,000	
	Robin Hood (W. Reitherman; BV; 1973)	10,150,000	
	Rollercoaster (J. Goldstone; J. Lang; Univ; 1977)	10,100,000	
	Col: 1979)	10,100,000	
	Old Yeller (R. Stevenson: W. Disney: BV: 1957) Lt. Robin Crusoe, USN (B. Paul; W. Disney: BV: 1966) .	10,050,000 10,000,000	
	Midnight Express (A. Parker; Puttnam Marshall; Col;		
	In Search of the Castaways (R. Stevenson; W. Disney;	10,000,000	
	BV: 1962)	9,975,000 9,850,000	
	From Russia With Love (T. Young; Eon; UA; 1964) Mutiny on the Bounty (L. Milestone; A. Rosenberg;	9,820,000	
	MGM/UA; 1962)	9,800,000	
	Oh, God (C. Reiner; J. Weintraub; Warners; 1977)	9,800,000	- 1
	The Villain (H. Needham; M. Engelberg; Col; 1979) The Russians are Coming (N. Jewison; Mirisch; UA;	9,800,000	
	1966) Cat on a Hot Tin Roof (R. Brooks; Avon; MGM/UA:	9,755,000	
	1958)	9.750,000	
	The Green Berets (J. Wayne, R. Kellogg; Batjac; WB 7 Arts; 1968)	9,750,000	
	MacArthur (J. Sargent: F. McCarthy; Univ; 1977) Blackbeard's Ghost (R. Stevenson; W. Walsh: BV: 1968)	9,689,000 9,675,000	
	North Avenue Irregulars (B. Bilson; R. Miller, T. Leetch;		
	BV: 1979) Lady Sings The Blues (S.J. Furie; J. Weston, J. White:	9,675,000	
	Par; 1972)	9,666,000	
	Operation Petticoat (B. Edwards; Granart; Univ: 1959)	9,619,000 9,500,000	
	Grand Prix (J. Frankenheimer; D. Lewis; $\mathrm{MGM}_{\ell}\mathrm{UA}$;	43 *****	
	1967) Joe (J. Avildsen; D. Gil: Cannon: 1970)	9,500,000 9,500,000	
	Enter The Dragon (R. Clouse; F. Weintraub/P. Heller; Warners; 1973)	9,500,000	
	Escape To Witch Mountain (J. Hough; J. Courtland; BV; 1975)	9,500,000	
	Logan's Run (M. Anderson; S. David; MGM/UA; 1976)	9,500,000	
	F.I.S.T. (N. Jewison; UA; 1978)	9,500,000	
	Ice Castles (D. Wrye; J. Kemeny; Col; 1978) Life of Brian (T. Jones; J. Goldstone; Warners Orion;	9,500,000	
	1979)	9,500,000	- 1
	Which Way Is Up (M. Schultz; S. Krantz; Univ; 1977) Orca (M. Anderson; L. Vincenzoni; Par; 1977)	9,452,000 9,430,000	- 1

Orca (M. Anderson; L. Vincenzoni; Par; 1977)

DA MARKET) om page 44)***********************************	k ak ak ak ak ak ak
Title Director-Producer-Distributor	Total Rentals
Walking Tall (P. Karlson; M. Briskin; CRC/AIP; 1973).	9,400,000
Man With The Golden Gun (G. Hamilton; Eon; UA; 1974)	9,400,000
Convoy (S. Peckinpah; R. M. Sherman; UA; 1978) Auntie Mame (M. DaCosta; J. Warner; Warners; 1958)	9,400,000 9,300,000
Cat Ballou (E. Silverstein; H. Hecht; Col; 1965)	9,300,000
Willard (D. Mann: M. Briskin; CRC/AIP; 1971)	9,300,000
The Valachi Papers (T. Young; D. DeLaurentiis; Col;	0.000.000
1972)	9,300,000 9,283,850
Adventures of Sherlock Holmes' Smarter Brother (G.	0,200,000
Wilder; R. Roth; 20th; 1975)	9,280,000
Barry Lyndon (S. Kubrick; Warners; 1975)	9,200,000 9,150,000
Two Minute Warning (L. Peerce; E. Feldman; Univ;	5,150,000
1976)	9,110,000
On Her Majesty's Secret Service (P. Hunt: Eon; UA;	0.100.000
1969)	9,100,000 9,100,000
Thunderbolt and Lightfoot (M. Cimino; R. Daley; UA;	0,100,000
1974)	9,100,000
Alice In Wonderland (B. Townsend; W. Osco; GNE;	9,100,000
1976)	
Bregman; Univ; 1979)	9,055,000
The Lion In Winter (A. Harvey; M. Poll; Avemb; 1968) .	9,053,000
Rollerball (N. Jewison; UA; 1975)	9,027,000 9,025,000
Barefoot in the Park (G. Saks; H. Wallis; Par; 1967)	9,000,000
Shane (G. Stevens; Par; 1953)	9,000,000
Car Wash (M. Schultz: Linson/Stromberg; Univ: 1976).	9,000,000
Bobby Deerfield (S. Pollock; Col; 1977)	9,000,000 9,000,000
The Day of the Jackal (F. Zinnemann; J. Woolf; Univ;	
1973)	8,925,000
Five Easy Pieces (B. Rafelson; Rafelson/Wechsler; Col;	
1970) Once Is Not Enough (G. Green; H. Koch; Par; 1975)	8,900,000 8,870,435
The Professionals (R. Brooks; Col; 1966)	
Death Wish (M. Winner; H. Landers/R. Roberts; Par;	
1974)	8,800,000
Death on the Nile (J. Guillermin; J. Brabourne/R. Goodwin; Par; 1978)	8,800,000
Nashville (R. Altman; Par; 1975)	
Sounder (M. Ritt; R. Radnitz; 20th; 1972)	
The Caine Mutiny (S. Kramer; Col; 1954)	8,700,000
1967)	
Beneath the Planet of the Apes (T. Post; A. Jacobs; 20th;	
1970)	
Mandingo (R. Fleischer; D. DeLaurentiis; Par; 1975) Eyes of Laura Mars (I. Kershner; J. Peters; Col; 1978) .	8,600,000 8,600,000
Apple Dumpling Gang Rides Again (V. McEveety: R.	
Miller T. Leetch; BV; 1979)	8,575,000
Breaking Away (P. Yates; 20th; 1979)	8,564,000
Unsinkable Molly Brown (C. Walters; L. Weingar ten/Edens; MGM/UA; 1964)	8,550,000
Harper Valley PTA (R. Bennett; G. Edwards; April	
Fools: 1978)	8,550,000
Hot Stuff (D. DeLuise; M. Engelberg; Col; 1979) This Is The Army (M. Curtiz; J. Warner; WB; 1943)	
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)	
That Touch of Mink (D. Mann; Shapiro/Melcher; Univ;	
1962)	
Alfie (L. Gilbert; Par; 1966)	8,500,000
1969)	
The Reivers (M. Rydell; I. Ravetch; NGP/WB; 1970)	8,500,000
Oliver's Story (J. Korty; D. Picker; Par; 1978)	8,458,000
1965)	
A Touch of Class (M. Frank; Frank/Rose; Avco Embas-	
sy: 1973)	
You Light Up My Life (J. Brooks; Col; 1977)	
BV: 1978)	8,400,000
The Andromeda Strain (R. Wise; Univ; 1971)	8,341,000
Exodus (O. Preminger; UA; 1960)	
Sleeping Beauty (animated; W. Disney; BV; 1959) Darby O'Gill and the Little People (R. Stevenson; W	. 8,300,000
Disney; BV; 1959)	8,300,000
The Greek Tycoon (J. L. Thompson; A. Klein/E. Lan-	-
dau; Univ; 1978)	8,244,000
Univ: 1979)	8,177,000
Everything You Always Wanted To Know About Sex (W	
Allen; Rollins/Joffe; UA; 1972)	
Battle Cry (R. Walsh; J. Warner; Warners; 1955) The Music Man (M. DaCosta; Warners; 1962)	
Life and Times of Judge Roy Bean (J. Huston; J. Fore	

Cinema, Theatre Biz In South Africa

By ARNOLD HANSON Capetown.

During the past year there has been a remarkable return to the cinema and theatre. Only on one or two nights a week when popular tv shows such as "Washington Behind Closed Doors" or "Testimony of Two Men" are shown are the houses poorly attended.

8,100,000

Since the Cape is the only province where there is an entertainment tax, admission prices are high. Even so, CIC-Warner, Kinekor and the theatres are doing good

The Nico Malan Opera House and Theatre, the Baxter Theatre and the 3 Arts Theatre are all open houses and multi-racial, but cinemas are still licensed for Whites and Non-Whites. Ster-Kinekor was given permission in November to admit Coloureds and Indians to the Goodwood Drive-In, but not Natives (Negroes).

The three cinemas in the newly completed Golden Acre shopping complex in the centre of Capetown have proved that cinemagoers will travel to see first run films that a central location still pays, as they are well supported.

The theatre is still holding its own with local and imported artists and attracting the crowds. The Cape Performing Arts Board (CAPAB) staged "Show Boat" and "Fiddler on the Roof," while Joan Brickhill and Louis Burke directed and produced "Annie." Pieter Torrien toured "Da," "Night and Day,"
"Nightfall," "The Unvarnished Truth," "The Siege of Nugget Street," and "Pyjama Tops."

Mathis, impresario Ronnie Quibell has been contacted by numerous American Black stars as the news has spread that race relations are improving in South Africa. During 1979 Quibell imported Isaac Hayes, George McCrae, The Temptations, Wilson Picket, Milly Jackson, Chris de Bergh, Spike Milligan and Max Bygraves and did good biz with all except Wilson Picket.

After the recent tour by Johnny

For the first time in South Africa, two professional companies have been organized and founded in Capetown. Sue Parker of the Contemporary Dance Company formed the first Modern Dance Group and the Cape Performing \(\cdot\) Arts Board organized the only permanent Opera Group for local productions and tours.

Ringo Starr In 'Caveman'

Hollywood.

Ringo Starr will star in "Caveman" for United Artists, with the prehistoric comedy to roll Feb. 11 in Mexico. Carl Gottlieb will direct from a screenplay he co-wrote with Rudy DeLuca for producers Larry Turman and David Foster. UA is hoping to release before the end of

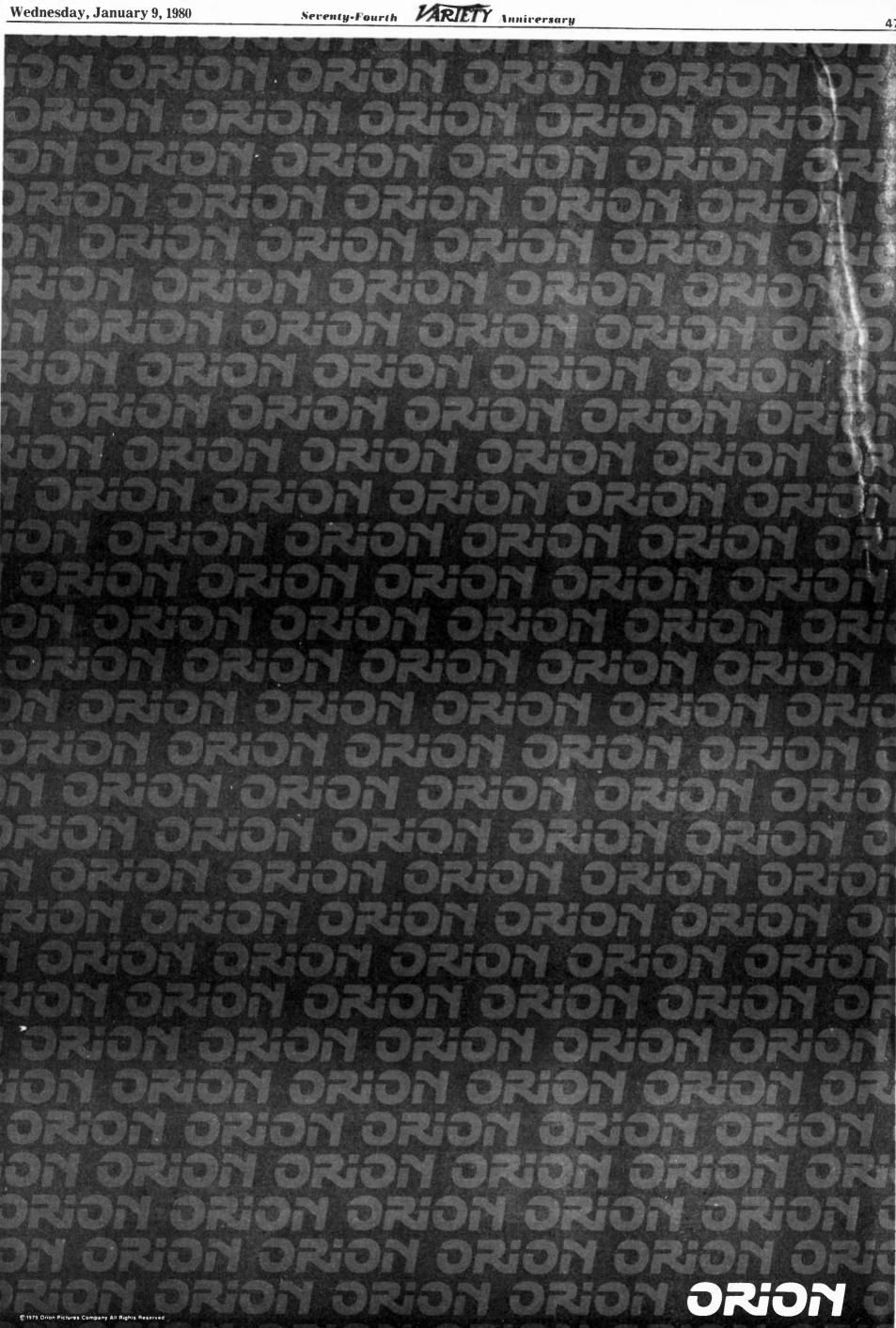
"Caveman" will lense in Durango, Puerto Vallarta and Churubuscu Studios in Mexico City, with production sked expected to carry through end of April. UA declined to give a budget estimate.

Pic won't mark Starr's first role outside of his film appearances with The Beatles (he was in "The Magic Christian," a 1970 British effort), but it should scotch rumors of a Beatles reunion, at least until next May, when shooting on "Cave Man" is expected to be complete.

Beatles made three major pix. A Hard Day's Night" and "Help' for director Richard Lester, and the "Let It Be" concert documentary for UA.

Life and Times of Judge Roy Bean (J. Huston: J. Fore-

(Continued on page 48)



6.250.000

FILM REI OF U.S.-CANADA MARKET)

**************************************	1
Title Director Fronteer Distributor	Total Rentals
Wonder of It All (A. Dubs; PIE; 1974)	8,082,000 8,055,000
The Four Musketeers (R. Lester; A. & I. Salkind; 20th: 1975)	8,030,000
Rooster Cogburn (S. Millar; H. Wallis; Univ; 1975)	8,022,000
Bells of St. Mary's (L. McCarey; RKO; 1945) La Dolce Vita (F. Fellini; RIAMA/Pathe; Astor/Lan-	8,000,000
dau/AIP; 1961)	8,000,000
The Boston Strangler (R. Fleischer; R. Fryer; 20th; 1968) Klute (A. Pakula; Warners; 1971)	8,000,000 8,000,000
Good Guys Wear Black (T. Post; A. Bodoh; ACR; 1978)	7,993,619
Across The Great Divide (S. Raffill; A. Dubs; PIE; 1977) Boys From Brazil (F. Schaffner; S. O'Toole/M.	7,983,000
Richards; 20th; 1978)	7,973,000 7.972,000
Some Like It Hot (B. Wilder; Mirisch/Ashton; UA; 1959)	7,965,000
The Alamo (J. Wayne; Batjac; UA; 1960)	7,910,000
The Front Page (B. Wilder: P. Monash; Univ.; 1974) The Betsy (D. Petrie; R. Weston; AA; 1978)	7,865,000 7,850,000
Wait Until Dark (T. Young: M. Ferrer: WB/7 Arts: 1967) Alice Doesn't Live Here Anymore (M. Scorsese: D. Suss-	7,800,000
kind; Warners; 1975)	7,800,000
The Gumball Rally (C. Ball; Warners: 1976)	7,800,000
ter/Shagan; 20th; 1975)	7,760,000
1965)	7,750,000
The Adventurers (L. Gilbert; Paramount; 1970)	7,750,000
Shaft (G. Parks; J. Freeman; MGM-UA; 1971) Von Ryan's Express (M. Robson; S. David; 20th; 1965) .	7,750,000 7,700,000
Sinbad and the Eye of the Tiger (S. Wanamaker;	
Schneer/Harryhausen; Col; 1977)	7,700,000 7,694,000
High Plains Drifter (C. Eastwood; R. Daley; Univ; 1973) The Jolson Story (A.E. Green; Skolsky/Griffith; Col;	
1946) The Glenn Miller Story (A. Mann; A. Rosenberg; Univ.;	7,600,000
1954)	7,600,000
Mother Jugs and Speed (P. Yates; T. Mankiewicz; 20th;	7,600,000
1976)	7,600,000
The Swarm (I. Allen; Warners: 1978)	7,597,000
Butterfield 8 (D. Mann; P. Berman; MGM/UA; 1960)	7,552,000
Family Plot (A. Hitchcock; Univ; 1976)	7,541,000 7,500,000
Pillow Talk (M. Gordon; R. Hunter/Arwin; Univ; 1959)	7,500,000
World of Suzie Wong (R. Quine; R. Stark; Par; 1960) Big Jake (G. Sherman; M. Wayne; CCF/NGP/WB;	7,500,000
1971)	7,500,000
The Cowboys (M. Rydell; Warners; 1972) Breakout (T. Gries; Chartoff/Winkler; Col; 1975) Company Winkler: Col; 1975)	7,500,000 7,500,000
The Last Remake of Beau Geste (M. Feldman; W. Gilmore; Univ.; 1977)	7,458,000
The New Centurions (R. Fleischer: Chartoff/Winkler; Co; 1972)	7,450,000
Uptown Saturday Night (S. Poitier; M. Tucker; NGP/WB; 1974)	7,400,000
Return From Witch Mountain (J. Hough; R. Miller/J. Courtland; BV; 1978)	7,375,000
Candy (Christian Marquand: R. Haggiag; CRC/Col; 1968)	7,370,000
The Silencers (P. Karlson; I. Allen; Col; 1966) The Bad News Bears Go To Japan (J. Berry; M. Ritchie;	7,350,000
Par: 1978) Other Side of the Mountain: II (L. Peerce; E. Feldman:	7,305,000
Univ: 1978)	7.304,000
20th: 1953)	7,300,000
Gigi (V. Minnelli; A. Freed: MGM-UA: 1958) Follow Me Boys (N. Tokar: W. Hibler; BV; 1966)	7,300,000 7,300,000
The Gnome-mobile (R. Stevenson; J. Algar; BV; 1967).	7,300,000
Thank God It's Friday (R. Klane; R. Cohen; Col; 1978) .	7,300,000
Trapeze (C. Reed; Hecht/Hill/Lancaster; UA: 1956) The Blue Max (J. Guillermin: Ferry-Williams; 20th;	7,275,000
Grizzly (W. B. Girdler; Sheldon/Flaxman; Film Ven-	•
tures: 1976)	
Charly (R. Nelson; CRC/Col; 1968)	
Candleshoe (N. Tokar: R. Miller: BV; 1978)	7.225,000
1962)	7,200,000
Our Man Flint (D. Mann; S. David; 20th; 1966)	
The Sunshine Boys (H. Ross; R. Stark; MGM/UA; 1975)	
Greased Lightning (M. Schultz; H. Weinstein; WB: 1977) Moment By Moment (J. Wagner; R. Stigwood; University)	7,200,000
1978)	7,161,000
The Eiger Sanction (C. Eastwood; R. Daley; Univ.; 1975) Where Eagles Dare (B.G. Hutton; Gershwin/Kastner	
MGM-UA; 1969)	7,150,000 7,100,000

For Whom The Bell Tolls (S. Wood: Par; 1943) Oklahoma (F. Zinnemann, Morniow/Magna; Magna;

ea ir	om page 46) ***********	
als	Title Director-Producer-Distributor	Total Rentals
000	1955)	7,100,000 7,100,000
000	Snowball Express (N. Tokar; R. Miller; BV; 1972)	7,100,000
000	Beyond the Door (O. Hellman; O.G. Assonitis; Film Ven-	
000	tures; 1975)	7,088,000
000	1968)	7,075,000
000	Hardcore (P. Schrader: B. Feitshans: Col: 1979)	7,025,000
000	Hatari (H. Hawks: Par: 1962)	7,000,000 7,000,000
000 619	The Sandpiper (V. Minnelli; M. Ransohoff; MGM, UA;	*,000,000
000	1965)	7,000,000
000	Beyond the Valley of the Dolls (R. Meyer; 20th; 1970) Class of '44 (P. Bogart; WB; 1973)	7,000,000 7,000,000
000	Westworld (M. Crichton; P. Lazarus; MGM/UA; 1973).	7,000,000
000	Love and Death (W. Allen; Kastner/Sherman; UA: 1975) Sailor Who Fell From Grace With Sea (L.J. Carlino; M.	7,000,000
000 000	Poll: Avemb: 1976)	7,000,000
000	The Missouri Breaks (A. Penn; E. Kastner, R. Sherman;	7,000,000
000	UA: 1976) Nicholas and Alexandra (F.J. Schaffner; S. Speigel; Col:	7,000,000
000	1971)	6,990,000
000	Survive (R. Cardona; R. Stigwood/A. Carr; Par; 1976) . Greatest Story Ever Told (G. Stevens; UA; 1965)	6,975,000 6,930,000
000	Mahogany (B. Gordy; R. Cohen/J. Ballard; Par: 1975)	6,917,776
	It's Alive (L. Cohen: Warners: 1977)	6,900,000
000	The Stewardesses (A. Silliphant; L. Sher; Sherpix; 1970) Guys and Dolls (J. Mankiewicz; S. Goldwyn; MGM/UA:	6,878,450
000	1955)	6,875,000
,000	Strongest Man in the World (V. McEveety; B. Anderson;	6.875,000
000	BV: 1975) Hair (M. Forman: L. Persky/M. Butler: UA: 1979)	6,800,000
000	A Patch of Blue (G. Green: Pandro Berman: MGM-UA:	
,000	1966)	6,792,000
,000	Col; 1972)	6,770,000
,000	Lovers and Other Strangers (C. Howard: D. Susskind:	6 750 000
,000	CRC-Col: 1970) Skyjacked (J. Guillerman; W. Seltzer; MGM-UA; 1972)	6,750,000 6,750,000
,000	Hang 'Em High (T. Post: L. Freeman: UA: 1968)	6,710,000
,000	A Shot in the Dark (B. Edwards; Mirisch; UA; 1964) Norma Rae (M. Ritt: T. Assayev/A. Rose; 20th: 1979)	6,660,000 6,652,000
,000,	The Apartment (B. Wilder; Mirisch; UA; 1960)	6,650,000
,000	Winning (J. Goldstone: J. Foreman; Univ: 1969)	6,600,000
000, 000,	A Piece of the Action (S. Poitier; M. Tucker: Warners; 1977)	6,600,000
,000,	The Concorde - Airport '79 (D.L. Rich: J. Lang: Univ:	
,000	1979)	6,544,000
,000	King of King (N. Ray; S. Bronston; MGM/UA; 1961) Never A Dull Moment (J. Paris; R. Miller; BV; 1968)	
,000	Going My Way (L. McCarey; Paramount; 1944)	6,500,000
,000	Snows of Kilimanjaro (Henry King; Zanuck; 20th; 1952) Country Girl (George Seaton: Perlberg-Seaton: Par:	6,500,000
,000	1954)	6,500,000
.000	Imitation of Life (Douglas Sirk; Hunter; U; 1959)	6,500,000 6,500,000
,000	Come September (Robert Mulligan: Arthur: U; 1961) Sword in the Stone (W. Reitherman; W. Disney: BV	
,000	1963)	6,500,000
.000	Torn Curtain (A. Hitchcock; Universal; 1966)	6,500,000 6,500,000
,000	A Man Called Horse (E. Silverstein: S. Howard: CCF)	
000,	NGP/WB: 1970)	6,500,000
	Frenzy (A. Hitchcock; Universal; 1972)	6,500,000
000,	The Man Who Would Be King (J. Huston; J. Foreman	•
.000	AA: 1975) Corvette Summer (M. Robbins; H. Barwood; MGM UA	6,500,000
	1978)	6,500,000
000,0	North By Northwest (A. Hitchcock; MGM/UA; 1959) . The Sterile Cuckoo (A.J. Pakula; Par; 1969)	6,450,000
000,	Alice in Wonderland (animated; W. Disney; RKO BV	6,400,000
000,0	1951)	6.375,000
000,0	Suddenly Last Summer (J. Mankiewicz; S. Spiegel; Col 1959)	
	Dr. No (T. Young: Eon; UA: 1962)	
5,000	Murderers Row (H. Levin; I. Allen; Columbia; 1966)	
2.000	Blow-Up (M. Antonioni; C. Ponti; MGM-UA; 1967) Final Chapter-Walking Tall (J. Starrett; C. Pratt; AIP	
000,0	1977)	6,350,000
000,0	Joe Kidd (J. Sturges; S. Beckerman; Univ.; 1972) Picnic (J. Logan; F. Kohlmar; Col; 1955)	
.,000	The Vikings (R. Fleischer; Bryna/Bresler; UA: 1958)	6,300,000
000,0	A Man and A Woman (C. Lelouch; AA; 1966)	
000,0	Super Fly (G. Parks Jr.; S. Shore; Warners; 1972) Seven Brides For Seven Brothers (S. Donen: J. Cum	-
000,0	mins: MGM/UA: 1954)	6,298,000
000,0	Atice's Restaurant (A. Penn; H. Elkins/J. Manduke UA: 1969)	
000,1	Superdad (V. McEveety; R. Anderson; BV; 1974)	6,275,000
5.000	Battlestar Galactica (R. Colla; J. Dykstra; Univ: 1978) Ivanhoe (R. Thorpe; Pandro Berman; MGM/UA: 1952)	6,264,000
nnn	War and Peace (K. Vidor: Ponti/DeLaurentiis: Par	

'Best' Pic Of 1979

Peter Yates' buoyant sleeper hit, "Breaking Away," was voted "best feature of 1979" in the 14th annual awards roster of the National Society of Film Critics, also winning ''best screenplay'' honors for scripter Steve Tesich.

Though runner-up as best feature, "Kramer vs. Kramer" also made a strong showing among the 31 voting critics, with Robert Benton sharing the "best director" laurels with "Manhattan's" Woody Al-

"Kramer" topliner Dustin Hoffman was overwhelmingly named as "best actor" (cited for "Agatha" too), and Meryl Streep tidily won the "supporting actress" nod for "Kramer," "Manhattan" and 'The Seduction of Joe Tynan.

Sally Field walked away with the 'best actress" award for her stellar turn as a textile mill labor agitator in "Norma Rae," and Frederic Forrest took "supporting actor" honors for roles in both 'Apocalypse Now' and "The Rose.

"Best cinematography" credit went to Caleb Deschanel for his work on both "The Black Stallion" and "Being There."

Elsewhere, "Breaking Away" was represented in the running by Yates' second-place showing in the directing category, and thirdranked Paul Dooley and Barbara Barrie in the supporting actor and actress niches. Jane Alexander ("Kramer") tied with Barrie in the latter spot, with "Kramer" photographer Nestor Almendros taking third place in the voting behind Vit-

(Continued on page 50)

Israeli Problem

(Continued from page 44) low Noah Films, owners of the

Shachaf Cinema, and install Dolby systems next year. It is significant that in these instances, theatre owners are also distributors and they will doubtless use money from both operations for the improvements.

More Screens

More screens are needed, mostly in Tel Aviv, for smaller audiences. At the present time, Tel Aviv is still plagued by more big cinemas than Paris. They are becoming increasingly difficult to fill, while the smaller houses are in bigger demand every day. Tel Aviv Museum, since it opened its cinema, has had one hit after another in spite of having less than 200 seats. The local cinematheque which has accepted an occasional film for a limited run. is being approached by a number of distributors.

Smaller Theatres

A number of big theatres have set plans to convert to smaller houses. Muki Gredinger intends to turn his 1,500-seat Chen Cinema into three separate theatres, seating 900, 450 and 150. Similar plans exist for others of big Tel Aviv cinemas without assistance from City Hall. Not only is there no help to make the plans materialize, but there is a serious problem relating to parking space. The municipality is demanding that bigger space be alloted for parking despite the lack of increase in the number of seats as a whole.

As for new screens, two are planned by Noah Films, the Golan-Globus subsidiary here, for the luxurious Dizengoff Center. As Noah already handles a number of theatres, the company's importance in the local market will be overwhelming. United King Films is also preparing to open two new theatres.

7,100,000

War and Peace (K. Vidor: Ponti/DeLaurentiis: Par:

(Continued on page 50)



"Tribute"

"The China Syndrome"

)F U.S.-CANADA MARKET) * *********

ontinued fro

**************************************	(Continued fi
Title Director-Producer-Distributor	Total Rentals
Up the Down Staircase (R. Mulligan; A. Pakula; WE Arts; 1967)	3/7 6,250,000
The Thomas Crown Affair (N. Jewison; UA; 1968)	6,250,000
Doctor Dolittle (R. Fleischer; A. Jacobs; 20th; 1967)	6,215,000
Eve Bye Birdie (G. Sidney; Kohlmar/Sidney; Col; 196	3) 6,200,000
Not As A Stranger (S. Kramer; UA; 1955)	6,180,000 6,150,000
Charade (S. Donen; Univ; 1963)	
Faces: 1974)	6,117,812
White Lightning (J. Sargent; A. Gardner/J. Levy; U 1973)	6,107,000
Sergeant York (H. Hawks; Lasky/Wallis; Warne	rs;
1941)	6,100,000
High and the Mighty (W. Wellman: Wayne/Fellov Warners; 1954)	VS;
A Star Is Born (G. Cukor: Transcona/Luft; Warne	rs;
1954)	4) 6,100,000
Rachel, Rachel (P. Newman; WB; 1968)	6,100,000
Diary of a Mad Housewife (F. Perry; Universal; 1970)	6,100.000
The Impossible Years (M. Gordon; L. Weingarte	en;
MGM/UA; 1968)	6,059,000 6,046,000
The Good, The Bad and The Ugly (S. Leone; A Gri	m-
aldi: UA: 1967)	6,030,000
Anne of the 1000 Days (C. Jarrott; H. Wallis; Univ. 197 I'll Cry Tomorrow (D. Mann; L. Weingarten; MG	70) 6,025,000
1955)	6,004,000
Life With Father (Michael Curtiz: Buchner: WB; 1947)	7) . 6,000,000
Hans Christian Andersen (Charles Vidor: Goldwy	
RKO — 1952)	
1955)	6,000,000
Sea Chase (John Farrow: WB — 1955)	6,000,000
Seven Year Itch (Billy Wilder: Feldman: 20th — 1955)	6,000.000
To Hell and Back (John Hibbs: Rosenberg: U - 1955)	6.000,000
Gypsy (M. LeRoy; Warners; 1962)	6,000,000 Par
— 1963)	6,000,000
Move Over, Darling (M. Gordon: Rosenberg-Melch	ner; 6,000,00 0
20th, 1963)	6,000,000
Sons of Katie Elder (H. Hathaway: H. Wallis; Par: 19	965) 6,000,000
Harper (J. Smight; Gershwin-Kastner; WB; 1966)	6,000,000
Ugly Dachshund (N. Tokar; Disney; BV; 1966)	6,000,000
The War Wagon (B. Kennedy: Batjac: Univ: 1967)	6,000,000
El Dorado (H. Hawks; Par; 1967)	6,000,000
In Cold Blood (R. Brooks; Col; 1968)	6,000,000
Three In The Attic (R. Wilson; AIP; 1969)	0,000,000 dela
son - B. Melendez; CCF/NGP/WB; 1970)	6,000,000
Getting Straight (R. Rush; Col; 1970)	6,000,000
Chisum (A.V. McLaglen; A.J. Fenady; WB; 1970)	6,000,000
The Computer Wore Tennis Shoes (R. Butler;	В.
Anderson; BV; 1970)	6,000,000
The Odessa File (R. Neame; J. Woolf; Col; 1974)	6,000,000
Aloha, Bobby and Rose (F. Mutrux; F. Said; Col; 197 White Line Fever (J. Kaplan; J. Kemeny; Col; 1975)	75) . 6,000,000 6,000,000
Pom Pom Girls (J. Ruben; M. Tenser; Crown; 1976)	6,000,000
Nickelodeon (P. Bogdanovich; Winkler-Chartoff;	Col;
New York, New York (M. Scorsese; Winkler-Char	toff;'
UA; 1977)	6,000,000 6,000,000
Phantasm (D. Coscarelli; D.A. Coscarelli; Avemb; 1	979) 6,000,000
The Shootist (D. Siegel; M. Frankovich/W. Self; I	Par;
1976)	5,987,000
They Shoot Horses, Don't They? (S. Pollack; W. ler/Chartoff; CRC/Col; 1969)	5,980,000
Raintree County (E. Dmytryk: D. Lewis: MGM/	
The Big Fix (J.P. Kagan; C. Borack; Univ; 1978)	
The Heart Is A Lonely Hunter (R.E. Mil	ler:
Ryan/Mersa; WB; 1968)	5,900,00
The Buddy Holly Story (S. Rash; F. Bauer; Col; 1978	B) 5,900,00
The Pink Panther (B. Edwards: Mirisch: UA: 1964)	5,875,00
The Seven-Per-Cent Solution (H. Ross: Univ: 1976) A Force of One (P. Aaron; A. Belkin; ACR: 1979)	5,869,00 5,819,27
Who Is Killing The Great Chefs of Europe? (T. Kote	heff;
W. Aldrich: Warners: 1978)	5,800,00
Race With The Devil (J. Starrett; Bishop/Maslan 20th; 1975)	5,795,00
High Society (C. Walters: S.C. Siegel: MGM: 1956)	5,782,00
Play It Again Sam (H. Ross; A.P. Jacobs; Par; 1972	
Rio Bravo (H. Hawks; WB: 1959)	
The Nun's Story (F. Zinnemann: WB: 1959)	5,750,00
Teahouse of the August Moon (D. Mann; J. Cummi	ngs:
MGM-UA: 1956)	5,712,00
How To Murder Your Wife (R. Quine: Murder Inc.: 1965)	
Blue Skies (S. Heisler; S. Siegel; Par: 1946)	5,700.00
Rear Window (A. Hitchcock: Paramount: 1954)	

Rear Window (A. Hitchcock: Paramount: 1954)

A Hard Day's Night (R. Lester: W. Shenson: UA: 1964).

	om page 48) ***********	; ** ***
1	e Part a Marana	Total Rentals
Rentals	Ocean's 11 (L. Milestone; Warners; 1960)	5,650,000
,250,000	Hombre (M. Ritt: I. Rayetch; 20th; 1967)	5,610,000
,250,000	Sleuth (J. Mankiewicz, M. Gottlieb; 20th; 1972)	5,607,000
,215,000	French Connection II (J. Frankenheimer; R. Rosen; 20th; 1975)	5,607,000
.200,000 .180,000	Let's Do It Again (S. Poitier: M. Tucker; Warners; 1975)	5,600,000
,150,000	King Solomon's Mines (C. Bennett; S. Zimbalist;	
	MGM/UA; 1950)	5,586,000
5,117,812	1945)	5,560,000
5,107,000	For Love of Ivy (D. Mann; E.J. Scherick; CRC/Col; 1968)	5,560,000
	Escape From Planet of Apes (D. Taylor; A.P. Jacobs: 20th; 1971)	5,560,000
5,100,000 5,100,000	The Promise (G. Cates; F. Weintraub/P. Heller; Univ.;	9,,000,000
,100,000	1978)	5,543,000
6,100,000	The Heartbreak Kid (E. May; E. Scherick; 20th; 1972) Showboat (G. Sidney; A. Freed; MGM/UA; 1951)	5,530,460 5,533,000
2 100 000	American Hot Wax (F. Mutrux; A. Linsen; Par; 1978)	5,532,000
6,100,000 6,100,000	The Great Escape (J. Sturges: Mirisch; UA; 1963)	5,520,000
6,100,000	Divorce American Style (B. Yorkin; Tandem; Col; 1967)	5,520,000 5,500,000
6,100.000	Big Parade (King Vidor; MGM — 1925)	5,500,000
6,059,000	Leave Her To Heaven (J. Stahl; Bacher; 20th; 1945)	5,500,000
6,046.000	Egg And I (Charles Erskine: Finkelhoffe: U: 1947)	5,500,000
	Anatomy of a Murder (Otto Preminger; Carlyle; Col:1959)	5,500,000
6,030,000 6,025,000	Thrill Of It All (Norman Jewison; Hunter-Melcher; U;	
0,020,000	1963)	5,500,000
6,004,000	Nevada Smith (H. Hathaway; J.E. Levine; Par: 1966) . Fantastic Voyage (R. Fleischer; David; 20th; 1966)	5,500,000 5,500,000
6,000,000	Guide For the Married Man (G. Kelly; F. McCarthy;	7,1700 (0111
6,000,000	20th: 1967)	5,500,000
	The Trip (R. Corman; AIP; 1967)	5,500,000 5,500,000
000,0000	Bandalero (A.V. McLaglen; R.L. Jacks; 20th; 1968)	5,500,000
6,000.000	Barbarella (R. Vadim; D. DeLaurentiis; Paramount;	= =00 000
6.000,000	1968)	5,500,000
6,000,000	1968)	5,500,000
6,000,000	Le Mans (L. Katzin: N. Reddish; CCF/NGP; 1971)	5,500,000
	Eat My Dust (C. Griffith: R. Corman; New World; 1976)	5,500,000
6,000,000	Gator (B. Reynolds; J. Levy/A. Gardner; UA; 1976) Damnation Alley (J. Smight; J. Seitman/P. Maslansky;	5,500,000
6,000,000	20th; 1977)	5,500,000
6,000,000	The Blackboard Jungle (R. Brooks; P. Berman; MGM/-	- 4-0 000
6,000,000	UA: 1955) Play Misty For Me (C. Eastwood; R. Daley; Univ: 1971)	5,459,000 5,413,000
6,000,000	Bloodline (T. Young: S. Beckerman/D. Picker: Par:	J.410.000
6,000,000	1979)	5,366,000
6,000,000	Kelly's Heroes (B. Hutton; Katzka/Beckerman; MGM-	5 250 000
6,000,000	UA: 1970) On A Clear Day You Can See Forever (V. Minnelli: Lern-	5,350,000
6,000,000	er/Koch: Par: 1970)	5,350,000
6,000,000	Hawmps (J. Camp; Camp/Vaughn; Mulberry Sq., 1976)	5,350,000
6.000.000	Bingo Long (J. Badham; R. Cohen; Universal; 1976) Help (R. Lester; W. Shenson; UA; 1965)	5,338,000 5,335,000
6,000,000	Please Don't Eat The Daisies (C. Walters; J. Pasternak;	
6,000,000	MGM: 1960)	5,308,000
6,000,000	The Eddy Duchin Story (G. Sidney; J. Wald; Col; 1956). Flesh Gordon (H. Ziehm; H. Ziehm/W. Osco; Mam-	5,300,000
	moth: 1974)	5,300,000
6,000,000	The Wild Bunch (S. Peckinpah; P. Feldman; Warners; 1969)	5,300,000
6,000,000	The Cardinal (O. Preminger; Col; 1963)	5,275,000
6,000,000	The Great Train Robbery (M. Crichton; J. Foreman;	
6,000,000	UA: 1979)	5,250,578 5,250,000
5,987,000		
E 000 000	NGP: 1970)	5,250,000
5,980,000	William Dollar Duck (V. McLveety, B. Miderson, BV.	
5,970,000	1971) Death Race 2000 (P. Bartel; R. Corman; New World;	
5,934,000	1975)	5,250,00
5,900,000	Spys (I. Kershner: Chartoff/Winkler; 20th; 1974) Meet Me In St. Louis (Vincente Minnelli: Freed; MGM;	5,205,00
5,900,000	1944)	
5,875,000	The Yearling (C. Brown; S. Franklin; MGM; 1946)	5,200,00
5,869,000 5,819,275	Magnifications (Douglas of K. Harter, C. 1007)	5,200,00 5,200,00
	From The Terrace (M. Robson; 20th; 1960)	5,200,00
5,800,000	Return of the Dragon (B. Lee; R. Chow: Bryanston: 1974)	5,200,00
5,795,000	Rocky Horror Picture Show (J. Sharman; M. White;	
5,782,000	20th, 1310/	
5,757,000	1978)	5,184,00
5,750,000	Tribility a yellow wild and along the line (1. tribility 1. o one)	
5,750,000	M. Forstater; C5 (US) Ambassador (Canada) Viva Las Vegas (G. Sidney; J. Cummings; MGM UA:	5,170,00
5,712,000	1964)	5,152,00
	The Brink's Job (W. Friedkin: R. Serpe: Univ: 1978)	
-5,710,000 $-5,700,000$		5,135.00
5,700,000	Cotton Comes To Harlem (O. Davis; S. Goldwyn Jr.; UA:	5,200,00
5,655,000		

Indie Producers)

Barcelona.

Though Spanish cinema has existed since the turn of the century, a real production industry working on a profit basis has never surfaced in Spain.

5.250,578 5.250,000

5.250,000

5.250,000

5.200,000

5,200,000

5.200,000 5.200.000

5.200,000

5,188,000

5,184,000

5,170,000

5,152,000

5.143.000

5,135,000

In the 1950s, Spanish film production reached a yearly total of close to 200 features. During those vears auxiliary film services in Spain sprang up and were also involved in some of the highest-budget Yank films made in Europe. it was the time of the "Spanish film boom" which right from the start was more a mirage than a reality.

The Basic Lack

There were technicians; there were services such as studios, labs, equipment rental. But what was lacking were solidly-financed production companies with reserve funds great enough to bridge periods of crisis. Quick-profit features were cranked out with government subsidies. Some producers collaborated with powerful foreign distribs that shot films in Spain. Many companies reaped profits, but didn't plow them back into the film industry, often because other areas of investment (principally real estate or tourism) gave better returns. Others used profits to launch into a life style which absurdly tried to emulate Hollywood.

The Pitfall

Even when some producer reinvested his profits, he almost always fell into the trap of trying to make a big superproduction, but without studios and geared to our limited market. The result was usually disastrous and was followed by the disappearance of the company, or its starting from scratch again.

With only a few exceptions (Cesareo Gonzalez-Suevia Films or CIFESA) Spanish production companies never succeeded in obtaining the required capital nor the structure which would assure future production.

A few years later came the rise in the Spanish living standard and along with it increased costs. The fledgling film industry toppled like a house of cards. The six studios in Madrid and four in Barcelona were whittled down to the present two in Madrid and one in Barcelona. which are sporadically used by film comapnies. All the rest were torn down or are used by Spanish Tele-

Spain once had one of the most (Continued on page 52)

'Breaking Away'

(Continued from page 48)

torio Storaro (for "Apocalypse."). 5,250,000 "Manhattan," third-ranked as best feature, still put Allen and coscripter Marshall Brickman ahead 5,205,000 ' Benton in the scrip 5.200,000

running. As best actor, Hoffman neatly outpaced Peter Sellers ("Being There") and Nick Nolte ("North Dallas 40"), with Field coming ahead of Hanna Schvgulla ("The Marriage of Maria Braun") and Bette Midler ("The Rose") in the actress running.

Second-ranked in the supporting category were Barbara Harris ("Joe Tynan") and Melvyn Douglas, latter credited for both "Tynan" and "Being There."

The National Society was chaired in '79 by Bernard Drew of the Gannett News syndicate. New York Magazine's David Denby was named chairman for 1980.

"HAMILTON IS UP FOR THE COUNT AND MAKES A WONDERFUL DRACULA."

Charles Champlin—Los Angeles Times

"Written with tongue-in-cheek humor by Robert Kaufman."

Kathleen Carroll—New York Daily News

"Quite unexpectedly, George Hamilton's Dracula turns out to be—pardon the expression—a scream?

"Written by Robert Kaufman, it contains a string of good lines at everyone's expense?

Martin Mitchell—After Dark

"At long last a Dracula that's fresh and funny...George Hamilton is by all odds the best Count Dracula the movies have ever found."

Archer Winsten-New York Post



Melvin Simon Productions Presents a George Hamilton-Robert Kaufman Production

George Hamilton - Susan Saint James - Richard Benjamin in Love At First Bite" - Dick Shawn - Arte Johnson - Co-Executive Producers Robert Kaufman & George Hamilton Music by Charles Bernstein Story by Robert Kaufman & Mark Gindes Screenplay by Robert Kaufman Produced by Joel Freeman Directed by Stan Dragoti

Original Soundtrack Album Available o PARACHUTE Records and Tapes

Color by CFI - Color Prints by Movielab

An American International Release

PG PARENTAL GUIDANCE SUGGESTED

SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

MEMBERS OF THE MOTION PICTURE ACADEMY AND WRITERS GUILD OF AMERICA ARE INVITED TO SCREENINGS ON THE FOLLOWING DAYS:

NEW YORK SCREENINGS PREVIEW THEATRE

1600 Broadway (48th-49th Streets), 4th Floor

Thursday, January 17 6 p.m. Tuesday, January 22 8 p.m. Wednesday, January 23 2:30 p.m.

LOS ANGELES SCREENINGS **DIRECTORS GUILD OF AMERICA**

7950 Sunset Blvd.

Thursday, January 10 8:30 p.m. Friday, January 18 8:30 p.m. Thursday, January 24 8:30 p.m. Friday, February 1 8:30 p.m. Tuesday, February 5 8:30 p.m.

F U.S.-CANADA

**	**************************************	
		Total Rentals
	1970)	5,125,000
	Gentlemen Prefer Blondes (H. Hawks, S. Siegel; 20th., 1953)	5,100,000
,	The Battle of the Bulge (K. Annakin, Sperling Yordan)	
	CRG/Warners, 1966) . The Happiest Millionaire (N. Tokar; W. Anderson; BV.	5,100,000
	1967)	5,100,000
	Reincarnation of Peter Proud (J.L. Thompson, F. Rosenberg; CRC AIP; 1975)	5,100,000
	The Outlaw (H. Hughes: RKO: 1950)	5,075,000
	Battleground (W. Wellman; D. Schary; MGM-UA; 1949) Friendly Persuasion (W. Wyler; AA; 1956)	5,060,000 5,050,000
	What Do You Say To A Naked Lady? (A. Funt: UA: 1970)	5,025,000 5,004,000
	Vanishing Point (R. Sarafian; N. Spencer; 20th; 1971) The Birth of a Nation (D.W. Griffith; Mutual; 1915)	5,000,000
	King Kong (M. Cooper, E. Schoedsack; RKO; 1933) Song of Bernadette (H. King; W. Perlberg; 20th; 1943)	5,000,000 5,000,000
	The Razor's Edge (E. Goulding: D. Zanuck; 20th; 1946)	5,000,000
	Forever Amber (O. Preminger; Zanuck/Seaton; 20th; 1947)	5,000,000
	Green Dolphin Street (Victor Saville: Wilson; MGM: 1947)	5,000,000
	Red Shoes (Michael Powell: Pressburger-Rank; EL:	
	1948)	5,000,000 5,000,000
	The Sands of Iwo Jima (Allen Dwan; Grainger; Rep.; 1949)	5,000,000
	Three Coins in Fountain (Jean Negulesco: Siegel: 20th;	
	1954)	5,000,000
	Zanuck-Siegel; 20th; 1954)	5,000,000
	Par: 1955)	5,000,000
	East of Eden (Elia Kazan; WB: 1955)	5,000,000 5,000,000
	The Tall Men (R. Walsh; Bacher-Hawks; 20th; 1955)	5,000,000
	Island In Sun (Robert Rossen: Zanuck: 20th; 1957) Farewell To Arms (Charles Vidor: Selznick: 20th; 1957)	5,000,000 5,000,000
	North To Alaska (Henry Hathaway: 20th: 1960)	5,000,000
	Flower Drum Song (Henry Koster: Hunter-Fields: U: 1962)	
	Bon Voyage (James Nielson; Disney; BV: 1962)	5,000,000
	The Interns (David Swift; Cohn; Col. 1962)	5,000,000
	55 Days at Peking (Nicholas Ray; Bronston; AA; 1963) .	5,000,000
	Hud (Martin Ritt; Ravetch; Par; 1963) Under Yum-Yum Tree (David Swift; Brisson; Col; 1963)	5,000,000 5,000,000
	Dr. Strangelove (S. Kubrick; Col.; 1964)	5,000,000
	Becket (Peter Glenville; Wallis; Par: 1964)	5,000,000 5,000,000
	The April Fools (S. Rosenberg; G. Carroll; NGP-WB;	
	1969)	5,000,000
	The Wind and the Lion (J. Milius; H. Jaffe, MGM UA. 1975)	; 5,000,000
	A New Leaf (E. May: H. Koch H. Elkins, Par: 1971)	5,000,000
	The Anderson Tapes (S. Lumet, R. Weitman, Col. 1971) Tom Sawyer (D. Taylor; A.P. Jacobs; UA: 1973)	5,000,000 5,000,000
	The Last Detail (H. Ashby: G. Ayres: Columbia: 1973)	5,000,000
	The Golden Vogage of Sinbad (G. Hessler: Schneer Harryhausen; Col. 1974)	
	California Split (R. Altman; J. Walsh; Col. 1974)	5,000,000
	Bite The Bullet (R. Brooks; Columbia; 1975) For the Love of Benji (J. Camp; J. Camp B. Vaughn	
	Mul. Sq.: 1977)	5,000,000
	The Onion Field (H. Becker; W. Coblenz; Avemb; 1979) Time After Time (N. Meyer; H. Jaffe; Warners Orion	:
	1979)	5,000,000 4,975,000
	A Hole in the Head (F. Capra; Sincap/Capra; UA: 1959)	4,965,000
	Good Neighbor Sam (D. Swift; Columbia; 1964) Since You Went Away (J. Cromwell; D. Selznick; UA	4,950,000
	1944)	4,925,000
	The Searchers (J. Ford; Whitney/Cooper; WB; 1956). Two Mules For Sister Sara (D. Siegel; M. Rackin; Univ	4,900,000
	1970)	
	The Late Great Planet Earth (R. Amram; R. Amram/A	١.
	Belkin: PIE: 1978)	4,890,000
	The Knights of the Round Table (R. Thorpe; P. Berman MGM-UA; 1953)	
	The Bermuda Triangle (R. Friedenberg; C. Sellier Jr., Conway; Sunn; 1978)	J.
	Yankee Doodle Dandy (Michael Curtiz: Wallis-Cagney	•
	WB; 1942) Notorious (Alfred Hitchcock; RKO; 1946)	4,800,000
	Streetcar Named Desire (E. Kazan; Feldman; WB/UA 1951)	4,800,000
	Moby Dick (J. Huston; Moulin-Huston; WB; 1956)	4,800,000
	Pepe (George Sidney; Col; 1960)	. 4,800,000 1;
	Howco: 1972) A Man Called Peter (H. Koster; S.G. Engel; 20th; 1955)	4,800,000
	11 WEGH CHECK I CHE (11. 12000), D.G. LINGER, 2001, 1000)	.,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,

		*
ed fro	om page 50) ***************	1
tals	Title Director-Producer-Distributor	Total Rentals
000,	Journey to Center of Earth (H. Levin; C. Brackett; 20th;	4.777,000
.000	1959) On the Beach (S. Kramer: UA: 1959)	4,775,000
.(,,,,,,	One of Our Dinosaurs Is Missing (R. Stevenson; B.	
.000	Walsh; BV: 1975)	4,775,000 4,766,000
.000,	Salome (W. Dieterle; B. Adler; Col; 1953)	4,750,000
,uno	Dragnet (J. Webb: Mark VII; Warners; 1954)	4.750.000
.000	Spencer's Mountain (D. Daves; Warners; 1963)	4,750,000
,000	The Legacy (R. Marquand; D. Foster; Univ; 1979) David and Bathsheba (H. King; D. Zanuck 20th; 1951)	4,727,000 4,720,000
000,	Gunfight at OK Corral (J. Sturges; H. Wallis; Par; 1957)	4,700,000
000,	Pat Joey (George Sidney: Essex; Col; 1957)	4,700,000
,000,	Hercules (Pietro Francisci; Teti-Levine; WB; 1959) A Summer Place (D. Daves; WB; 1959)	4,700,000 4,700,000
,000,	Blue Hawaji (N. Taurog: H. Wallis; Par, 1961)	4,700,000
.000	The Ambushers (H. Levin; I. Allen; Col; 1968)	4,700,000
,000,	Fritz The Cat (R. Bakshi; S. Krantz; Cinemation; 1972) Frankenstein (P. Morrissey; C. Ponti; Bryanston; 1974)	4,700,000 4,700,000
,000	Rabbit Test (J. Rivers; E. Rosenberg; Avemb; 1978)	4,700,000
,000	Frisco Kid (R. Aldrich; M. Neufeld; Warners; 1979)	4,700,000
000,	Mogambo (J. Ford; S. Zimbalist; MGM; 1953)	4,688,000 4,688,000
,000	VIP's (A. Asquith; A. DeGrunwald; MGM; 1963) Treasure of Matecumbe (V. McEveety; B. Anderson, R.	4,000,000
000,0	Miller: BV: 1976)	4,675,000
	The Yellow Rolls-Royce (A. Asquith; A. De Grunwald;	4 44445 45445
000,	MGM: 1965)	4,668,000 4,655,000
0.000	Annie Get Your Gun (G. Sidney; A. Freed; MGM; 1950)	4,650,000
,,,,,,,	The House of Wax (A. deToth; B. Foy; WB/Sherpix;	-,
000,0	1953)	4,650,000
000	Lipstick (L. Johnson: F. Fields: Par: 1976)	4,628,000 4,615,000
000,0	Elmer Gantry (R. Brooks; Smith; UA; 1960)	4,610,000
000,0	Now You See Him, Now You Don't (R. Butler; R. Miller;	
000,0	BV: 1972)	4,610,000 4,600,000
000,0 000,0	The Green Years (Victor Saville: Gordon: MGM — 1946)	4,600,000
000,0	Rebel Without a Cause (N. Ray; Weisbart; Warners;	
	1955) Babes In Toyland (James Donohue: Disney: RKO-BV —	4,600,000
-000,0 -000,0	1961)	
000,0	The Glass Bottom Boat (F. Tashlin: M. Melcher: MGM:	
()()((1966)	4,600,000
.000,0	1071)	4,600,000
- 000,(- 0 00,(Harry and Walter Go To New York (M. Rydell; Dev-	
000,0	lin/Gittes: Col: 1976)	4,600,000
000,0	Vera Cruz (R. Aldrich; HHL/J. Hill; UA; 1954)	4,565,000 4,541,000
000,0	The Great Caruso (R. Thorpe; Lasky/Pasternak;	1,0 11,000
000,0	MGM/UA: 1951)	4,531,000
000,0	McLintock (A.V. McLaglen; J. Wayne; UA; 1963) Interiors (W. Allen; C.H. Joffe; UA; 1978)	4,525,000 4,507,000
0,000	Random Harvest (Mervyn LeRoy: Franklin: MGM —	
0.000	1942)	4,500,000
000,0	Thirty Seconds Over Tokyo (M. LeRoy; S. Zimbalist;	
000,0	MGM: 1944) Anchors Aweigh (George Sidney: Pasternak: MGM —	
000,0	1945)	4,500,000
0,000	Road To Utopia (Melvin Frank: Jones: Par: 1945)	4,500,000
()()()	Thrill of a Romance (Richard Thorpe: Pasternak: MGM — 1945)	
000,0	Easy To Wed (Eddie Buzzell; Cummings; MGM - 1946)	4,500,000
0,000	Till The Clouds Roll By (Richard Whorf; Freed; MGM -	-
000,0	Bachelor and Bobbysoxer (Irving Reis; Schary; RKO	4,500,000 -
0,000	1947)	4,500,000
5,000	Road to Rio (Norman Z. McLeod; Dare; Par — 1948)	
5,000	Easter Parade (Charles Walters; Freed; MGM — 1948) The Paleface (Norman Z. McLeod; Wallis; Par 1948)	4,500,000 4,500,000
0,000	Desiree (Henry Koster: Blaustein: 20th — 1954)	4,500,000
5,000	To Catch A Thief (Alfred Hitchcock: Par — 1955)	4,500,000
0,000	The Conqueror (Dick Powell; Hughes-Powell; RKO — 1956)	
	Return To Peyton Place (Jose Ferrer; Wald; 20th -	
000,0	1961)	4,500,000
UUV, WU	Fanny (Joshua Logan: WB — 1961)	4,500,000 4,500,000
0,000	ne Incredible Journey (F. Markle; J. Algar; BV; 1963)	4,500,000
0000,0	+ robin And The Seven Hoods (G. Douglas; F. Sinatra;	
4.000	WB; 1964) Send Me No Flowers (Norman Jewison; Keller; U —	4,500,000
*********	1964)	4,500,000
2,000	I. A Woman (M. Ahlberg: Novaris; Audubon; 1966)	4,500,000
0,000	Prudence and the Pill (F. Cook; R. Kahn; 20th: 1968)	4,500,000
0,000	With Six You Get Egg Roll (H. Morris; M. Melcher; CCF-NGP/WB; 1968)	
	There's A Girl In My Soup (R. Boulting: M	
000,0	Frankovich/J. Boulting; Col; 1970)	4,500,000
000,0	Conquest of Planet of Apes (J.L. Thompson; A.P. Jacobs: 20th: 1972)	4,500,000
	Jacobs; 20th; 1972)	;

NEARING FUND GOAL

4,500,000

Hollywood.

The industry Permanent Charities Committee rang out the old year all but realizing its current \$2,000,000 goal.

With \$1.749.097 collected, the campaign is \$25,997 ahead of the previous December.

PCC is a one-step drive enlisting contributions from all phases of the entertainment industry for distribution to major charities.

PCC campaign chairman Howard W. Koch and executive v.p. William Arnold expect the \$2,000.-000 goal to be met before the June 1980 deadline. The PCC is in its 35th vear.

Spain's Filming

(Continued from page 50)

important set-construction outfits in Europe. Now there's little of that left, and technicians must seek work in video. Once there were locations and sets and fabulous western towns. All of them are now either demolished or in a state of dilapidation.

As for offshore markets, Spanish producers only rarely were able to sell their files, and even the Latin American market has been totally lost. When Spanish films are shown there, it is in English with Spanish subtitles. The reason? To try to forget their "shamefully Spanish" origin by changing the dialect, which is only spoken by 10% of Spanish-speaking people.

Government policymaking. usually made without consulting the industry (what industry?) nor even those professionally involved, has on the whole been unfortunate and has only helped the picaresque opportunity to line his own pockets. There was never any thought of the future

Post-Franco Era

With the death of Franco and the 4,600,000 advent of democracy and the resulting disappearance of tight cen-4,565,000 sorship Spanish cinema surprised 4,541,000 everyone by starting to compete in 4,531,000 international film festivals and walking off with prizes in Berlin. 4,525,000Cannes, San Sebastian, New York, 4.507,000 Moscow, etc. Critics abroad were 4,500,000also surprised since they had never heard of Spanish cinema and were not aware of an industry existing 4.500,000 4,500,000

But let us not be hoodwinked. On the one side there was a certain empathy and a certain "favoritism" for this recent wave of cinema that had emerged from the last European dictatorship and was starting a new life in freedom. On the other hand, the prize-winning films (with the exception of Saura's) never were sold to foreign markets, or very rarely so. A true industry had still failed to surface.

The New Film Law

Spain has now passed a new film law. It is the first time that the industry and film professionals have been consulted and in part have helped to draw up a film law. But let us not be hoodwinked again. It is a law that can be utilized by the new opportunists or by persons of good faith who make an exclusively local or intellectual type of cinema without thinking of its future in foreign markets.

Another point. While in France and Italy and other European countries b.o. grosses are on the table of film execs 24 hours after exhibition and are published a week later, in Spain the Culture Ministry doesn't release figures for a year after the playing date. Nor is there any rational ordering of data.

1973)

(Continued on page 54)

Wednesday, January 9, 1980



*We have the incredible Rank Flying Spot Scanner

959 Seward Street • Hollywood, California 90038 • (213) 462-3161

(OF U.S.-CANA

* *	(Ur U.SC	
	**************************************	1
	-Producer-Distributor	Total Rentals
	ntoni; 20th; 1973)	4,500,000
	(J. Sturges; J. Wiener/D. Niven	4,500,000
Jr., Col; 1977)	; M. Tenser; Crown; 1977)	4,500,000 4,500,000
The Van (S. Grossman The Young Lions (E. D	mytryk; Lichtman; 20th; 1958)	4,480,000
Red River (H. Hawks;	UA; 1948)	4,475,000
Unidentified Flying Od	dball (R. Mayberry; R. Miller/D.	4.475,000
Song of Norway (A. Sto	one; CRC/Col; 1970)	4,450,000
Don't Go Near The	Water (C. Walters; Weingarten;	4,446,000
Cheaper By The Dozen	(W. Lang; L. Trotti; 20th; 1950). st (John Farrow; Miller; Par —	4,425,000
1940)	bouglas Sirk; Zugsmith; U — 1956) s (Mark Robson; Adler; 20th —	4,400,000 4,400,000
1958)	oses (B. Edwards; M. Manulis;	4,400,000
Warners: 1962)	Cacoyannis; Int'l Classics/20th;	4,400,000
1964)	(W. Wyler, Wyler-Kohlmar; 20th;	4,400,000
1966)		4,400,000
Weekend at Waldorf (V. Minnelli; S. Siegel; MGM; 1958) R. Leonard; A. Hornblow; MGM;	4,392,000
1945)	Sidney; Freed; MGM; 1946)	4,370,000 4,350,000
Hucksters (Jack Conw	ay; Hornblow; MGM; 1947)	4,350,000
Man in Grey Flannel	Suit (Nunnally Johnson; Zanuck;	4 850 000
20th; 1956)	M. Frankovich; Col; 1969)	4,350,000 4,350,000
Tunnelvision (B. Swirr	noff; J. Roth; World Wide; 1976) .	4,350,000
Telefon (D. Siegel; J.B	B. Harris; MGM/UA; 1977)	4,350,000 4,340,000
Night of the Iguana (J	. Huston; R. Stark/7 Arts; MGM/-	4,340,000
UA; 1964)		4,339,000
Sergeants Three (J. St	urges; E. Small; UA; 1962)	4,325,000 4,309,106
Lost Weekend (Billy W	B. Adler; 20th; 1956)	4,300,000
Sailor Beware (H. Wal	ker; Wallis; Par; 1951)	4,300,000
G.I. Blues (Norman T	aurog; Wallis; Par; 1960)	4,300,000
1961)		4,300,000
Boy, Did 1 Get A W	tevenson; W. Disney; BV; 1965). /rong Number? (G. Marshall; E	
For A Few Dollars N	More (S. Leone; A. Grimaldi; UA	;
	M. Sarne; R. Fryer; 20th; 1970)	
Harry and Tonto (P.	Mazursky; 20th; 1974)	4,300,000
	Ritt; R. Stark; Col; 1978)	
	Minneur; P. Berman; MGM/CA	
Wizards (R. Bakshi;	20th; 1977)	4,274,000
	ng; S. Zimbalist; MGM; 1945) n Wood; Wallis; WB — 1946)	
Demetrius and Gladia	ntors (Delmer Daves; Ross; 20th –	-
1954)	el Curtiz; Zanuck; 20th — 1954)	. 4,250,000 . 4,250,000
Living It Up (Normar	Taurog; Jones; Par — 1954)	4,250,000
Bus Stop (Joshua Log	an; Adler; 20th — 1956)	. 4,250,000
	(Elia Kazan; WB; 1961) irl (R. Quine; WB; 1964)	
In Harm's Way (O. P	reminger; Par — 1965)	. 4,250,000
	gren; Sandrews; Sigma 3; 1966) Tathaway; H. Wallis; Paramount	
1968)		. 4,250,000
	CCF-NGP/WB; 1970)	
Moulin Rouge (J. Hus	ston; Romulus; UA; 1952)	. 4,230,000
1944)	(Delmer Daves; Gottlieb; WB -	4,200,000
Three Musketeers (C	George Sidney, Berman; MGM -	-
	lia Kazan; Spiegel; Col — 1954)	
Rose Tattoo (Daniel !	Mann; Wallis; Par — 1955)	. 4,200,000
	Webb; Weisbart; 20th; 1956) r. Allison (John Huston; Adler	
Frenke; 20th — 1	957)	. 4,200,000
	g; Cummings; 20th — 1960)	
Breakfast at Tiffany	's (Blake Edwards: Jurow-Shep)-
pard; Par — 1961)	. 4,200,000
	3. Robertson; Jolly; UA; 1964) gels (I. Lupino; Frye; Col; 1966) .	
Carmen Baby (R. Me	etzger; Audubon; 1967)	4.200,000
	ates; B. Kadish; 20th; 1969) plin; 20th; 1968)	
Scarecrow (J. Schatz	berg; R. Sherman; WB; 1973)	. 4,200,000
	. Pierce; Pierce/Ledwell; Howco	
13/7/		. 1,200,000

DA MAKKE'I') n page 52) ***********************************	* * *****
Title Director-Producer-Distributor	Total Rentals
	4,200,000
Meteor (R. Neame; A. Orgolini/T. Parvin; AIP; 1979). Pretty Baby (L. Malle; Par; 1978) The Cassandra Crossing (G. P. Cosmatos; C. Ponti;	4,197,000
Avemb; 1977)	4,184,000
UA; 1955)	4,153,000
1950)	4,150,000 4,150,000
1951)	4,150,000
Born Yesterday (George Cukor; Simon; Col — 1950)	4,115,000
Margie (Henry King: Morosco; 20th — 1946)	4,100,000
Mother Wore Tights (Walter Lang; Trotti; 20th — 1947).	4,100,000
Johnny Belinda (Jean Negulesco; Wald; WB; 1948) Joan of Arc (Victor Fleming; Wanger-Fleming; RKO —	
1948)	4,100,000 4,100,000
I Was A Male War Bride (Howard Hawks; 20th; 1949)	4,100,000
The Moon Is Blue (O. Preminger; Herbert; UA; 1953)	4,100,000
Hondo (J. Farrow; Wayne/Fellows; WB; 1953)	4,100,000
The Man With The Golden Arm (O. Preminger; UA/AA;	
1955)	4,100,000 4,100,000
Man Who Knew Too Much (Alfred Hitchcock: Par -	4 100 000
1956) Yesterday, Today and Tomorrow (V. DeSica; C. Ponti;	4,100,000
Avemb; 1964)	4,100,000
Marriage, Italian Style (V. DeSica; C. Ponti; Avemb; 1969)	4,100,000
Last Summer (F. Perry; A. Crown/S. Beckerman; AA; 1969)	4,100,000
Sometimes A Great Notion (P. Newman; J. Foreman; Univ: 1971)	4,100,000
Cahill (A. McLaglen; Batjac; Warners; 1973)	
McQ (J. Sturges: Batjac/Levy-Gardner; Warners: 1974)	4,100,000
The Killer Elite (S. Peckinpah; Baum/Lewis; UA; 1975) Straight Time (U. Grosbard; Beck/Zinnemann; War-	
ners; 1978) Comes A Horseman (A. J. Pakula; G. Kirkwood/D. Paulson; UA; 1978)	
A Guy Named Joe (V. Fleming; R. Riskin; MGM; 1944) White Cliffs of Dover (C. Brown; S. Franklin; MGM;	4,070,000
1944)	
State Fair (W. Lang; Perlberg; 20th; 1945)	4,050,000
Cass Timberlane (George Sidney, Hornblow; MGM; 1947)	4,050,000
Homecoming (M. LeRoy; S. Franklin; MGM; 1948) Whatever Happened to Baby Jane? (R. Aldrich;	
Warners; 1962) Hurry Sundown (O. Preminger; Par; 1967) Islands in the Stream (F. Schaffner; Bart/Palevsky;	4,050,000
Par: 1977) Battle for Planet of the Apes (J.L. Thompson; A.P	4,035,000
Jacobs; 20th; 1973)	4,027,000
Gray Lady Down (D. Greene; W. Mirisch; Univ; 1978). The King of the Gypsies (F. Pierson; F. DeLaurentiis;	4,022,000
Par: 1978)	4,010,000
Cinderella Liberty (M. Rydell; 20th; 1973) Ben-Hur (Fred Niblo; MGM; 1926)	4,005,000 4,000,000
Singing Fool (Lloyd Bacon; WB; 1928)	4,000,000
San Francisco (W.S. Van Dyke; Emerson-Hyman;	;
MGM; 1936)	
The Wizard of Oz (V. Fleming; M. LeRoy; MGM; 1939) Reap the Wild Wind (C.B. DeMille; Par; 1942)	4,000,000 4,000,000
Dolly Sisters (Irving Cummings; Jessel; 20th; 1945)	4,000,000
Ziegfeld Follies (Vincent Minnelli; Freed; MGM; 1946).	4,000,000
Kid From Brooklyn (Norman Z. McLeod; Goldwyn: RKO; 1946)	
Smoky (Louis King; Bassler; 20th; 1946) Holiday In Mexico (George Sidney; Pasternak; MGM	4,000,000
1946)	4,000,000
Night and Day (Michael Curtiz; Schwartz; WB; 1946) The Postman Always Rings Twice (T. Garnett; Wilson:	4,000,000
MEM; 1946)	4,000,000
Emperor Waltz (Billy Wilder; Brackett; Par; 1948)	
The Stratton Story (S. Wood; I. Cummings; MGM; 1949) Jumping Jacks (Norman Taurog; Wallis; Par; 1952)	4,000,000 4,000,000
Moon Is Blue (Otto Preminger; Herbert; UA; 1953)	
Sabrina (Billy Wilder: Par: 1954)	4,000,000
Left Hand of God (Edward Dmytryk; Adler; 20th; 1955) Love Is Splendored Thing (Henry King; Adler; 20th	4,000,000
1955) Seven Little Foys (Melville Shavelson; Rose; Par; 1955)	
Don't Give Up the Ship (Norman Taurog: Wallis: Par 1959)	4,000,000
1962)	

Of Productions

Dublin.

Moves towards providing the long-promised government aid for the Irish film industry were made at the year's end with the legislation to provide around \$8,000,000 set for early clearance through Dail (Congress).

Cash will be spread over four years and used for end money for investment in films using facilities of the National Film Studios of Ireland (Ardmore) and to encourage filmmaking by Irish directors.

A film board is to be named with responsibility for the promotion and development of filmmaking in Ireland. John Boorman, who is chairman of the National Studios, described the delays - the fund was first promised four years ago - as 'tragic'' in a mid-year speech, but both he and Sheamus Smith, the managing director of the studios, said the announcement of the legislation was "the most positive statement of the government's intention towards the Irish indus-

Boorman's Project

Boorman is planning to produce and direct "Merlin and the Knights of King Arthur" for Orion Pictures, partly at Ardmore and partly in Britain. It is tentatively scheduled to start in February.

Hugh Leonard's Broadway winner, "Da," is also expected to go before the cameras during this year, and CBS has a short series lined up on the life of Michael Collins, a leading hero figure in the 1916-1922 Irish freedom fighting.

The past year's activities have been mainly concerned with studio facilities for cinema and tv commercials, with post production and sound facilities provided for a number of other films.

The dual aim of providing end money for productions using end money and providing financing for Irish film directors isn't going to make everybody happy. Irish directors have been productive and got official pats on the head for some good work, but that, they say, doesn't pay for film stock or processing. How much they'll get of the new fund isn't clear, but they are certain it will not be enough.

Cork Festival

The Cork Film Festival, an annual event since 1956, is being revamped under its new director Robin O'Sullivan, who took over from the founder-director, the late Dermot Breen, in conjunction with the Arts Council. Finance from the Irish Tourist Board, which was a major source of support in the past, is due to end next year (1981) and the Arts Council will supply any government aid that's forthcoming.

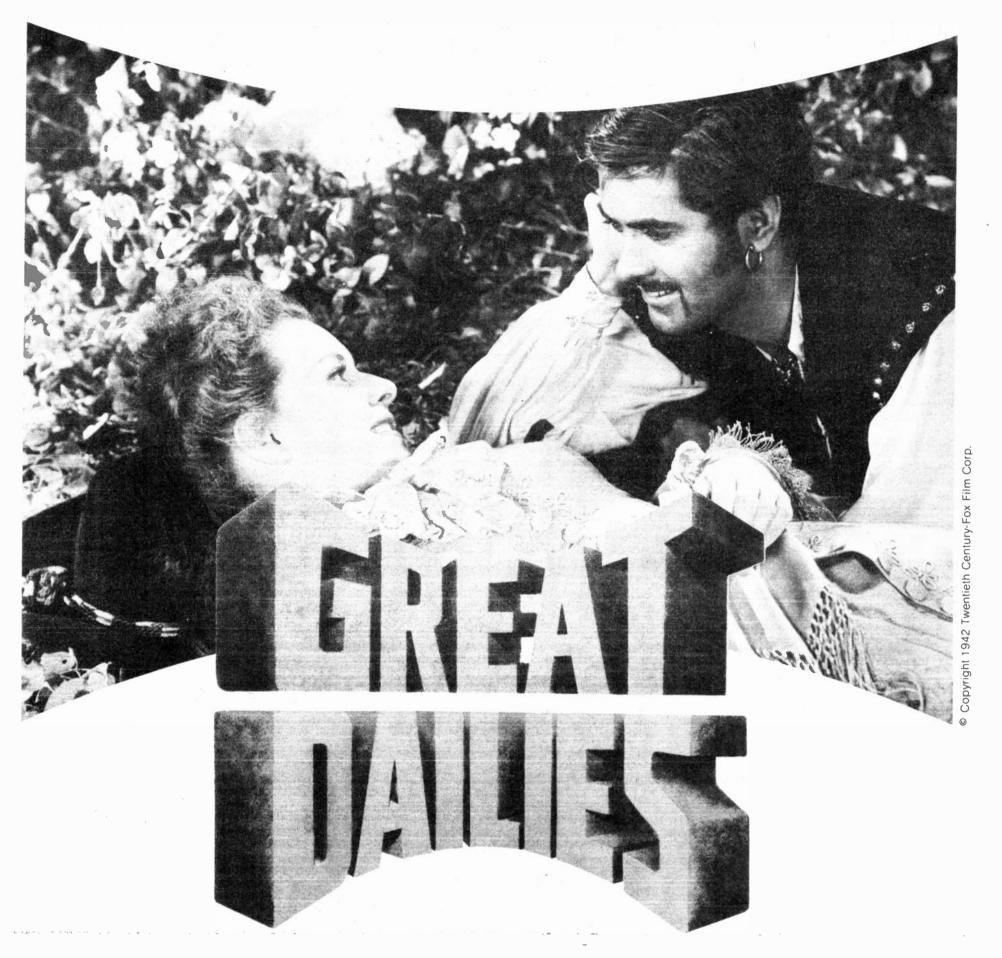
The Arts Council handed its annual film script award of \$40,000 to Joe Comerford for the production of "Travellers," a script by Neil Jordan. "Travellers" also collected an \$85,000 grant from the British Film Institute.

Boxoffice take in Ireland's cinemas, all now scaled-down to a capacity of a few hundred, was up last year but attendance was slightly off. Upping prices to a top of \$5 in Dublin mainstem units helped offset the growing tendency to stay out of the city center at night.

United Artists and Columbia-EMI Warner topped the receipts with boxoffice winners - "Deer Hunter," "China Syndrome" and "California Suite" bringing in the money for the latter plus a carryover of biz from 1978 with "Midnight Express." United Artists had "Moonraker." "Manhattan." "The

(Continued on page 78)

(Continued on page 74)



When "The Black Swan" won two Academy Awards for best color and cinematography in 1942, Deluxe helped make it happen. And Deluxe still makes it happen today.

Your dailies receive the great treatment they deserve. Whether it's 35mm or 16mm, Deluxe always delivers. Anytime. Anywhere.

So, call our Marketing Department at (213) 462-6171. We'll make it happen for you.

Deluxe. A great film lab. We're where great films — and great dailies — begin.



Here's part of the "Great Dailies" team: lower left-right: Mike Crane, Bob Hagans and Jim Schurmann; upper left-right: Phil Balcom, John Shafer and Dash Morrison.

"The Black Swan" is available for syndication in the U.S. and Canada from 20th Century-Fox Television.



DELUXE MAKES IT HAPPEN!

de luxe laboratories

A DIVISION OF DELUXE GENERAL INCORPORATED

1546 North Argyle Ave., Hollywood, Ca. 90028 (213) 462-6171

*********************************** YEAR OF THE SELF-INVITED CANNES WINNER

marketing costs to record levels, and raised the breakeven point to a level where marginal projects cannot even be considered.

56

PICTURES

Independent producers and distributors faced a tough time in '79, as their share of the production pie fell to 56% from 66% the previous year. The dominance of the major distributors and their control of playing time is the major reason for the indies' production de-

The post-Labor Day fall season. which used to be a dull time at the boxoffice, has now become a more lively period with "10," "...And Justice for All" and "The Rose" all doing good business.

Some 16 states, representing about 30% of the film market, have approved anti-blind bidding laws and this is bound to cause continuing marketing problems for the major companies in the new year. China was visited by many Americans in 1979 and still looms as a vast potential market for U.S. entertainment, but the market will obviously take a long time to develop to the point where meaningful trade results.

Palace Revolutions

A number of major film companies went through upheavals during the year, with 20th Century-Fox leading the parade. The details are enumerated below, but just as the year drew to a close, Sherry Lansing was named production head for the company, making her the first woman to occupy that position, as a replacement for Alan Ladd Jr. David Begelman was named president of the Metro-Goldwyn-Mayer motion picture division, on a fouryear contract, with that same company proposing a plan to split into two entities; one encompassing gambling operations and the other controlling entertainment func-

Kirk Kerkorian made a successful tender offer for 25.5% of Columbia. Kerkorian already owns 47% of MGM's stock and left that company's board, but that was not enough to satisfy the Dept. of Justice, which sued him and lost.

Filmways and American International Pictures finally agreed to merge in a \$30,000,000 deal, but late in the fall AIP co-founder Samuel Z. Arkoff decided corporate life was not for him, and resigned. He continues as a consultant to AIP at his \$225,000 salary and plans to form a new company and re-enter production.

Foreign news was dominated throughout the year by the revolt in Iran, which resulted in the loss of the market to the American film business. Iran represented only 2.5% of the majors' overseas sales, so the loss was minimal

Bloody Awful Winter

Britain had an absolutely disastrous winter with heavy snows and numbing strikes bringing the economy to a standstill. The spring thaw also brought a new Tory government and somewhat liberalized tax legislation. The Italian film crises continued throughout the year, primarily due to a funding impasse within the government. but the total number of films made in Italy during '79 managed to increase somewhat despite the obstacles.

Piracy continues to be a major problem for all countries, especially in the Orient and South Africa. No one has an accurate figure on what piracy costs legitimate companies, but the practice affects just

ness and continues to grow.

Network television time sales were estimated to be up 15% in 1979 with local spot sales up as much as 10% around the country. Miniseries continued popular with the networks, but proved less than successful in the syndication market.

To hedge their bets against the soaring costs of successful feature films, the networks escalated the practice of pre-buying into feature films prior to production to insure supply and price. In fact, feature films on the local station level soared to the point where better packages were getting \$160,000 per title in New York and \$150,000 per title in the Los Angeles market.

In a major case of deja vu, both ABC and CBS re-entered the theatrical film field in 1979 with CBS hiring former Filmways president | betting some \$225,000,000 that the

push motion picture budgets and about all branches of show busi- Don March to head its enterprise. ABC set a \$24,000,000 budget for three feature projects.

The FCC reported revenue figures for 1978 as \$6.9-billion for total broadcast gross business with a profit of \$1.65-billion. And, according to the National Assn. of Broadcasters, a "typical" tv station had pre-tax profits of 28.5%.

Or Won't He?

Johnny Carson gave NBC a case of terminal indigestion indicating unhappiness with his present network arrangement, with some indications he might shift to ABC. At the end of the year, the situation had not been resolved, with Carson continuing to fulfill his NBC commitments.

ABC outbid the other networks for the rights to the 1984 summer Olympic games in Los Angeles,

games would pay off.

AFTRA and NABET struck tv commercial makers for two months during the year, causing a running Broadway show in 1979, severe disruption in that industry. In Britain, the independent commercial stations were struck for 11 weeks in the fall, making a shambles of production schedules, and the eventual 45% wage settlement caused plenty of grief in Blighty.

A landmark copyright infringement case was won by Sony in Los Angeles Federal Court and among the precedental points in the decision was one which said home copying was legal. The so-called Betamax case had been brought by Universal and Disney against Sony and its advertising agency, Doyle, Dane, Bernbach. Sony won an overwhelming victory.

The record business underwent a major sales slump in '79. Albums continued to represent about 90% of the business and singles were selling better, according to the National Assn. of Recording Merchandisers. Blank tape sales boomed globally and a Roper study found home taping resulted in 14-29% losses in sales. Piracy was a hot topic at last winter's Midem meeting in Cannes, with some putting the potential loss as high as \$1-

billion in annual sales. **Indies To Majors**

A number of independent companies gave up their distribution functions and facilities and signed distribution agreements with one of the majors. This appears to be a growing trend and could eventually put the music business into a similar configuration with the film industry.

Rock concert violence got out of hand at two Ohio concerts, with 11 people killed at a Cincinnati concert in December by The Who and two people killed and five others injured at a Cleveland concert in August. Festival type seating was blamed for the stampede at the gate and a number of arenas and auditoriums have simply banned all rock concerts for fear of a recurrence.

For many resort owners around the country, the big problem of 1979 was the increasing cost of gasoline and the inadequate supply of same. Various parts of the country were in short supply during the spring and summer, and resorts more than a tankful away from a major urban center felt it in the pocketbook. The supply problem eased in the late summer and fall, but continued inflationary pressures limited expendable income and resort and auditorium managers see no nearterm improvement in the situa-

Gambling in the east continued to boom with Attantic City debuting its third casino as the year ended. The Jersey resort predicted it would be doing \$1-billion in convention business by 1987.

The Holiday Inn chain agreed to acquire Harrah's in a \$300,000,000 deal which will put the motel chain into the gambling business in a big

In legit, the road once again topped Broadway, grossing \$148,000,-000 for the season while Broadway posted a record \$128,000,000 gross. Broadway attendance was up to 9,-100,000, a 500,000 increase over the previous season.

Ticket prices for Broadway shows continue to zoom, with the average ticket having risen 48% during the past five years. The preis \$25, but "Dancin" is going to \$26

on Saturday nights after the yearend holidays.

Wednesday, January 9, 1980

"Grease" became the longest surpassing the record of "Fiddler On The Roof" and "Life With Father." It was also reported that the legitimate theatre means \$379,-000,000 to the City of New York. This is based on an estimated per capita spending for total legit ticket

Budgets And B.O. Soar

Both budgets and boxoffice soared for the motion picture business in 1979. Those who could remember the past decade were quick to draw parallels to the runaway production costs of the late '60s, which inevitably led to the downturn of 1970-1971. But others were quick to point out the difference in management and debt structure of the major companies in the late '70s, which would seem to indicate a more conservative approach with a reduced production schedule, a much more manageable debt structure, and the elimination of the accumulated property inventory the writeoffs of which caused the red ink to flow in the late '60s. Nevertheless, there is no question that costly failures are not to be ignored regardless of the boom grosses posted by hit films.

Paramount replaced 20th Century-Fox as the top distributor of 1978 with film rentals of \$429,000,-000, primarily due to two hit musicals, "Grease" and "Saturday Night Fever." In '79, "Grease, went past "The Godfather," to become Paramount's all time top grossing film.

Japan No. 1 For U.S.

Japan became the number one export market for U.S. films in 1979, with the balance of earnings now shifting to 60-40% domestic over foreign. This is not an entirely accurate picture as boxoffice prices have been escalating in the U.S. at a faster rate than they have overseas, so that the total number of actual admissions may be closer to the historical 50-50 split than the dollar figures would indicate.

Foreign films did better in the U.S. in 1979 than they have in recent memory. "La Cage Aux Folles," "The Innocent," "Get Out Your Handkerchiefs," and "The Marriage of Maria Braun" all did very strong business. The trend was certainly encouraging to foreign producers who have despaired of the U.S. market in recent years.

Adult Film Assn. claims that porno pix grossed some \$455,000,000 in 1978, a figure difficult to substantiate, but nevertheless indicative of the fact that purno has found a more or less regular if probably reduced spot in the marketplace and continues to do business regardless of whether people want to talk about it or not.

Fox Big Newsmaker

Twentieth Century-Fox was the big newsmaker of 1979 among the majors. Shortly after the first of the year, and included in Fox's annual accounting, was the notation that bonuses from the incentive program for 1978 included the following amounts: Alan Ladd Jr., \$1,-944,384; Jay Kanter, \$1,120,038; Gareth Wigan, \$1,101,894. The incentive program was designed to reward administrative production execs and the Ladd team cited above were obviously benefiting sent top for a musical on weekends from the all-time record grossers

(Continued on page 58)

Personalities Of 1979

The Avatollah Khomeini may be the man of the year for the news magazines, but show biz had its share of movers and shakers in 1979. too. Former President Richard M. Nixon got a Grammy nomination for the LP of his televised interviews with David Frost ... The United States and China signed a cultural exchange accord and Francis Coppola donated a print of "Apocalypse Now" to the Cuban government ... Studio 54, the New York disco, was all over the headlines in '79, with owners Steve Rubell and Ian Schrager charged by the IRS with skimming \$2,500,000 from the club along with using the premises for drug sales ... President Carter's chief of staff, Hamilton Jordan, was charged with using cocaine at Studio 54 and a Justice Dept. investigation is continuing in this matter ... In Boston, a disco was sued by a male couple who charged discrimination when the club would not let them dance together in public.

Money always plays a big role in show biz. '79 had its share of spectacular numbers. Ray Stark contributed \$1,000,000 to the University of Southern California to establish a training program for future entertainment executives ... Steve McQueen's asking price for film roles was reported to be \$5,000,000 each, and Dudley Moore based on the success of "10" jumped his asking price to \$1,000,000 for his next pic ... CBS founder and chairman, William S. Paley, reportedly earned \$6,-000,000 in 1978 from salary, bonuses and dividends, and Warner Communications Inc. topper, Steve Ross, got a \$1,148,616 bonus for his company's performance that year ... It was estimated that Rex Harrison could wind up making \$2,000,000 from the revival of "My Fair Lady," and on a more modest scale, tv actor Robin Williams made \$30,000 as his share of a four-day Copacabana date in New York

... Elvis Presley's estate was valued at \$7,600,000 with some \$3,000,000 of that in royalties. The second anniversary of Elvis' death pulled big crowds to Memphis ... Tv actor, William Devane, set a record for that medium by getting \$1,200,000 for his role in the "From Here To Eternity" mini-series ... Universal kept Burt Reynolds happy by investing some \$300,000 in his Florida dinner-theatre project.

The Lee Marvin case in California may have established the concept of "palimony," and Peter Frampton's ex-girlfriend filed suit in New York for half of his property and income, claiming similar circumstances and career guidance

There were many instances in '79 of performers trying to break contracts for various reasons ... Farrah Fawcett broke her tv contract for "Charlie's Angels" and quickly saw her career fade after she starred in two flop films. Her reaction to this was to fire her manager. Jay Bernstein, who had promoted her in the first place ... Olivia Newton-John broke her contract with MCA Records, and that matter is still in the courts ... Beverly Sills was named director of the New York City Opera, and producer Howard Koch disclosed plans to do a biopic of former Ohio State coach, Woody Hayes ... The Lone Ranger, Clayton Moore, was hailed into court by the Wrather Corp., for the unauthorized use of the character at personal appearances, and the resulting publicity provided Moore with a new lease on his career ... A French singer, Catherine Referio went on a 10 day nunger strike, when her record company, (Philips) pulled her album from French distribution for tack of sales.

An Arab prince bought Arthur Godfrey's 1970-acre Virginia estate for a reported \$5,000,000 tab ... Sir Rudolph Bing was named to head up the Miami Arts Festival in 1982. The fest will have a \$2,500,000 budget.

A diary of the famed dancer, Nijinsky, suppressed since 1934, was auctioned off at Christie's in London. The diary produced quite a stir. since it contained many lurid passages ... Actress Jean Seberg, died in Paris, of a drug overdose, and the FBI's role in her earlier political activities was played heavily by the press. A parallel to Jane Fonda was mentioned by some ... Marilyn Cantor and Patricia Bright debuted a nitery act earlier in the year. Cantor is Eddie's daughter ... Gwenn Davis' suit over her book, "Nude Marathon," provided some spectacular court coverage, with the Supreme Court throwing out the case and letting the original libel verdict stand. It's a precedental case. Robert Redford directed his first film in '79, "Ordinary People" and said he plans to do more behind-the-camera work in the future ... Peter Sellers had another heart attack, late in the year ... Frank Sinatra celebrated his 64th birthday and 40th anniversary in show biz. with a huge soiree at Caesars Palace in Las Vegas. The soiree was videotaped for network broadcast.

1980
is starting well
for

'ANIMALYMPICS'

From Lisberger Studios, Inc.

CHARLIE MUFFIN

From Euston Films, Ltd.

THE QUATERMASS CONCLUSION

From Euston Films, Ltd.

'KLONDIKE FEVER'

From C.F.I. Investments, Inc.

All selected for showing at

THE GREATER MIAMI INTERNATIONAL FILM FESTIVAL January 18 - 27, 1980

Exclusive Worldwide Sales Representation



PAUL KIJZER

LOS ANGELES, CALIFORNIA 90042

100 South Doheny

Penthouse 1103

Phone (213) 273-296

Telex: 194 706 Merrimac LSA

FILM SCRIPT FORECASTS NUKE WO

for "Star Wars."

Ladd Jr. disclosed his unhappiness with the confiningly administrative duties of his post as Fox production topper, and indicated that he would not be signing his employment contract when it came up for renewal. Board chairman Dennis Stanfill negotiated with Ladd and his team on the matter, but the upshot was that Ladd, Kanter and Wigan left Fox during the summer, and after a suitable period in the Beverly Wilshire Hotel sitting out their severance agreements, wound up as an independent production entity at Warner Bros.

Hands Across The Sea

Following the departure of the Ladd team, Stanfill picked Sandy Lieberson, the company's production topper in London, to return to the U.S. and take over the studio reins, and promoted Ashley Boone to head up distribution operations for the company, thus splitting the Ladd function into two co-equal

Reports soon started to flow that neither Lieberson nor Boone was very happy with this setup and in the fall, Stanfill went to the outside and hired former Columbia Pictures president, Alan Hirschfield, as vice chairman of Fox, and chief operating officer. At the same time, Stanfill appointed Joseph La-Bonte president of the parent company with general administrative responsibilities.

Shortly after the Hirschfield appointment, Lieberson submitted his resignation, and no doubt will return to Europe. Late in the fall, Ashley Boone, also resigned from Fox and indicated that he was going to start his own marketing company in the new year.

Z-B And Mel Simon

During the year, Fox also signed deals with two major productions entities, Zanuck-Brown and Mel Simon Productions. The Zanuck-Brown return to Fox was something of an eyebrow raiser in view of their past unhappiness at the studio, but since they still owe Universal two films on their present contract it will undoubtedly be some time before they return to the Century City lot. The Mel Simon deal covers eight-10 projects which should certainly help boost the Fox release schedule.

Some other musical chairs at Fox included Bob Dingilian, replacing John Friedkin in the Fox ad-pub department early in the year. Friedkin went to Warner Bros., as international ad-pub veepee and Dingilian resigned from Fox in December, fargoing his title of veepee of publicity and promotion with future whereabouts unknown.

More Take The Exit

Later in the year, Tim Deagan resigned as 20th-Fox ad director, to form his own company, and Alan Livingston departed at the end of the year, as president of Fox Entertainment Division.

Undoubtedly, a number of these shifts were due to the installation of Hirschfield in the top operating spot and his desire to bring in his own team with him. A number of former Columbia execs are making their way to Century City to work with Hirschfield including Bob Cort, who is the new ad pub director at Fox, and Norman Levy who eventually will be taking over sales and distribution chores in Westwood.

Hard To Follow Changes

Short of issuing a scorecard to keep track of the players, there were some wags in the business who thought it would be simpler for | woman in the U.S. pic industry.

Columbia and Fox to merge as A couple of months later, Alan there seemed to be such a wholesale switching of personnel.

> Lurking in the background during the Fox upheaval, was Chris-Craft, and its president, Herb Siegel. Chris-Craft controls about 13% of the Fox common stock, and C-C just floated a \$25,000,000 bond issue with no announced corporate purposes in mind. Whether Chris-Craft intends to use some of these funds to purchase additional Fox stock is unknown at this time.

Susskind As Supplier

Fox also made a deal in '79 with Time-Life and its feature film division, headed by David Susskind to release any theatrical features produced by this operation in the future.

Columbia was only slightly less volatile than 20th-Fox in '79 with Frank Price, the former head of Universal's television production division being named president of Columbia Pictures. He then appointed John Veitch as production head for the studio. Kirk Kerkorian bought into Columbia in a big way, acquiring 25.5% of the stock, and working out a tender offer which was acceptable to management, guaranteeing peaceful relations until at least 1983. Since Kerkorian also controls 47% of the Metro-Goldwyn-Mayer stock, the Dept. of Justice filed an anti-trust suit against Kerkorian's Columbia purchase, but lost the case in a Los Angeles Federal Court in the fall.

Casablanca Withdraws

Casablanca Records and Film Works ended its distribution and financing deal with Columbia during the year, and shifted over to Universal for future distribution. Since Polygram owns Casablanca, the need for outside financing is pretty well eliminated and it is likely that the deal with Universal involves distribution only.

Kerkorian Eye On 1982

A story cropped up late in the year that Jerry Perenchio was angling to buy Kerkorian's Columbia stock, but that deal was quickly denied. However, at year's end, Kerkorian filed with the SEC for an authorization to make a later tender offer (1982) for an additional 1,000,000 shares of Columbia stock at \$37.

Fred Goldberg, who had departed United Artists as ad-pub veepee, and moved to Florida, was brought back into action by Columbia as ad-pub v.p., replacing Bob Cort who took an interim indie production deal prior to moving to Fox as ad-pub topper of that company. Former Columbia Pictures' ad-pub head, Bob Ferguson, returned to the company as an adviser to Columbia Pictures Industries president, Francis Vincent. Fred Hift gave up his independent public relations business in London. and returned to Columbia in New York, as East Coast ad-pub rector.

Sherry Lansing resigned her post as senior vice president of production at Columbia in the fall, and more than one wag wondered about the coincidence of the release of Columbia's hit pic "China Syndrome," and the accidental "corrobative" publicity of Pennsylvania's Three Mile Island nuclear generating plant. At the end of the year Irving Ivers and Burt Messer resigned from the Col, aud-pub department.

At the beginning of the New Year, Lansing was installed at 20th-Fox as president of production, marking the highest niche yet occupied by a

was going to depart the company, Marvin Levy was confirmed as case set a precedent and will Columbia's new advertising-publicity vice president.

For MCA, 1979 was a big year, as the company joined the exclusive \$1-billion club having both assets and sales in excess of that figure. At Universal Pictures, ad-pub veepee, Charlie Powell, and his key aid Buddy Young, resigned from the company to form their own film marketing operation. Dave Weitzner resigned his post at 20th Century-Fox to become Universal's ad-pub veepee at the beginning of the year. Weitzner's first appointment was Gordon Armstrong, who shifted to U from the Dino De Laurentiis company. Tom Gray joined the operation as national publicity director.

U. Expands Valley Lot

Universal disclosed plans to sepnd \$27,500,000 to expand its valley lot, and the company invested some \$625,000 for a one-half interest in the Broadway musical "I Remember Mama." Since the show must be considered a flop, Universal may be cooler in the future toward investments in plays as a source of material. Ed Roginski replaced Pete Emmett as L.A. press contact in the ad-pub department.

The Securities & Exchange Commission, finally filed its long awaited suit against Paramount parent Gulf & Western Industries and its chairman and chief executive officer, Charles H. Bluhdorn G&W said it would fight the charges on every count since they were baseless. Paramount ad pub veepee, Gordon Weaver, resigned along with ad director Steve Rose and the two formed an independent production company to release through Par. Tom Campanella was named to the Paramount ad-pub veepee spot.

Embezzlement

Former Paramount assistant general sales manager, Gerry Haile pleaded no contest to charges he embezzled money from the company when he was in a Coast sales position, and Joseph Adelman resigned as administrative executive of the Assn. of Motion Picture and Television Producers to become business affairs veepee at Paramount. The company also cut seven minutes out of the John Travolta hit, "Saturday Night Fever, resubmitted it to the Code and Rating Administration and came out with a PG instead of the initial R rating. The pic was then reissued and did quite substantial business in the milder version.

Love That 'Superman'

Aside from making the deal with the Alan Ladd Jr. team. (Ladd Co.), Warner Bros. had the enjoyable chore of watching "Superman" go past "The Exorcist" to become that company's all-time top grossing film. Andy Fogelson resigned his marketing post at WB to become president of Ray Stark's Rastar Productions. Sandy Reisenbach succeeded Fogelson as WB ad-pub topper.

Attorney Gerald Phillips left his post at United Artists to return to the Phillips, Nizer, Benjamin, Krim, & Ballon law firm, and Nathaniel Kwit replaced him.

In a quest for surefire properties, UA paid \$2,500,000 for Gay Talese's "Thy Neighbor's Wife." And in a precedent-setting case, the authors of "West Side Story," won a \$400,000 judgment against UA following an audit of the film sale to CBS. The authors claimed an im-

rived from the film package. The undoubtedly figure in future similar actions.

A surprise to no one was the appointment of Ernst Goldschmidt as foreign sales chief for Orion. Goldschmidt had been one of the Krim-Pleskow team at UA, prior to that group's departure, and it was expected that he would eventually join his former cohorts at Orion. Francis Coppola entered into a nonexclusive financing and distribution deal with Orion during the year, another non-surprise, and David Lamping was signed on as head of Orion's London office. He had formerly been with Disney in the U.K.

Splitting MGM

The big news at Metro in '79, was the disclosure that the company wanted to split in two with one division encompassing gambling, hotel activities and the other containing the film and entertainment division. There had been some speculation that MGM production chief Richard Shepherd might leave the company when his contract expired; however, Shepherd renewed his deal, and says he is tres content. Michael Sevareid (son of the former CBS commentator) joined MGM as a production veepee.

In one of the stranger public reactions to a film, MGM's "The Champ" was doing considerably better for the company overseas than it did in the U.S. where it proved lackluster at the boxoffice.

Allied Artists Woes

Allied Artists finally went under in '79 and filed Chapter XI proceedings. The film and television divisions were treated separately with a sale of assets recommended to pay off creditors. During the year, a number of different buyers were noised about, but it looked like Lorimar might be the eventual successor to AA.

Ray Stark considerably altered the echelon of his Rastar Productions, with the hiring of Andy Fogelson as president and the naming of former UA general sales manager, Jim Velde, as vice president of distribution. Stark also signed Ken Hyman to head up the company's European operation and to be an independent producer as well.

In Los Angeles, the Peter Stark program at the University of Southern California was dedicated to train 20 students annually and thus provide some young executive talent for entertainment companies in the future.

Rendezvous At La Costa

Early in the year, Lorimar and Mel Simon Productions hosted some 125 foreign distributors at the LaCosta Resort near San Diego. Later in the year, Peter Bart resigned as president of Lorimar exec veepee and head of production. Norman Flicker was appointed business affairs v.p. at the

International Creative Management went into the pre-production financing business in '79 and shifted David Raphel from Paris to L.A. Menachem Golan and Yoram Globus bought out Cannon and entered the distribution business; and Francis Coppola bought the General Studios lot in Hollywood.

Boston opened a production office opposition from Columbia manin L.A. and Sunn Classic Films agement, GCC dropped the idea. At shuttered its Coast office in L.A.

Despite repeated rumors that he proper allocation of monies de- and moved its headquarters back to Utah where the company started.

Ron Dandrea resigned from the Bank of America where he had headed up its film financing operation and signed on with Raymond Chow's Golden Harvest Films in Hong Kong.

A new distributor of Spanish films, (Span Films) set up business in New York to compete for the Hispanic market with Columbia Picture's Spanish division, and Azteca.

First Artists' Future?

Phil Feldman resigned as president and chairman of First Artists Productions and there was some question of whether the company would continue in film production although its sportswear division appears to be okay. Veteran sales exec Larry Friedricks joined Hemdale in New York as an international sales veep and former National General president, Irving H. Levin bought the 10 theatre Royal Theatre chain in Hawaii. Producer Marty Poll cut back his internal staff in New York, with veteran publicist Nat Weiss being chopped along with Jim Turner who was in charge of development.

War On Blind Bids

The ongoing campaign by the National Assn. of Theatre Owners to get anti-blind bidding legislation passed in as many state legislatures as possible wound up in 1979 blind bidding practice. This represents about 30% of the total market, and resulted in sporadic playoff patterns which hampered the national advertising campaigns of many distributors. Some production companies indicated they would shift location work away from those states with anti-blind bidding laws.

NATO will also debut its own television award show in February, with David Frost as the host, with the awards based on ballots cast in theatre throughout the country.

Richard Orear is the president designate for NATO for next year. He is from Commonwealth Thea-

Ask Out Of 'Consent'

In a somewhat surprising move, Loews Theatres, Mann Theatres and RKO Theatres petitioned the N.Y. Federal Court and Judge Palmieri to vacate the consent decree restrictions as to theatre circuits buying cinemas in competitive locations, and also to allow exhibitors to enter film production. Loews made the most far reaching application to void the consent decree and after second thoughts, RKO Theatres dropped out of the application but Loews and Mann con-

Rugoff The Loser

Veteran film importer and New York exhibitor-distributor Don Rugoff, had more than his share of problems in 1979, as the suit brought Films and was replaced by David by Bill Foreman came to fruition Picker who came in with the title of with Rugoff losing on just about all counts. The upshot was that Rugoff and other stockholders sold out to Foreman giving him control of Cinema 5 and also brought Foreman in control of some of the best cinemas in New York City. Foreman immediately appointed Ralph Donnelly to head up the Cinema 5 operation and to book the New York City theatres.

Earlier in the year General Cinema of Boston disclosed plans to buy 20% of Columbia Pictures In-Atlantic Releasing based in dustries stock, but following strong

(Continued on page 60)



More films are being made in Alabama, because more film makers are discovering our excellent sites and services.

Come see for yourself. Lofty mountains, rural communities, modern cities, quiet seashores and topnotch technical help, too. It's all here in Alabama.

The Alabama Film Commission is a full time operation, and we can provide complete site location services, photographic and information packages, as well as complete

support and technical assistance. Anything you need to make your job easier.

Call us. We'll do everything we can to help keep you under budget and on schedule.



Alabama Film Commission
Phil Cole, Executive Director
Courtney Parker Murphy, Film Liaison

532 So. Perry St., Montgomery, AL 36130 **CALL TOLL FREE 1-800-633-5761**

FOREIGN TOURISTS FLOOD INTO U.S.

·(Continued from page 58)

the end of its fiscal year. General and impressive in volume. Cinema decided to drop its film making division, and wrote off \$4.5-5,000,000 as an after tax loss. None of this affected the company's profitability and it split its stock 2-for-1.

Demise Of Exprodico

After four years of trying to get the exhibitor cooperative, Exprodico, off the ground, its founder, Tom Mover, killed it since he was still \$1,000,000 short of the necessary \$3,000,000 to launch production. UA Theatres was reported to be talking to three different circuits with an eye to expansion in the

The International Assn. of Theatrical Stage Employees, IATSE, threatened a strike that would have shut down all production at the Hollywood studios, but the strike was averted and a settlement reached prior to the deadline. However, settlement terms were not universally appreciated by the membership of all Hollywood locals, especially the office workers union which had strong feelings about women's lib, which transcended union demands.

Diehl's Unhappy Word

At a New York negotiating session in the fall, IA president Walter Diehl referred to one of the management negotiators as a "kike. and then refused to apologize for the remark. The ensuing storm went back and forth between coasts, and Diehl eventually apologized for the slur, although not until some considerable pressure had been exerted.

Kathleen Nolan said she would not run for a second term as president of the Screen Actors Guild, and William Schallert was elected SAG president, defeating Ron Soble for the post. Dave Dortort was elected president of the Producer's Guild of

George Stevens Jr. resigned as director of the American Film Institute in order to pursue an independent production career. Jean Firstenberg was named AFI director replacing Stevens.

Claude Jarman withdrew as head of the San Francisco Film Festival, a post he has held since 1967, and Tom Luddy head of the San Francisco Film Archive was named to replace Jarman.

Festival Items

Bill Marshall stepped down as head of the Toronto Film Festival although he has actually been out of day-to-day operations for some time. Abel Gance at 90 showed up at the Telluride Festival in Colorado with the original version of his "Napoleon." three-screen tor Stan Dragoti was on his way to the Cannes Film Festival in May when he was arrested at the Frankfurt airport for cocaine possession and was thrown in the local slammer. Despite efforts to get him out Dragoti languished in jail for many weeks and was linally fined \$55. 000. Dragoti cliamed he was carrying the coke for a party to be held in Cannes.

A fire in a Washington, D.C. archive ruined thousands of reels of irreplaceable news film. The disaster had been forecast by a General Accounting Office report, indicating the potential fire hazard Another fire, this time in a Boston hotel, had severely burned exhibitors Sumner Redstone and Roger Hill. After months abed, both recovered successfully.

John Wayne's appearance at the Academy Awards in April, pre-

Francis Coppola pulled something of a publicity coup at the Cannes Film Festival, by entering 'Apocalypse Now" with what he described as a "work print" and came off with the Golden Palm (first prize) which he shared with the German film, "The Tin Drum. There is no question that the hoopla generated by Coppola via his marketing technique of "testing dif-ferent endings," helped stimulate interest in the film, which at yearend was approaching a world-wide gross of \$69,000,000, not too far from its \$75-80,000,000 break-even point. There is no question that Cannes played a major role in Coppola's strategy.

Another veteran festival entrepreneur, J. Hunter Todd, shifted his base of operations from Miami to Houston, with the first event debuting in November as a five-day event, down from 10.

New Yorker Magazine film critic Pauline Kael went to the Coast to work on a film for Warren Beatty, but the two could apparently not agree on a film treatment and Kael is returning to the New Yorker later this year.

Violent films about youth gangs caused a dispute earlier in the year. with some pix being yanked from theatres for fear of violence, and others having their respective advertising campaign changed while in distribution. Some of these films were "The Warriors," "Boulevard Knights," "The Wanderers," and Over The Edge

The Code and Rating Administration came in for criticism because of the override on appeal of the automatic R rating when obscene language is used on the soundtrack. The situation came to a head when George Burns' latest film, "Going In Style," was given an R rating although most observers agreed the offending word could easily have been deleted or substituted from the beginning.

In the sequel Memphis porno trial, Luis Peraino was convicted in the "Deep Throat" case and given a four year sentence, with all but nine months suspended. He has appealed the decision. Another judge in Memphis dismissed separate obscenity charges against "The Devil In Miss Jones." effectively dismissing the case.

The Dallas Cowboys football team sued to prevent distribution of a porno pic called "The Cheerlead ers," claiming it disparaged the team's image. Convicted pornographer Mike Thevis, was found guilty on Federal racketeering charges along with two accom plices. He had previously escaped from a Federal prison in Indiana, after being convicted in Atlanta on other charges dealing with pornography, extortion, and crimes of

The Shah's Overthrow

of the Ayatollah Khomeini and his fanatic Shi'ite Muslim followers with the eventual seizure of the American Embassy in Teheran, along with the taking of 50 hostages. As the year and the decade end, the situation is very much in flux and threatens to establish a new political relationship not only in the Middle East, but all over the world.

During the revolution, some 40% of Iran's cinemas were destroyed in the fighting, and as soon as the Khoceded his death by only a couple of meini regime took command, he 20th Century-Fox as its U.K. head months, and the tributes that fol-banned all American enter- to become managing director of lowed were both sincere in content tainment in Iran, especially films EMI Films.

and records. Iran is a very small market for the U.S. major film companies, representing some 2.5% or less, of the world gross.

Dollar Shrinkage

On the economic front, the continual shrinkage of the U.S. dollar vis-a-vis foreign currencies raised the cost for U.S. companies doing business overseas, and reduced the spending power of American tourists. Aside from a 15% dropoff in British tourism over the summer, the dollar shrinkage prompted some American performers playing overseas engagements to ask for their expenses in local currency. unfavorable exchange rate, topped with double-digit inflation in most continental countries, caused a lot of Americans to stay home, and many Europeans discovered that New York City had become the bargain basement of the world.

Canada and West Germany seem to be the fast two holdouts for an aggressive governmental policy of tax shelter promotion and both countries have raised their production sights accordingly. It was estimated that Canadian production in 1979 would total some \$150, 000,000 for the year, and most Canadians were thrilled with the success of "Meatballs" which became a sleeper hit for Paramount and was projected for a potential gross of \$50,000,000. Although some six feature film projects were postponed in the fall, most Canadian filmmakers felt this to be a normal fallout from over-enthusiasm and healthy production schedules continue north of the border.

German Shelters

Toward the end of the year, the German government disclosed a change in its tax shelter writeoff policy and that after next June, such writeoffs would be limited to 100% and not the leveraged 250% presently possible.

Britain changed governments in 1979, and one of the first priorities of the new Tory power structure was to reduce overall income taxes, in some cases up to 30%, but to also raise to 15% the U.K. value-added tax on almost all consumer items. The tax cut was appreciated by almost all Britons, but none of the high-income tax exiles, especially those from show business, made any effort to return quickly. The government, on the other hand, seriously underestimated the potential revenue to be produced by the 15% VAT, and suddenly discovered that the socalled "black economy" was more widespread than previously thought. The switch of taxation from income to spending obviously affected those who had been working for cash, and did not otherwise appear on payroll rosters.

Thorn Tender

The biggest entertainment industry story in Britain in '79 was the organization, although still re-Electrical Industries for EMI The big international story of 1979 Originally. Thorn bid some \$310,was the overthrow of the Shah's 000,000 for EMI, but this offer was regime in Iran and the emergence rebuffed. Thorn then raised the ante to \$365,000,000 and received EMI's management's okay. The takeover was finalized in the fall.

Prior to the Thorn tender offer. EMI had digested its own internal financial problems, with the result that Sir John Read relinquished the chairmanship to Sir Bernard Delfont who had formerly headed up the company's entertainment division. Barry Spikings earlier in the year was named to head up EMI's film division, and Peter Beale left

Lord Lew Grade and his Associated Communications empire bought the Inter-European Property Holdings Circuit of 141 cinemas, giving Grade a major toehold on the British exhibition scene.

Lord Bernstein Retires

Lord Sidney Bernstein retired at 80 as chairman of the Granada Group and was succeeded by his nephew, Alex Bernstein. Gala Films (Ken Rive) sold off its last cinema in London to concentrate on the importation of art films and coproductions.

The Samuelson Brothers debuted a new studio facility in North London, Production Village, designed to handle television commercial shoots, but also capable of hosting feature films. Down at Pinewood. the Rank Organization operation had three films drop off its schedule in the fall, leaving the studio at less than full capacity for the first time in several years.

Golding Leaves U.K.

Veteran American public relations man, Dave Golding, packed his bags and left London after 13 years, to return to his native Los Angeles. And one of Britain's best export properties, the Old Vic Company, went on an Asian tour which included China. The BBC also pointed out that its foreign sales were up to \$14,800,000, for the past year, an all-time record. One of the first feature films to be produced under the British-Russian coproduction treaty, "The Cherry Orwas scheduled with the film to feature Peter O'Toole, and Sergei Bondarchuk as the director.

Crisis In Italy

The Italian film crisis continued throughout '79, primarily due to governmental inaction in regard to a new film aid law effectively shutting off reasonable cost financing to Italian producers. American features continued to grab an increasingly larger share of the Italian market and this situation prompted an all-industry delegation to visit New York and Washington in the fall, to call upon American industry leaders and request sizeable support. The large Italian delegation was led by Carmine Cianfarani, head of Anica, the Italian Film Producer-Distributor Assn.

Since things were not going well for Italian producers in '79, their Association complained bitterly in public about the Italian Television Network, RAI, getting into film production. It sounded like sour grapes to many, since RAI has produced a number of prestigious feature films which have won awards at international festivals and have racked up good boxoffice in foreign territories.

Upranking Of Franci

Dr. M. G. Franci was promoted to president of the Milan Trade Fair successful tender bid by Thorn taining direct control of the spring erations, also disclosed its inand fall Mifed meetings, which he tention to enter feature film propioneered. The fall Mifed meeting, duction in the very near future. and especially the Indian Summer Market, was a big success, although some television companies complained about the absence of the European Broadcasting Union from its normally scheduled fall meeting in Milan at Mifed. The EBU is scheduled to return to the fall Mifed in 1980, but after that relationship between the two organizations.

his share of troubles in '79. He was exhibition. found guilty in a Rome court of sending money illegally out of Italy | pecially the younger directors who and was fined \$24,000,000 as a result.

In the U.S. the Securities & Exchange Commission issued a \$5,-000,000 claim against Ponti in regards to a tax shelter scheme to finance film production.

Zingarelli Re-Active

Italo Zingarelli returned to film production after several years absence with three feature projects in his pocket. And Robbie Little resigned as foreign sales manager for Titanus, to set up his own distribution company, Original Films.

One of the reasons for Italian film melancholia in 1979 was the report that cinema attendance was off 15% for all of 1978. A brighter spot on the Italo horizon was the revival of the Venice Film Festival in late August, which stirred nostalgia in the hearts of many film buffs and was well received by several American reps who attended the event. Based on the initial reaction, the festival has a good chance to continue on a regular basis.

French Cheered

Although French producers have long had a long face about their inability to score in the American market, they were cheered by the fact that French film attendance was up 1.57% in the first half of '79, a definite improvement over past years. Additional good news came from the U.S. market, where "La Cage Aux Folles" and "Robert et Robert" were both doing good business. In fact, "Cage Aux Folles" may go on to become the all-time top foreign film grosser in the American market.

The French entertainment conglomerate Gaumont spent some \$15,000,000 on expansion in Latin America and also set up an extensive Rome office and bought into one of the Italian theatre circuits. On the other hand, the French Government warned the three major theatre circuits to mend their ways, or face government action to stimulate competition.

Added French Entities

Several new French entities came into the production arena in '79 with the largest being SFP, basically a television production outfit setting up a feature film division. However, this did not stop SFP from firing 424 employees, which action resulted in a strike shutting down French television for many weeks. It was also noted that without television competition, boxoffice grosses zoomed in Paris and he hinterlands.

The French Government also said it would allow the French Television networks TFI and Antenna 2 to make feature films if they wished, and even veteran director Roger Vadim bowed to the inevitable and agreed to make "Winchester House" as a longform tv series.

Europe No. 1, one of the continent's oldest independent radio op-

Attendance Up

Another bright spot on the European scene was a 4% increase in West German film attendance in the first half of '79. Although this was a reversal of past trends, it should be pointed out that the first and second German Television Networks have provided \$30,000,there is some question about the 000 to the native motion picture industry over the past five-and-ahalf-years, mostly in the form of Although living in Paris for the production guarantees in return for past several years, Carlo Ponti had television run after theatrical

> German filmmakers, and es-(Continued on page 62)



TEXAS FILM COMMISSION

OFFICE OF THE GOVERNOR

P.O. BOX 12428, AUSTIN, 78711

512-475-3785

U.S. TV SAILING ON \$4-BILLION TIDE

man Cinema." got behind the For- pleasant was the news that Stockeign Office in promoting German holm Films (20th-Fox rep in films in overseas markets, especi-Sweden) went into bankruptcy late ally the U.S. Some of this was done in the year, but is continuing under via the Goethe House operations in a reorganization plan. the U.S., but "The Marriage of Maria Braun" proved quite capable of supporting itself at the boxoffice and is definitely a hit in the

Polygram Into Films

The German entertainment giant, Polygram, already well established in music and television, disclosed plans to invest some \$100,000,000 to enter film production in the near future. An internal squabble among various factions in the German film industry killed a potential film festival slated for Munich, with the younger directors opting for Hamburg in the fall.

A special train took the Munich contingent to the fest and for a first time effort it was deemed a huge success. Some of the southerners must have liked Hamburg, because later in the year, 12 filmmakers set up a cooperative based in Hamburg, with Studio Hamburg president Gyula Trebitsch as the head of the new enterprise.

Liberalized Spain

Spain is still enjoying the liberalization of the post-Franco era. Following the abolition of quotas in 1977, Spanish film attendance boomed in '78, racking up some 220,000,000 in admissions for the year. While attendance is off somewhat in '79, so is Spanish film production with only some 40 films expected to be produced this year. Under the quota system, Spain used to produce 110-120 pix per annum.

Although Spain's film production may be in the doldrums its gambling industry certainly isn't, and it was estimated that some 841 bingo sites in Spain produced a \$1-billion gross in 1978. There is little doubt that gambling revenues will continue to grow meaningfully in the

new decade.

'Holocaust' Hesitation

Spanish television bought "Holocaust." but postponed the airing several times due to reaction from Germany when the show was shown there.

Joaquin Agusti resigned as head of Cinespana, the Spanish industry's overseas sales promotion arm, and was replaced by Primo Rodriguez. Whether Agusti will stay on in an advisory capacity was not clear at year's end.

Other Markets

Although Portugal is a miniscule entertainment market, boxoffice grosses there have generally been up since the 1974 revolution. The market too is catching up with films banned under the former political regime.

Things were looking up in Sweden in 1979 as the government reported film attendance rose some 9%. Film production was up in Norway by some 55% and, in fact, the film business was doing well enough that the boxoffice subsidy was cut considerably.

The Swedish government outlawed talent agents with a governmental agency taking over that function and assigning jobs. Harry Schein, former head of the Swedish Film Institute, was named Swedish Consul General in Los Angeles, but his appointment raised such a stir that he resigned the post later in

The Swedish Film Institute pulled something of a coup by getting the Danish film industry to sign a sales contract with the SFI acting as overseas sales agent for Danish

comprise the socalled "New Ger- films on a worldwide basis. Not so

Scandal In Mexico

A major scandal rocked the Mexican motion picture industry early in the year with the charge being made that some \$217,000,000 was missing through juggling of books, financing arrangements, etc. Some execs who were caught in the scandal reportedly made restitution, but toward the end of the year, it was still claimed that some \$45,000 a day was being stolen from Mexican theatres. Happier news came from Argentina where U.S. films were doing spectacular business, partially due to the 59.5% inflation of ticket prices in 1978. At year's end, the boom appeared to be going full blast.

Down Under

Rupert Murdoch made a lot of news in Australia during the year on his various financial maneuvers to expand his media influence. His tender offer for a newspaper chain failed, but he still came out making a \$3,800,000 profit for his endeavors. Computicket, the automated ticket selling operation went into bankruptcy in Australia, but it should be pointed out that the Australian Computicket has no relation with the company of the same name based in South Africa.

In nearby New Zealand, Dino De Laurentiis' reproduction of the Bounty was seized by a New Zealand court and with De Laurentiis out of the deal, David Lean was reportedly looking for backers to take over the ship and finance a remake of the MGM classic.

Elevation Of Lapid

In Israel, Joseph Lapid, a former Variety correspondent in that part of the world, was named head of the Israeli Broadcasting System and was quickly engulfed in the political turmoil that seems to dominate Israeli politics. The Hyatt Hotel chain also disclosed plans to build a 624-room edifice in the port city of

At the Moscow Film Festival during the summer, Filipp Yermash, the head of Goskino, the Russian production agency, denied vehemently that Russia copies prints of films submitted to festivals within its borders. The charge has been made from time to time in Western countries, but this is the first official response from the Russian film industry. China sent two delegates to the Cannes Film Festival in May, and also had representatives at the fall Mifed in Milan.

TV Looms Large

works are entering the 1980s on a Perry Lafferty a former CBS coast high note and armed with the know- program exec, taking over. ledge that they are the most effective and profitable advertising dent of NBC News in '79, replacing medium in the world having Les Crystal, who stayed with the cracked the \$4-billion barrier for network as an exec producer in the the first time.

ended last spring, and while it is still the news division and Les Midgley ahead in the ratings race for the moved over from CBS to become a new fall season, its lead has been v.p. for special programs under somewhat diminished, with CBS a Small. strong second. NBC continues to be in third spot.

undoubtedly be faced by larger commitments to their respective news departments. The politically unstable Middle East continues to the network assigned Art Watson, generate one news story after exec v.p. of the owned tv stations, to another and the Russian interven- head up its Olympics administra-

ly probed and reported. ABC's Bill NBC Sports. Stewart was killed covering the Nicaraguan revolt in '79 and the potential for repeat tragedies of this nature continues to exist.

This is also an election year in the U.S. And that will undoubtedly complicate networks coverage, especially if the overseas news developments continue to come as thick and fast as they did in '79.

ABC News has been the major beneficiary of the Middle East turmoil as its nightly specials following the 11 p.m. affiliate news have done very well in the ratings and generally drawn good marks from critics around the country. ABC is battling NBC for second place in the news sweepstakes and its all-out commitment, while costly, has also allowed the network to raise the price for spots in news shows, which | chairmanship. has to help the budget.

All three networks are relying heavily on electronic newsgathering (ENG), and these techniques will undoubtedly grow in importance as overseas developments take camera crews to even more remote locations.

Advertisers continued to flock to television in '79 and there was a rush to buy time in the debuting fall season. Some estimates place the fall boom at \$1.8-billion. It was also notable that the new season was dominated by independent producers responsible for 24 hours of programming, whereas the majors provided 20 hours of programming to the networks for some 70 series for the fall season. More programs were utilizing foreign formats (primarily British) and CBS made a \$70,000,000 investment in threehour made for television movies, which that network favors.

Former NBC board chairman Julian Goodman retired in 1979. He had previously been replaced as chairman by Jane Pfeiffer and his title was chairman of the executive committee at the time he stepped down. Fred Silverman continued to consolidate his position at the network and turned over the owned station division to his key aide Irwin Segelstein so he could concentrate on the network's programming problems.

Klein Resigns

As expected, Paul Klein resigned as NBC's exec v.p. for programs, with Mike Weinblatt assuming responsibility for programming via his Entertainment division. Klein went into independent production with his first undertaking being a theatrical release of a program originally done for NBC's "Saturday Night Live," but which the network felt was too hot to air. "Mondo Video" didn't do much in theatres, either. John J. McMahon was ousted as NBC The American television net-coast programming topper, with

Bill Small became the new presinews division. Gordon Manning ABC dominated the season that was upped to a vice-presidency in

Late in the year, Ford Rowan resigned from NBC News because of The networks in the new year will a handling of an interview with the American hostages in Iran.

With NBC having the rights to the Summer Olympics from Moscow,

NBC as v.p. for corporate information to join the organizing committee for the Los Angeles Olympics schedule for 1984. The network also disclosed plans to debut a primetime sports show following the '80 Summer Olympics.

Tony Guida succeeded Flovd Kalber as news reader on the "Today" show and in Washington, D.C., Gordon Peterson replaced veteran anchorman Jim Hartz at the network's local station WRC TV. Plans to syndicate the network's successful latenight show, "Saturday Night Live," were scrapped. And Maurice Valente, formerly with ITT, was named the new president of RCA, with Edgar Griffiths moving up to RCA's board

ABC Dominance

ABC's rating dominance gave the network considerable leverage with stations around the country and the web continued to woo NBC and CBS affils to its side.

The most startling affiliate switch of 1979 was that of KSTP in Minneapolis from NBC to ABC. Minneapolis was the largest market in which an affiliation switch had recently been made and NBC wound up with WTCN as its affiliate in that city. WATE-TV in Knoxville, Tenn., was another station making the move to ABC, and in Indianapolis WRTV went from NBC to ABC and WTHR reversed the cycle going from ABC to NBC.

ABC News managed to pull off a couple of affiliation switches of its own during the year, luring Hughes Rudd from CBS and late in the year hiring well-known Washington newsman Carl Bernstein as its bureau chief in D.C. Hal Neal resigned as president of ABC Radio after a 35-year career with the company and was replaced by Ben Hoberman.

Veteran ABC public relations man Jim Abernathy was named v.p. of corporate affairs. Av Westin was upped to v.p. of ABC News. Longtime network financial wizard Si Siegel celebrated his 50th anniversary with ABC. He formerly retired in 1972, but is still a member of the board.

In an expansion move, ABC disclosed a proposed merger with Macmillan Publishing and the deal was proceeding apace when at the last moment the merger was called off for unexplained reasons.

CBS Pre-Buys

Along with its commitment to the three-hour made for ty movies. CBS was also active on the prebuy front. The network got the televi sion rights to "Amityville Horror" from AIP for \$1,800,000 prior to the pic's theatrical release. Other networks are also involved in prebuying of feature films, with NBC plunking down \$4,000,000 for the rights to "Elephant Man.

On the radio front, CBS and Sears, Roebuck & Co. got together to produce a two-hour series of radio dramas titled "Sears Radio Theatre," now moving over to Mutual Broadcasting. CBS also ended something of a tradition dropping the Guy Lombardo Band (Guy's nephew Bill is the current leader) from its New Year's Eve schedule. WCBS New York caused a local dust-up by firing its weatherman Bob Harris because he reportedly claimed to have earned a doctorate which he did not. Harris and was generally well-received, eventually wound up on WNEW-TV New York.

CBS had big eyes for Crum & tion in Afghanistan is yet to be real-tion, later making him president of Forster, the commercial insur-

ance company, and proposed a On the Coast, Hank Reiger left takeover bid, but C&F rejected the offer and the deal was called off.

McGannon Upstairs

Don McGannon moved up to board chairman of Group W and relinquished his chief executive officer title to Dan Ritchie, formerly with MCA, who took over as operating head of the group with the title of president. Larry Fraiberg was suddenly bounced as head of the Metromedia stations and was replaced by Bill Schwartz. Industry observers felt that Al Kriven was the one who forced Fraiberg out, but before the end of the year Fraiberg had been hired by Group W as president of its tv stations division. Ed Vane, former program affairs veep for ABC, was named the new president of Group W Productions.

Storer Split

Storer Broadcasting split its stock two-for-one in '79 and also disclosed plans to spend \$250,000-000 in cable television over the next five years. Mutual sold its interest in the Black Network for \$1,000,000 to Sheraton Broadcasting, which already owned 49%, and named Martin Rubinstein to be the new Mutual president. Metromedia folded its Metro Radio Sales operation, citing the lack of outside station representation as the cause.

Viacom By Satellite

In the spring, Viacom disclosed plans to distribute its shows to the Post-Newsweek Stations via the RCA satellite, and later in the year Group W made a hookup with Western Union to distribute programs via its bird.

Sy Salkowitz resigned as president of 20th-Fox TV, claiming policy differences with company topper Dennis Stanfill. He was replaced by W. Russell Barry, and Fox hired veteran CBS programming exec Oscar Katz as a programming consultant.

Ave Butensky was ousted as president of Viacom, with Willard Block returning to the company to replace Butensky. Viacom also claimed that its "All In The Family" had already posted some \$87,-000,000 in sales since the show was put in the syndie market.

Worldvision Deal

Taft Broadcasting finalized its acquisition of Worldvision during the year and also bought out Quinn Martin Productions for \$12,000,000. Ralph Franklin unveiled plans to retire as head of MCA-TV International after some 20 years with the company, with Bob Bramson taking over the international division. Lucy Jarvis, a documentary producer with NBC for 16 years, joined Norman Lear's TAT Communications in a similar capacity.

Rust-Craft Sold

After a protracted squabble with the Bregman family, Ziff-Davis managed to finally nail down the purchase of the Rust Craft stations for about \$89,000,000. And the FCC finally got around to okaying the Gannett's chain \$370,000,000 buyout of Combined Communications. The approval took about one year.

An example of the foggy thinking in Washington was the suit filed by the Dept. of Justice against the National Assn. of Broadcasters, claiming that the NAB code restricted sales by stations to small advertisers.

The NATPE convention in Las Vegas pulled a record attendance although the MGM Grand got less than full marks as a facility. There were numerous overseas visitors to

(Continued on page 64)



SHOOT IN BERLIN AT CCC/ALFA STUDIOS



BERLIN

offers you the Berlin Effect with the possibility of raising up to 30% of your total budget (with a ceiling of DM 2.000.000, —) not to be reimbursed if the film does not cover its production costs;

BERLIN

offers you the advantages of tax shelter;

BERLIN

offers you a wide variety of locations and atmospheres;

BERLIN

offers you a large choice of English speaking actors and technicians

and ... and ...

CCC/ALFA STUDIOS

offer you 6 stages totalling 4.000 sqm of a modern technical standard, one of which has an area of 1.340 sqm and contains a pool;

CCC/ALFA STUDIOS

offer you mobile TV-facilities 525-line NTSC and 625-line Pal-color;

CCC/ALFA STUDIOS

offer you 2 fully equipped electronic studios with

4 cameras (I hand held)

2 VTR machines with electronic editing;

CCC/ALFA STUDIOS

offer you technicians and equipment, video theatre, sound stages and sound laboratories, office space, viewing theatres etc.

and

CCC/ALFA STUDIOS

have 33 years of continuous experience.

In 1979/80 major productions such as

"THE MAGICIAN" "MILO MILO" "THE TIN DRUM" "THE MARVELOUS YEARS" "LULU"
"THE APPLE" "STAR RIDERS" "CHARLOTTE" "LOVE IN GERMANY" "THE CAROT"
"WHERE WE ARE LIVING TONIGHT" "THE MADHOUSE" "THE BERLIN JOB"
"GATES OF THE FOREST" "THE DAY HITLER DIED" "THE CHARITABLE LIE" "THE FORMULA"
and various TV Productions have been produced and planned in our studios.

WE HAVE SEVERAL BIG PRODUCTIONS UNDER WAY AND ARE INTERESTED IN CO-PRODUCTIONS.

CHECK WITH US FOR DETAILS:

CCC FILM

Mr. Hahne - Mr. Kühnel Verlängerte Daumstr. 16, 1000 Berlin 20 Telephone 3 34 20 01 (Berlin) Telex 018 2727

ALFA FILM GMBH

Havelchaussee 59-61, 1000 Berlin 19
Telephone 3 04 54 31 (Berlin) Telex 018 2855





GRIM OUTLOOK AS DISK BOOM SLOW

(Continued from page 62)

convention to shift to the MIP-TV production schedules and the 45% sales aide. format of utilizing booths rather wage settlement that resulted has products has been approved effective with the 1984 conclave.

made its debut in '79 and was given in England (now \$77 annually for a good marks by those who attended. The principality subsidized the festival with \$600,000, which insured buyers would be present. There were also reports that the European Broadcasting Union might plan some of its future meetings for Monaco, but nothing has yet been confirmed.

Kidvid Probe

The Federal Trade Commission launched an investigation into children's television and held hearings in various cities around the country. The hearings were heated and will undoubtedly continue throughout 1980. Also, on the kidvid front, a group of 90 Catholic mothers in New York City got together and produced their own ranking of television shows. The mothers' homegrown Nielsen got beaucoup publicity in the public prints.

John Reynolds was named president of Golden West Broadcasting and public KCET Los Angeles hired former PBS topper Hartford Gunn as its general manager. Ted Kavanau, who served hitches as news producer with both WNEW-TV and WPIX-TV in New York, signed on with the Ted Turner operation in Atlanta as the producer for its cable news operation.

Former FCC member and present NAACP topper Benjamin Hooks debuted a syndicated television show, via the Post-Newsweek Stations. It's a series of six halfhours. In Canada, Pierre Camu quit as head of the Canadian Radio Television Commission (CRTC), citing his frustration at the dominance of U.S. shows in Canada. Radio WNEW New York hired Jack Thayer, ex-NBC, as its vice president and general manager.

Second Qube

Warner Bros. disclosed plans to install its second two-way cable system (Qube) in Houston. Its first such system in Columbus, O., has proved successful. WB also hired former CBS Broadcast Group president Jack Schneider to head up its cable programming subsid, Star Channel. And some of the superstations found they were getting resistance to higher rates based on their distant cable audiences. This was particularly true for WTBS-TV Atlanta, the Ted Turner operation. Gulf & Western shifted its Hughes Network subsidiary to the Madison Square Garden operation, where sporting events could provide the fodder for the Hughes operation.

Britain's 4th Web

In Britain, a major topic of discussion was the potential fourth network and who will control it. Since it will be a commercial operation, independent program producers are eyeing the new web as a very good future customer. Lord Barneston was named chairman of Thames Television, and the company's "Benny Hill Show" proved to be the hottest export item to hit the U.S. in years. The show, playing in New York and Los Angeles, has built something of a cult following, and will undoubtedly spread to other stations and markets in the near future. In fact, Benny Hill is so popular in the States that another British comedian, Dave Allen, has just debuted on U.S. tv screens.

The 11-week strike by techni-

than hospitality suites to showcase hiked production costs substantially. Demands for wage parity by BBC staffers resulted in a substan-The Monte Carlo TV Festival | tial increase in the set licensing fee color set), despite protests from consumer groups.

Britain's Trident TV formed a production subsidiary in Hollywood, Claridge Productions, which is something of a first, and may presage more coproduction between the two countries.

Home Video Race

Although the Sony win in the Betamax suit was the big home video news of '79, there were other developments in the field, as various manufacturers jockeyed for posi-

RCA entered the videodisk business in a big way, via its Selectavision, with former NBC-TV prexy Herb Schlosser in charge. As feature film software for the process. Schlosser acquired 20 features from the Rank Organization in Britain, and 75 features from Paramount in the U.S.

The Fotomat Factor

The Fotomat chain of retail photography stores entered the videocassette field by selling tapes and by renting by the week at an introductory \$6.95. Fotomat also made a deal with Paramount, acquiring 50 features for its rental library. Later in the year, Par disclosed plans for a separate Pay-TV operation with original production plans and potential sales of 50-100,-000 cassettes per year. The battle between videocassette and videodisk hardware continued throughout the year with both types of recorders selling reasonably well. Of course, videocassettes allow for home taping which disks do not, so those worried about home taping and copying obviously prefer videodisks.

To Test Features

Video Corp. of America obtained 20 feature films from United Artists as part of its test of the market and also planned a Club rental operation, with the fee in the \$9-14 per week range.

IBM bought into the MCA Discovision operation as a device to enter the market without bearing tremendous start-up costs. Thus Discovision now becomes a three-way partnership among MCA, IMB, and Philips which actually provides the hardware. A wholly-owned subsidiary of 20th-Fox, Magnetic Video Corp. began selling videassettes in the United Kingdom, over the summer, testing some 27 features in that market. Also in Britain, ITV (the Independent Television Authority) signed with the various talent unions providing, for the first time, rovalties on videocassette mat-

Joint Venture

In the U.S. the Shubert Organization, ABC, and film producerdirector Robert Altman formed a joint venture to tape original Broadway productions for video-cassettes and video-disks. And as part of its deal to televise the 1980 Olympics from Los Angeles, ABC also got the rights for home video production of the Olympic games.

Cable television was also active in the home video field in '79, with HBO indicating it plans to provide 36 feature films a year for its various cable subscribers. In an unrelated matter, General Motors bought 7,000 MCA-Philips video cians against the commercial net- disk players to be used in its show-

Top 3 Powerhouses

As 1979 opened, the Record Industry Assn. of America reported disk and tape sales in the U.S. for 1978 reached \$4-billion. CBS Records reported a gross of almost \$1billion and Warner Communication music operations posted a gross of \$600,000,000. When combined with Polygram's \$1.6-billion, the continuing truth is that these three companies are the industry powerhouses and represent better than 50% of global sales. The RIAA also changed its policy regarding the certification of records, lengthening the time span to 120 days so that returns could be taken into account before certification of sales as a true gold or platinum record.

Almost all major record companies reported lower sales and earnings for the first quarter of '79, then proceeded to institute personnel cutbacks and sales policy changes to boost the financial picture. CBS altered its returns policy so that it would accept only 20% on tapes and disks, a considerable change from their previous full return stance. Other major distributors quickly followed suit with most falling in the 20-22% range on disks and tapes. There was some considerable dealer resistance to these new policies, but they will undoubtedly stick if the record companies want them to.

O'Seas Sales Perk

A brighter spot on the disk horizon was that overseas sales for U.S. tapes and records continued to boom, helping to offset the down market in the States. J. Walter Thompson v.p. Gene Secunda in a Washington, D.C. speech said one of the reasons for the sales downturn in '79 might be the cutback in advertising budgets by the record companies in 1978. Secunda said record company budgets dropped from \$138,000,000 in '77 to \$126,000,-000 in '78 and a sales falloff could easily be the result.

There was plenty of buying and selling of record companies and labels in '79 with EMI-Capitol buying United Artists Records for \$3.-000,000 in cash and an assumption of liabilities of \$32,000,000. Once the deal was consummated, EMI promptly fired about 90% of the UA Records staffers. MCA bought out ABC Records and promptly axed 300 employees and A&M decided to drop its own distribution organization and said henceforth RCA would handle all A&M distribution chores.

GRT Goes Under

GRT Records folded its Janus label and fired Ed DeJoy and eight staffers. Later in the year, GRT filed for bankruptcy and fired chief executive officer Gordon Edwards and its president who apparently from the company.

After issuing beaucoup denials of the sale, Columbia Pictures sold its Arista Records subsidiary to Ariola

'Deep' VC Porn

London.

Examining the burgeoning videocassette trade in London's Soho, Thames-TV's local show, "The London Program," spotlighted the traffic in so-called videoporn.

Among titles presently selling (\$70) is "Deep Throat," otherwise unshown here. A local cop said Scotland Yard characterized illicit video trading as "The Crime of the '80s.

staffers due to slow sales and Capricorn Records filed for reorganization under Chapter XI with a preliminary hearing set for Jan. 7. Ron Alexenburg sued for breach of contract as a result.

CBS Records named Dick Asher deputy president and chief operating officer. He had previously headed the company's international division and was replaced in that spot by Allen Davis. Ken East was named president and chief operating officer of EMI International Music Division based in London. Mike Maitland left MCA's music operation with Bob Siner named the new president of that division. Maitland later sued MCA for \$24,000,000 in a breach of contract action. Paul Simon bought his way out of a CBS Records contract for \$1,500,000 and David Geffen took on a more active role with the Warner Bros. music division which encompasses three companies.

Arthur Fiedler, dean of the Boston Pops since 1915, died at 83 and there has been no rush to name a successor. Victor Fuentealba was re-elected president of the American Federation of Musicians and warned the union at its annual convention that it faces potential bankruptcy if its deficit is not reduced and brought under control.

Gathering Together

Conventions are a big deal in the music industry and 1979 was no exception. Some 5,500 attended the 13th annual Midem conclave in Cannes in January and the National Assn. of Recording Merchandisers attracted some 2,100 to its annual meet in Florida. Barrie Bergman was named the new president of NARM, replacing veteran John Cohen who stepped down as president but remained on the board. Among NARM campaigns during the year was one to eliminate the illegal sale of promotional disks which has been a festering sore in the side of the record business for

ASCAP reported its gross volume neared \$100,000,000 in 1978, a record for that society, and in Britain the PRS said its income was up 20% in 1978 and its overseas volume was up 8% for the same year. On the Continent, Philips and Grundig said they were merging to form a new limited partnership operation.

The Pope Makes LPs

The Pope's visit to Ireland and the U.S. resulted in a couple of LPs and the Polygram record of the Pope's visit to Dublin quickly shot to the top of the charts and made it the all-time best selling record in Ireland. In the U.S. a proposed reunion of the 1969 Woodstock alumni produced a not so hot session at Yaphank on Long Island. The Who had an unauthorized \$150,000 loan played their first concert date in two vears at Freius near Cannes tieing in with the nearby film festival. The concert was considered a success and was followed by a U.S. tour.

Patti Smith pulled 100,000 to a concert in Italy which surprisingly went off without much violence or other troubles. On another note. British punk rocker Sid Vicious died of a drug overdose in New York while out on bail facing charges of murdering his girlfriend in a Manhattan hotel.

Twentieth-Fox Music lost \$11,-000,000 in 1978 and charged the record company with the red figures: however, it didn't stop 20th-Fox Music Publishing from acquiring the Johnny Mercer catalog | ned from any association with baselater in the year. EMI and Para-

NATPE this year and plans for the work in Britain made a shambles of rooms throughout the country, as a of Germany. RCA trimmed 12 mount made a deal for the motion picture company to buy half of EMI's music business, a deal later called off. MCA posted a \$6,000,000 loss for nine months of '79 and as a MCA shuttered its Infinity label and | result eliminated its artist development budget.

Klein Convicted

Allen Klein was convicted on one count of tax evasion and acquitted on five other charges resulting from a trial on the sale of promotional records and failure to report the income. Klein was given a two-month sentence on the tax evasion charges and fined \$5,000. He later appealed the verdict, but it was upheld by the appellate court.

In another legal case, the N.Y. Federal Court approved settlement of the Background Music suit against the major film companies which was led by Elmer Bernstein. The case had dragged on for 10 years and the matter is now apparently resolved.

The Black Music Assn. held its first convention in Philadelphia in '79 and obviously was feeling its way. Many black execs indicated a wariness about the music industry, quoting the old saw about "last hired and first fired."

CBS Records sponsored a music junket to Havana, which succeeded artistically, if not politically, and ABC did a "20/20" episode on the death of Elvis Presley, which made no bones about the fact that Elvis was addicted to drugs, and that he was allegedly getting them through the manipulations of a certain Memphis physician.

Blank Tapes Boom

Blank tape sales boomed around the world in 1979. The tape technology which helped foster the hi-fi and stereo boom in equipment sales during the '60s and '70s now appears to have turned around and provided the record companies with their own worst enemy. No one knows for sure whether home taping equals illegal piracy, but whether it does or does not, each uses essentially the same technology to copy a performance.

The home-taping practice became so widespread that the RKO-General radio stations changed policy and refused to play LPs uninterrupted since they were obviously being taped at home for individual purposes. This is a most serious problem for the record industry and one that is not going to go away. Those who are interested in copyright protection have great cause for concern as the industry enters the decade of the '80s.

Aud-Arena Falloff

Inflation and the gasoline shortage were two major aspects of the 1979 auditorium and arena story and managers noticed a distinct falloff in business in the spring when gasoline supplies were very tight heading toward \$1.50 a gallon and any location more than one tankful of gas away from a major urban area was in big trouble. And even when gasoline supplies increased and the heat was off, the higher prices for fuel combined with general inflationary escalations limited spendable income and was noticeable at the boxoffice.

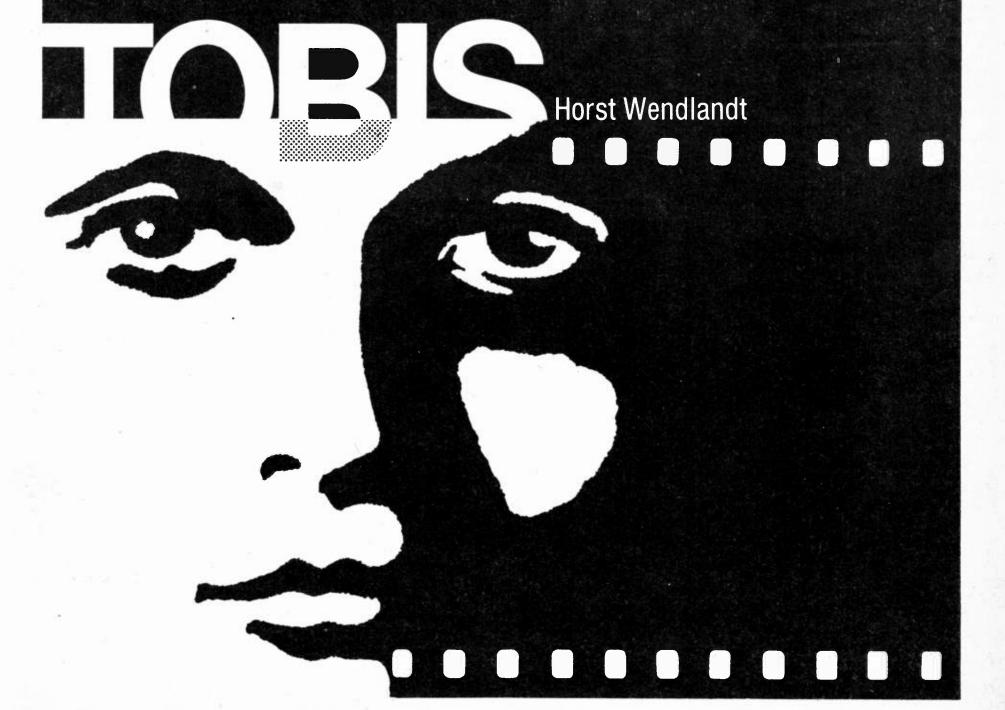
Gambling activity in the east continued at a furious pace with Bally opening the third Atlantic City casino at year's end. Earlier in the year, Willie Mays got into a dust-up with baseball commissioner Bowie Kuhn over Mays' role as a public relations man for the gambling and slot machine-manufacturing concern. Mays was ban-

(Continued on page 66)

Also in the '80s

For distribution and coproduction your independent partner no. 1 in Germany

TOBIS Filmkunst GmbH & Co. Verleih KG BismarckstraBe 108 1000 Berlin 12 Phone: 30/31 04 56 Telex: 01 83 062



THEME PARKS, ROADSIDE SHRINES AND GAS

(Continued from page 64)

ball so long as he remains with Bal-

Jersey Gaming Fines

Earlier in the year, prolonged hearings were held by the New Jersey Gaming Commission which resulted in \$144,000 in fines being assessed against Resorts International. Eventually, the Jersey commission granted Resorts a permanent license.

New casinos in Atlantic City are also planned by Caesars Palace, with a projected debut date of June 1, and Hilton and Harrah's plan a \$200,000,000 casino for the Jersey resort city to bow in 1982. Some other new wrinkles on the Atlantic City scene are bus tours for senior citizens getting them to and from the casino during daylight hours and Resorts International booked longhair acts to beat the competition to the punch. Anticipation of legalized gambling in neighboring states led to a recommendation that he old Will Rogers Hosital site in Saranac Lake, N.Y. be considered as a casino site. The Levin Computer Co. took an option for \$11,000,000 on the Pines Hotel in the Catskills in hopes that the Catskills would have gambling in the future. The state of Connecticut appointed a gaming czar John Devine, a 28-year veteran of the FBI. Connecticut has been plagued with betting scandals since the state legalized jai alai a couple of years ago. In fact, three out of the four states with legal jai alai are faced with betting scandals of one sort or another. These include Florida, Connecticut, Rhode Island and Nevada.

Las Vegas Managing

Despite an initial down turn due to the gas shortage, Las Vegas quickly recovered and business continues to boom in the Nevada resort. Vegas pulled some 11,000,000 visitors in 1978 and grossed a reported \$3.4-billion for that year.

The Aladdin Hotel in Vegas had its share of troubles in '79 with the state gaming commission revoking its license early in the year when four of the previous owners were convicted in a Federal conspiracy case. New ownership for the hotel was brooded about all year, but at Christmas time it looked like National Kinney Corp. would get the spot with Johnny Carson included for a piece of the action for \$105,-

700G Sock For Glick

Alan Glick had his share of woes in '79 being hit with \$700,000 in fines by the Nevada Gaming Commission and ordered to sell his interests in the Stardust and Fremont Hotels in Las Vegas. Hank Greenspun, publisher of the Las Vegas Sun, won a 10-year court battle with the IRS over a loan Greenspun received from the late Howard he court held that the low-rated interest on the loan was court settlement and Alan Jay Nelvalid since Greenspun guaranteed Hughes favorable publicity in return.

Up in Reno, MGM disclosed plans to add another 27 story tower to its Grand Hotel. Conservationists were battling expansion plans, but at year's end the go ahead was finally given. Another topic of conversation in Reno was the fate of the famed Harrah auto collection in view of the purchase of the Harrah Corp. by Holiday Inn. Collectors around the world are keeping a sharp eye pealed for any disposition of the world's greatest antique auto collection.

a new \$375,000,000 Convention eral and New York State govern-Center to be built over the railroad ments picking up most of the tab.

tracks on West 34th Street. It'll be and the Taft Hotel was slated for a \$50,000,000 face-lift. Also the St. Regis is getting a \$19,000,000 face-

American Airlines sold off its various hotel interests with the Sheraton chain taking over the Americana and City Squire in New York City. American sold other hostelries off to the Pick Hotels, but kept the Inn of Six Flags in Texas

Following the defeat of a gambling referendum in Florida last year. Penthouse Magazine publisher Bob Guccione sued the owners of the Eden Roc Hotel for return of his \$500,000 deposit which he had previously forfeited in anticipation of gambling approval. There was a general let-down in Miami after the gambling referendum failed, but the tourist season held up well with good business posted right through the year. Less fortunate was Hawaii where a prolonged strike by United Airlines really hit the local economy.

Jani Into Radio City

Robert Jani, former creative director for Disneyland was named entertainment topper for the Radio City Music Hall. Following a \$5,-000,000 redecoration of the edifice, Jani bowed a flashy summer show that delivered pay-off grosses.

Irvin and Kenneth Feld took over two ice shows from Arthur Wirtz, Ice Follies and Holiday on Ice further expanding the Feld influence in the auditorium and arena field. The Six Flags chain of amusement parks bought Magic Mountain in California for \$53,200,000 and MCA made a tender offer for the Cedars Point Amusement Park in

Alvin Grant was named president of Madison Square Garden Productions and Sy Zentner was tapped as entertainment director for the Greate Bay Hotel in Atlantic City.

The city of Des Moines premiered its new \$9,600,000 Civic Center and in Kansas City, the roof the Kemper Auditorium collapsed during a violent rain and wind storm. Hurricane David hit Florida in the fall with a bang and while Miami escaped relatively unscathed, the Gulf Coast took a ter rible pasting from the storm.

The internal machinations of the American Guild of Variety Artists produces stories in any year, and 1979 was no exception. This year the battle was Alon Cory trying to obtain reinstatement as president following an earlier resignation. Cory was not successful, made an out-ofson is the new president of the un-

Dick Clark took over booking responsibilities for the Westchester Premiere Theatre, an operation plagued with legal problems and numerous suits along with a bankruptcy. The Federal government was also investigating ARA Corp. on racketeering charges. ARA is a large concession conglomerate with 100 subsidiaries, and ties to many arenas and auditoriums as well as the upcoming Olympics in Lake Placid. The total investment to prepare the tiny upstate New York village for the winter games is New York City unveiled plans for now put at \$190,000,000 with the Fed-

Discos continued as popular as several years before the plans be- ever throughout the U.S. and Cancome a reality. William Zecken- ada with the addition of roller dorf Jr. bought the Statler Hilton skates adding a new dimension to Hotel in New York for \$24,000,000 the crazy calisthenics going on in these joints.

Legit A Hit

Despite a shortage of hits, legit boxoffices were humming all year, partially fueled by party and group sale business, which has increased markedly in recent years. The Christmas-New Year's week, which is always a winner on Broadway, hit another record last winter, posting \$3,522,211. Undoubtedly that record will be eclipsed this year, and so it goes.

While "Grease" went past "Fid-dler On The Roof," as the longest running show on Broadway, Chorus Line" went past "My Fair Lady" as the all-time legit profit maker at \$22,000,000. "Annie," also no slouch in the profit department, has posted \$4,100,000 to date, and that does not include all of the \$9,-500,000 film rights sale to Columbia. Col also has a \$312,000 investment in "Sugar Babies," with that show capitalized at \$1,300,000.

The lack of hits, or flop-crop, left a number of Broadway theatres without tenants over the summer. Many critics felt that the quality of Off-Broadway productions improved last year, with "I'm Getting My Act Together and Taking It On The Road," and "The Diary of Anne Frank" being two of the best.

Nonprofit Seedbed

Nonprofit resident theatres continued to serve as a springboard for Broadway with the resident company in most cases, participating in the profits of the Broadway run, and other media sales. The Off-Off-Broadway Assn. and Actors Equity were locked in a battle that lasted the entire year over a new contract for these theatres. At year's end, the dispute was on-going.

Equity got into the real estate business in 1979, by buying the office building at 165 West 46th Street (across the street from Variety) which the union plans to use as a legit center including rehearsal halls, which could be used for auditions. New York stagehands signed a new three-year contract in '79 settling for 9-8-7% over the next three

Shubert's Computer

Computerized lighting which was probably pioneered by "A Chorus has definitely caught on and other theatres are adapting the technique. And speaking of computers, the Shuberts are completing installation of a \$6,000,000 computerized ticket selling operation to cover each of its sites from a central office. Additionally, Broadway theatres okayed the use of credit cards for party, or group ticket buys, a departure from pasc policy, which required cash with the order.

The use of display advertisements in the financial sections of the lay press, to attract investors, grew in importance in '79. The N.Y. Post caused something of a stir during the year when it demanded equal lineage with the other metropolitan dailies for any "ads utilizing its legit critic Clive Barnes." The N.Y. Times replaced its legit aisle-sitter, Richard Eder, with its veteran Sunday columnist, Walter Kerr. Eder was certainly not a popular critic and his departure was generally greeted with sighs of relief. However, to accommodate Kerr's desire to avoid reviewing on deadline, the Times and later the News

lishing reviews in the early editions or the night of the opening. This produced a flurry of protest at the time, but the practice is continuing.

Apollo Relights

The New Apollo Theatre on West 43d Street, was converted from films to a legit house, with a new entrance on 43d Street, rather than using the 42d Street frontage, with its sleazy neighbors. Five boxoffice staffers at the Barrymore Theatre were fired over the summer when a \$110,000 shortage was discovered.

The American Ballet Theatre played an eight-week engagement at the Metropolitan Opera House, and grossed a record \$3,312,095. Despite this outstanding performance, the company was struck by its dancers in the fall, with the strike lasting more than two months, and settlement coming only at Christmas time.

Robert Brustein ankled his post as head of the Yale School of Drama, for similar duties at Harvard in Cambridge, Mass. And Martin Feinstein stepped down as executive director of the John F. Kennedy Center for the Performing Arts in Washington. He will continue to handle opera and ballet for the Center, but nothing else. Alvin Epstein walked the plank at the Guthrie Theatre in Minneapolis, where he has been the creative director. A poor season was blamed for his departure.

In the fall, the Shuberts agreed to take over the management of the National Theatre in Washington, D.C., and some thought the move might provide some competition for the JFK Center, in terms of touring shows and attractions. The Shuberts threatened the producers of the revival of "The Most Happy Fella," with eviction from one of their theatres, if the show was played on cable tv during its run. The show flopped, rendering the issue moot for the nonce.

Legit activity was very strong in various parts of the country in 1979, especially in the socalled Sun Belt (Miami to Houston and Phoenix) the fastest growing section in the U.S. In Boston, the Wilbur Theatre was sold, but will continue to play touring shows, and Sack Theatres gave up its operating lease on the 4,200 capacity Music Hall in Boston, with that location being sold to a nonprofit group. The future of this theatre is less clear at year's end.

London's Woes

British legit was hit with a double-whammy in '79. Inflation forced up the normal ticket price scale to previously unheard of levels, and then the newly-elected Tory Government came along and prices. The results were predictable and West End producers have generally been suffering all year. An equity-sponsored demonstration by some 5,000 performers was held in London to protest the VAT, but the government wasn't listen-

Broadway's Group Sales Box Office opened a London office during the year, and claimed that U.S. marketing techniques could be productive in Blighty. And Yul Brynner, in town to star in "The King and I," made the usual number of headlines with his demands for first class accommodations, and catering to his every whim. The show is which was hit by a wildcat stage- from Israel, as a whole.

began catching previews and pub- hand strike resulting in a threemonths shut-down, and a \$515,000 loss to the company.

Despite competition from television and an on-going gasoline shortage, South African legitimate theatre managed to hold it own in 79 and in fact, some shows produced very encouraging results.

Israeli Economy

(Continued from page 6)

from ethnics nostalgic visitors who come specifically to see the Holy Land or visit their families to tourists who come for the sun, the beaches and sightseeing. Nowadays, at least a third of the tourists choose Israel primarily as an attractive holiday resort, and efforts are continuing to penetrate the popular market more fully. Indeed, results are already visible, as the tourist season has extended beyond the high holiday season, which is the busiest period of the year. Kidron says that in 1979 the average stay of a tourist in Israel went up to 16 days from 11 days.

Other Industries

As all other industries, tourism has been hit by the new stringent Treasury measures, which cut credits and deny subsidies in an effort to fight the 150% annual infla-

There is a general concensus that Israel needs more family-type hotels of the mid-range price as well as more hotel rooms in Jerusalem, which is particularly short during the peak season. According to Yaakov Katz, of the Hostelry Organization, a number of tourist packages had to be cancelled this year because travel agents could not find available rooms in Jeru-

Two other centers that could use more accommodations are Haifa and the Dead Sea area. Eilath, whose importance as a port to the south has decreased since the opening of the Suez Canal, is pushing its image as tourist attraction, offering an ideal winter spot for North European tourists seeking sunshine and blue seas. With a capacity of 2,000 rooms, and with some 500 more to be added this year, Eilath will be facing competition from similar resorts. This season, as costs in Israel rise sharply because of inflation, a strict rein will have to be imposed on the tourist services in order to keep industry at present standard or, hopefully, increase its capacity.

Seek Government Aid

Summing up hotel activity during 1979, Katz, who is in charge of sales promotion, says that hotels were slapped a 15% VAT (value added filled up to 55% of capacity. He tax) on top of these already soaring complained, however, that salary hikes and the cost of food and energy more than compensated for the additional value of the dollars as compared to the Israeli pound. To maintain current standards, the hotels are seeking a \$20-million loan from the government on special terms, but as the economic crisis is becoming more severe, there is no certainty that the loan will be granted. El Al, it's reported, may again oppose charter flights. It is plagued by interminable labor troubles and in having serious financial problems. El Al, with a new chairman of the board, Avraham Shavit, is prepared to go through some radical administration changes, doing smash business. Not so for- unspecified yet, but rumored to tunate was the National Theatre touch on air travel policy to and

CONGRATULATIONS MELVIN SIMON and GEORGE HAMILTON



ONE OF THE MOST OUTSTANDING BOXOFFICE SUCCESSES OF THE YEAR "79" **IN GERMANY**



JUGENDFILM-VEREEH GMBH und ERICH STEINBERG

Head-Office: Lietzenburgerstraße 44, D-1000 Berlin 30, Telefon 2131063/64, Telex 01-84035 jfvb Sales-Management: Sendlinger-Tor-Platz 10, D-8000 München 2, Tel. 598455/56, Telex 05-216014 jfvm



Leisure Time In '80s

(Continued from page 1)

half that with more than double the | point, it means our advertising con-

"The challenge of the '80s, Cohen said, "will be the entertainment battle. We're a part of the en- duct. tire picture. Whatever else happens affects us. We tend to put ourselves just in the music business, but now more than ever we're in the entire entertainment business.

Fight For Time

"There's another misconception. In the '80s, we won't be in home video. fighting for only the devalued, disposable entertainment dollar. On the surface it appears that way, but a pair of audio-visual offerings on in fact we're fighting for a much more important commodity leisure time.

'It appears some of the larger entertainment conglomerates are der which the industry will "join in competition with themselves in hands in an effort to market records some of their divisions, with home video, tv. radio, records and tapes. sheet music, musical instruments, toys, electronic games, films, theme parks, other outdoor attractions, etc.

'Depending on the whims of those who run the conglomerates. entertainment decisions on what to emphasize and promote will vary, depending on profitability, etc. For them the risk is something less than that evident for those segments of the recording industry like music merchandisers who are somewhat limited in any other area.

Cohen believes the personality crossover is the wave of the present. "I'm talking about people like John Belushi and Dan Aykroyd, Steve Martin, Bette Midler and others. They're successful in whatever they do and the teen market will buy something if the right name is on the product. It's not that unusual; we've had big crossover stars like Elvis Presley and others in the past.

"I think the '80s will see a lot of that: multi-media entertainment personalities.

More Scientific

"The '80s will also demand all segments of the recording industry become much more scientific in the area of inventory management Computer technology and barcoding provide modes which wil enable us to measure virtually every marketing decision made. presumably on a continuing basis.

"I'm not an advocate of bar coding per se, but of the applications it provides. If another system can do it as well or better I'd be an exponent of that. There's an emphasis on inflated dollars, it costs more to borrow and the right system can help reduce returns, etc. It doesn't matter what the source marketing system is as long as it allows us to capture sales in formation, reorder more efficiently and hold inventory down, thus increasing inventory turns and profitability.

Cohen said there are two more potential competitors with big investments from the biggest diskeries: pay tv and cable tv. "It's another pitch for leisure time. If someone spends \$20 a month for the problems. cable and Home Box Office, he'll spend less for records and tapes and think are some valid suggestions as that's the 25-35 audience which is still buying recorded music. If we lose them to those tv forms, we've lost a lot of purchasing power.

"We'll sell home video software in record outlets, but pay and cable tv, except for exposing some of our acts, serve no purpose for us. Time example, affects the same age

centration as an industry should be more to get the potential buyer into the store than to pitch a specific pro-

Convention Plans

All of which neatly dovetails into NARM's March 23-28 convention in Las Vegas, which will focus on sound recordings as gifts, better ways to spend ad dollars and opportunities to make additional money

March 24 session is on "The Gift of Music." the confabs' theme, with gift-giving, a general lifestyle piece and one on where the industry has been as a whole, plus introduction of the logo and unifying art work unand tapes.

Program will point out that recordings are personal, inexpensive gifts and provide guidelines under which the slogan and logo may be applied.

The Music Training Assn. of the U.K., headed by Anne Foster, will be sending 20 or so trainees from majors not only to the convention, but to tour to meet manufacturers and retailers. "We want them to get the full flavor of the business, Cohen said. "We may start a NARM-Canada to assimilate ideas into the Canadian market. Our Toronto regional was a big success. with retailers flying in from as far away as Vancouver.

Cohen said the Las Vegas convention will be an expensive one, the food alone coming to around \$200,000, with manufacturers picking up very little this year. Business sessions, including audio-visuals, cost \$175,000; sound and light another \$50,000-60,000, etc.

Economic Affect

Second day will focus on a speech by a leading economist who'll discuss the state of the economy and its affect on the record industry. There'll be an audio-visual offering by the Newspaper Advertising Bureau and the first panel of its kind a NARM convention, with leading execs from various segments of the industry discussing the state of music in the '80s.

Third business day will be devoted to home video, including merchandising and marketing and showing of some of the "most dynamic programs created to date We want to enlighten people to the fact that it is not just feature films. pornography and how-to's." In the afternoon, they'll showcase some of the best programming. There will be no presentations of product by the diskeries this year.

'We're emphasizing two things, Cohen added. "We want to provide a forum for positive, constructive dialog. It's the only environment during the year where manufacturers and customers can talk about the problems and opportunities of the '80s, both in the open and behind closed doors. NARM's job is to bring people together, not to solve

We will also provide what we to how the industry can improve on its tremendous growth rate during the '80s through things like giftgiving, more efficient use of advertising in print with fewer dollars and an examination of opportunities in the home video market

There'll also be an exhibit hall competition is not just limited to which, in addition to the usual entertainment — it encompasses all records, hardware, tapes, and acleisure time and money. Sports, for cessories showcased in the past, will feature computer software suppliers and systems, "video soft-"From the merchandising stand-| ware, video programs, and special | political action committee.

emphasis on audio software technologies like direct-to-disk and

On the entertainment end, the awards banquet will feature Kenny Rogers, via United Artists. Other shows will feature the Capt. & Tennille, from Casablanca, a galaxy of Motown artists, and more to be announced when firmed

D.C. Broadcasting

(Continued from page 1).

broadcast and cable tv laws. And pols in both chambers, most recently a House judiciary subcommittee, have declined to rally around the latest battle cry of broadcast and program supply industries: retransmission consent.

Full Steam for Regulators

However, 1980 figures to be an active year for broadcasting in other areas of Government, notably the FCC, the Federal Trade Commission and the Justice Dept

The FCC, an agency seen as unfriendly to broadcasters, continues its systematic unbridling of the cable tv industry, no longer a helpless infant. It will decide early this year, for example, whether to eliminate syndicated exclusivity and distant signal importation rules, as proposed. Either way it votes, the FCC will have to defend the decisions in court from certain

Broadcasters are equally disturbed about the commission's enthusiastic embrace of new technological achievements, even at what appears to be the expense of tv station owners. The stance will be at its most controversial stage early this year when the Communications Satellite Corp. files its promised petition to provide satellite-to-home pay television.

The broadcast industry has aiready begun its war dance against the proposal, insisting that Comsat's Congressional charter gives it no authority for such a venture. Regardless of the outcome, the debate will usher in for the 1980s what will undoubtedly be a lengthy battle by broadcasters against destructive use of satellite technology.

Whether it has a majority of 'CCommissioners in sympathy with its argument is the next question, now that former broadcaster James Quello, a Democrat, is waging an uphill fight for renewal of his term, which expires in June. Chairman Charles Ferris is among the influential Washingtonians anxious to see a new face in Quello's

While the broadcast station owner ponders the difficult times ahead, executives at the three television networks also have their worries in 1980. Most recent, of course, is their appeals court suit against the FCC's decision ordering them to sell time to President Carter's reelection committee. The suit will not only set a precedent for the coming campaign, but possibly for many elections ahead

But the networks also have other reasons for drawn faces. The Justice Dept., following numerous delays, is expected to get back on track this year on its longstanding antitrust suit against their program production divisions.

Other imponderables by the webs include the eventual outcome of the FCC's exhaustive investigation into their operations with affiliates, pregram suppliers and advertisers. Another headache is the Foot a country of the court a country of the court a country of the coun Trade Commission's looksee into children's television advertising, a probe that has drawn the wrath of both houses of Congress. It is this issue that lawmakers will be reminded of first when they receive

Crackdown On Illicit Records

(Continued from page 6)-

and, in one case, a Racketeer Influ- and disinterested authorities enced Corrupt Organization (RICO) indictment that had been handed up by a grand jury resulted merely in another plea bargain. Thus, there is obviously an absence of the only effective deterrent; namely the swift and sure dispensation of justice with an adequate jail term to deter recidivism.

Some Counts Harsh

Lest the reader misinterpret the foregoing as indicating a pessimistic outlook for the long run, however, it would be well to point out that in a few instances courts have begun to become aware of the need for harsher penalties. For example, a Florida judge recently sentenced a pirate who had been the subject of a joint FBI-sheriff's department investigation and raid to a five-year prison sentence, to show that Florida would no longer tolerate piratical activities which had pre viously enjoyed a haven there

Additionally, the FBI and local enforcement officials have continued to accelerate their campaigns against recording piracy and counterfeiting. Hardly a week goes by where the trade press fails to carry stories concerning muitiple raids on counterfeiting and pirate operations in various parts of the country. Not only have these campaigns been directed against manufacturers, distributors and retailers of these products, but also against the dishonest printers responsible for the manufacture of counterfeit labels, jackets and sleeves, a number of the larger ones having been raided in New York and California.

Ultimately, however, the problem is greatly exacerbated by the willingness of supposedly legitimate retailers to handle counterfeit recordings. Nearly every retailer, from the largest to the smallest, shopped by FBI agents or RIAA investigators, has been found to be selling some counterfeit product. Obviously, as long as the supposedly legitimate outlets knowingly or with wanton disregard deal in such products, the main impetus toward counterfeiting must con-

The situation worldwide is akin to that in the U.S. Massive raids on large-scale pirates, counterfeiters and bootleggers have been conducted in the U.K., West Germany. Sweden, France, The Netherlands and Belgium. Millions of illicit recordings have been seized in many parts of Europe. These seizures bootlegging continues. In Italy, due most retailers merely faced octo an ineffective law and dis- casional confiscation of the counterinterested prosecutors, the trade in feits found in their stores. illicit recordings is in excess of the legitimate trade.

In the Far East, dedicate campaign by the IFPI many record companies and local government officials, Hong Kong's piracy problem has been substantially cleaned up. On the other hand, Singapore and Taiwan are still huge centers for the manufacture and distribution worldwide of counterfeit and pirate recordings.

Canada's Trying

Nearer to home, Canada, which has long been cooling to enact a seen a number of raids and prosecutions, attesting to the interest and capability of enforcement officials there. The pitifully inadequate penalties provided by existing Canadian copyright law, their \$500 checks from the NAB's however, have hardly been a deterrent. In Mexico, piracy and effort by the media is vital.

unfortunately, the major prose-| counterfeiting flourish, at least in cutions have not yet been brought part, because of inadequate laws

> One can therefore readily see that notwithstanding massive efforts to bring this worldwide problem under control, that goal, which is ultimately attainable, is far from having been achieved.

Need Deterrents

What then can be done to stem this massive hemorrhage which, if unchecked, would drain this lifeblood of the entire recording industry? Obviously, there is a great need for more effective deterrents. The penalties for piracy and counterfeiting are presently still inadequate. While the Copyright Law of the U.S. calls for a \$25,000 fine and/or a one-year jail sentence, per count, on a first offense and a \$50,000 fine and/or two years in jail, per count, for subsquent offenses, these are inadequate.

Many busy U.S. attorneys, in arranging their prosecutorial priorities, naturally prefer prosecuting crimes calling for heavier jail sentences. Most judges, seeing that Congress had designated a first offense merely a misdemeanor, tend to give minimal jail sentences to those convicted of these crimes even on a second offense.

Such a judicial approach is not at all surprising these days when one sees even killers and rapists spending just a few years in jail before coming out to continue their anti-social depredations. Seemingly. Congress has begun to recognize this deficiency in penalties and is presently considering, as part of the revision of the criminal code, upgrading the crimes of copyright infringement and counterfeiting to felonies calling for substantial jail terms even on a first offense.

At The Retailers

Another aid to the curtailment of these pernicious crimes would be the increased prosecution of retailers handling such products where it can be shown that they either knew or had reasonable grounds to know if they but cared, that the recordings they were selling were counterfeits. Myopia occasioned and worsened by the avid pursuit of greater profits through trading in counterfeits should afford no defense to these "fences

Fortunately, the past few months have shown a greater concentration by enforcement officials on prosecutions for the illicit activities of retailers who had previously have been followed by prosecutions. been left to enjoy their ill-gotten but the piracy, counterfeiting and profits with serenity. Previously,

> While predictions are always hazardous, the stepped-up activities of Federal, state and local enforcement officials in the U.S. and the increasing tendency on the part of some judges to mete out more severe punishments augur promisingly for a further curtailment of the growth of counterfeiting and an even greater decrease in the incidence of piracy. Increased nonaltiae fact of these crimes, if enacted by Congress, should be most helpful.

The public can also join and support the fight by channelling information concerning recording piracy, counterfeiting and bootlegging to the appropriate enforcement agencies through the RIAA Anti-Piracy Intelligence Bureau. The interest and cooperation in that



In Casting-Any Way You Look At It... It's Been A BC Year!

Time flies when you're havin' a good time...and the last year at BCl Casting has been a great one (and a busy one, too)! Since Barbara Claman, President of BCl, helped cast the highly acclaimed "Days of Heaven" (directed by Terrence Malick, starring Richard Gere and Linda Manz), BCl has gone on to build its successful theatrical casting division for feature films, TV movies and series.

The Key Ingredient: Casting Directors

In creating BCl's theatrical division, we have gathered together an experienced team of casting directors to form a nationwide Theatrical Casting Group. In fact, Toni Barton recently joined BCl as Executive Talent Director in Los Angeles. Some of Toni's credits include: (features) King Kong, Orca, Ali-The Greatest; (TV) Chico & The Man, Welcome Back Kotter, Sugartime, Married: The First Year. For NBC, as Casting Manager, Toni supervised Kate Columbo, Different Strokes, Shirley, and Hello Larry.

When casting principal players for features or TV, BCI's Theatrical Group combines their up-to-the-minute knowledge of the nationwide talent pool and outstanding script breakdown skills, with an intimate rapport and collaboration with directors and producers to give your production exactly the talent you're looking for.

What a Difference A Year Makes

Success breeds success! Led by our president, Barbara Claman, along with Phyllis Kasha and Judy Courtney in New York, and now Toni Barton in Los Angeles, BCI has come a long way since the BCI Theatrical Group was founded. A review of the last year's casting credits should convince you that BCI delivers special performances.

Feature Films

Boardwalk: Travellers Film; George Willoughby, Producer; Steve Verona, Director; starring Lee Strasberg, Ruth Gordon and Janet Leigh (soon to be released)

House of God: United Artists; Donald Wrye, Writer, Director; Charles Joffe, Harold Schneider, Producers (in production)

Times Square: Times Square Production Co.; Jacob Brackman, Producer (in production)

The Changeling: Chessman-Park Productions; Peter Medak, Director; starring George C. Scott (soon to be released)

G.O.R.P.: AIP; Lou Arkoff and Jeff Konvitz, Producers (soon to be released)

Television

NYC Too Far From Tampa Blues (NBC): Daniel Wilson Productions

Gossip (NBC): EMI Television

The Freddie Prinze Story, "Can You Hear The Laughter" (CBS): EMI Television

Just Friends & Silent Victory (CBS): starring Stockard Channing

Seven Wishes of a Rich Kid (ABC): Highgate Pictures

Making It (ABC): Series, starring David Naughton and Ellen Travolta

American Short Stories (PBS): Bob Geller, Executive Producer— "The Greatest Man In The World"/"Paul's Case"/"Rappaccinni's Daughter"/"The Jilting of Granny Weatherall"/"The Man That Corrupted Hadleyburg"

Jennifer's Journey (ABC): Six-Part Mini-Series, Daniel Wilson Productions; starring Denise Miller

The Late Great Me (ABC): After-School Special, Daniel Wilson Productions; starring Maia Danziger

Movie Star's Daughter (ABC): After-School Special, Highgate Pictures; Linda Gottlieb, Executive Producer; Bob Fuest, Director; starring Trini Alvarado, Frank Converse and Marsha Rodd

The Family Man (CBS): Movie-ofthe-Week, Time-Life/David Susskind, Executive Producer; starring Ed Asner, Anne Jackson and Meredith Baxter-Birney

Orphan Train (CBS): Movie-ofthe-Week, EMI Television; Billy Graham, Director

Rocking Chair Rebellion (NBC): Special Treat, Daniel Wilson Productions; starring Teresa Wright and Shepperd Strudwick

The 416th (NBC): Pilot, Warner Brothers

East Coast, West Coast, Nationwide

To complement the skills of our Theatrical Group, BCl has modern facilities, videotape studios and support staff on *both* coasts to make you (and the talent!) feel at home.

When It's Time For Casting... BCI Casts Special Performances

Whether it's one role or a complete production, next time your production needs a *special* casting touch, give BCI a call and let our casting directors give you *special* attention. Call Barbara Claman in New York and Toni Barton in Los Angeles.



Casting/Talent Payments

Executive and East Coast Offices: 1500 Broadway, New York, New York 10036 • (212) 221-1583 West Coast Offices: 9200 Sunset Boulevard, Los Angeles, California 90069 (213) 550-0156 Subsidiary IDC Services, Inc. Paul M. Roth, President

BIG RENTAL FILMS OF 1979

(U.S.-Canada Market Only)

(Continued from page 21)

Meteor (R. Neame; A. Orgolini/T. Parvin; AIP; October)	4,200,000
Gray Lady Down (D. Greene: W. Mirisch: Hniv. March 1079)	4,022,000
Gray Lady Down (D. Greene: W. Mirisch: Univ. March 1072) King of the Gypsies (F. Pierson; F. DeLaurentiis; Par; Dec., 1978)	4,010,000
Game of Death (Reissue)	0.0000000
Just You And Me Kid (L. Stern: I. Fein/J. Zietman; Col; July)	3,850,000
The Wilderness Family, Part II (F. Zuniga; A. Dubs; PIE; Dec., 1978)	3,753,000
A Little Romance (G.R. Hill; Y. Rousset-Rouard/R. Crawford; Orion; April)	3,750,000
Nightwing (A. Hiller; M. Engelberg; Columbia; July)	3,750,000
Dirt (E. Karson/C, Naylor; A. Bodoh/J, Graham; ACR; January)	3,744,797
Prisoner of Zenda (R. Quine; W. Mirisch; Univ; May)	3,690,000
Watership Down (M. Rosen: Avemb: September, 1978)	3,500,000
Late Great Planet Earth (reissue)	3,483,000
Hooner (reissue)	3,400,000
Force Ten From Navarone (G. Hamilton; O. Unger; AIP; Dec. 1978)	3,200,000
Murder By Decree (B. Clark: B. Clark/R. Dupont: Avemb; Feb.)	3,100,000
La Cage Aux Folles (E. Molinaro; Les Artistes Associes/M. Danon; UA; March)	3,031,000
Jesus (P. Sykes/J. Kirsh; J. Heyman; WB; October)	3,000,000
Running (S. Stern: R. Cooper/R. Cohen: Univ: December)	2,792,000
Agatha (M. Apted; J. Astaire/G. Losey; WB; February)	2,700,000
Fiddler on the Roof (reissue)	2,507,000
Brass Target (J. Hough; A. Lewis; MGM/UA; Dec., 1978)	2,500,000
Americathon (N. Israel: J. Roth: Lorimar/UA: August)	2,427,452
Fish That Saved Pittsburgh (G. Moses; G. Stromberg; Lorimar/UA; November)	2,370,000
Skatetown USA (W.A. Levey; W. Levey/L. Drevfuss; Col; Oct.)	2,350,000
In Search of Historic Jesus (H. Schellerup; C.E. Sellier Jr./J. Conway; Sunn; November)	2,296,000
Butch and Sundance, The Early Years (R. Lester; G. Katzka/S. Bach; 20th; June)	2,258,000
Star Crash (L. Coates; N. Wachsberger/P. Wachsberger; NW, March)	2,250,000
Beyond the Poseidon Adventure (I. Allen; WB; May)	2,100,000
ABBA, The Movie (L. Hallstroem; Polar Music/R. Grundy; WB; September)	2,000,000
The Wanderers (P. Kaufman; M. Ransohoff; Orion; July)	2,000,000
California Dreaming (J. Hancock; C. Whittaker; AIP; March)	2,000,000
Autumn Sonata (I. Bergman; Persona; New World; October 78)	2,000,000
Caravans (J. Fargo; E. Williams; Univ; Nov., 1978)	1,965,000
Across The Great Divide (reissue)	1,930,000
Boulevard Nights (M. Pressman; T. Bill/B. Benenson; WB; March)	1,900,000
Chomps (D. Chaffey; J. Barbera; AIP; June)	1,800,000
Lost and Found (M. Frank: Columbia: June)	1,800,000
The Clonus Horror (R. Fiveson; M. Schriebman; Gpl; July)	1,680,000
Yanks (J. Schlesinger; J. Janni/L. Perksy; Univ; September)	1,576,000
The Kids Are Alright (J. Stein; T. Klinger/B. Curbishley; New World; June)	1,500,000
Hanover Street (P. Hyams; P. Lazarus 3d; Columbia; May)	1,500,000
Summer Camp (C. Vincent; M. Borde; S. Borde; Borde; May)	1,465,000
Hots (G. Sindell; W.T. Davis/D. Schain/Sindell; Derio; May)	
Goin' Coconuts (H. Morris; J. Cutts; Osmond; Sept. 78)	1,234,648
Cemetery Girls (A. Macias; C. Munoz; MPM; February)	
Van Nuys Blvd. (W. Sachs; M.J. Tenser; Crown; March)	1,200,000
Message From Space (K. Fukasaku; B. Uemura/Y. Watanabe/T. Takaiwa; UA; November)	1 172 000
In Praise of Older Women (G. Kaczender; R. Lantos/C. Heroux; Avemb; January)	1,112,1717
	1,150,000
Groove Tube (reissue)	1,150,000 1,149,800
Sex Education (W. Schloss; H. Kesler; MPM; April)	1,150,000 1,149,800 1,100,000
Groove Tube (reissue) Sex Education (W. Schloss; H. Kesler; MPM; April) Circle of Iron (R. Moore; S. Howard/P. Maslansky; Avemb; Jan.) Voices (R. Markowitz; J. Wizen; MGM/UA; March)	1,150,000 1,149,800 1,100,000 1,000,000

Negative Budgets Gone Mad

(Continued from page 7).

Cinema Center (CBS owned) to missal and to the current corbecome president of Fox. That relationship ended abruptly and with certain bitterness in December, 1975, with Stulberg returning to the practice of law.

A History Of Exits

Those were the most spectacular shifts of the decade, but almost every company had its share of top manpower changes. Frank Yablans hit the top as Paramount president in 1971 (Robert Evans was in the catbird seat as production chief) and was unceremoniously out in 1975, followed the next year by Evans. Both are now indie producers. Par recruited Barry Diller from ABC as chairman and he later took Michael Eisner out of on its own upon expiration of its rethe same network to become Parprexy.

For Columbia the decade was notable for an incident it would like to forget -- the check forgeries which toppled David Begelman as president of the film division and senior veepee of the parent Columbia Pictures Industries. The incident also was responsible for the firing of Alan Hirschfield as prez of

Hirschfield asked Begelman to resign when the scandal broke, later reinstated him as prez of the company exec and/or board status. This led to Hirschfield's dis-

porate setup: Francis T. Vincent Jr., president CPI; Frank Price, president Columbia Pictures and John Veitch, president, Columbia Film Production.

Begelman will be back running a studio next week. He takes over as president of the newly designated Motion Picture Division of Metro-Goldwyn-Mayer Jan. 15. Early last month Frank Rosenfelt, president of MGM, disclosed that plans were afoot to give the film division separate identity under the parent corporate umbrella as part of a program to revitalize film and tv production, with the indication that curate. Metro might return to distribution leasing contract with United Artists in 1983, or perhaps sooner.

Even American International provided its share of drama and surprise. The merger into Filmways was regarded as assuring a worry-free future for Samuel Z. correct planning and support Arkoff, cofounder of AIP with the Authority and management must late James Nicholson. But the honeymoon didn't last long - Arkoff and Filmways chairman Richard L. Bloch found their temperaments weren't ideally matched and following a suspenseful weekend cit's first public information officer early last month Arkoff turned in film and tv operations sans parent his resignation, effective in February.

were dominant in the '70s, as they have been since the beginning and will continue to be as long as films spring from that uneasy combination of money and talent.

Crowd Control

(Continued from page 17)=

37. Examine when entertainment facility is to open — who is to be there and what reporting is to be done about conditions — from a disco to a high school auditorium.

38. Co-ordinate all personnel from maitre to usher.

39. Review all fire codes, Life Safety Codes, Electrical Codes. dealing with your facility. Ascertain how many people necessary to enforce them at each event. Be ac-

The key to Crowd Control and Risk Management is planning! planning! - planning! All eventualities must be considered by all. Each event is a new event. Don't always judge by past situations. Small or large, adult or teen, crowds can be controlled with the be exercised. Behavior must and can be modified if a total plan is put into action and curried through.

California Motion Picture Counis Richard Stephens, who has held a similar post the past five years with the Los Angeles district office of the Personalities and economics California Dept. of Transportation. | third season of "Chips," starring est in the industry.

'Superman' Runaway Hero

(Continued from page 21).

From Brazil," and others.

Musicals were, with the single exception of "Grease," which went on to make it into the top ten of the All-Time list, not particularly outstanding. 'Hair'' did reasonably well with a net of \$6,800,000 but came off as pretty dated. Few big musicals are planned although "All That Jazz" may make a dent in the 1980 scene based on its strong holiday kickoff.

All in all, with the single exception of "Superman," 1979 spread the good word around among a lot of pictures, which, in the long run, is healthier for the business than concentrating on one or two sensational entries. May 1980 do as well.

MGM Expands Its Functions

(Continued from page 9)

Even more promising is the market for video discs because the disc players and the discs, themselves, will cost substantially less than VCR's and tape cassettes.

MGM owns what we believe is the finest film library in the world, consisting of 1,600 theatrical releases. Accordingly, we expect to be an important factor in supplying product to meet the demands of these rapidly developing markets.

Film Library

The MGM film library has always produced a constant flow of meaningful income. We are receiving a fee of \$35,000,000 for the network licensing of "Gone With the Wind" to CBS, the largest license fee ever paid for a single film in the history of television.

But it is not television, alone, that is responsible for the continuing flow of income. During the past two years the international theatrical boxoffice gross of our 1968 release. Stanley Kubrick's "2001: A Space Odyssey," has exceeded \$12,000,-000, and a new reissue of this film is already being planned for 1982. MGM films such as "Dr. Zhivago" and "Ben-Hur" have enjoyed similar success in reissue.

Since opening the MGM Studio to outside producers, our stage and facility rental business has flourished. Studio facilities are now busier than they have been in years with virtually every sound stage occupied. Today we have four highly regarded production companies as permanent tenants — United Artists, Lorimar Productions, ABC Circle Films and NBC

MGM Laboratory

The MGM Laboratory in 1979 reached its highest profit level in history. It is currently processing approximately 10-to 10.5-million feet of film per week. Recently, we opened our new 56,000-square-foot Metrocolor Building to provide even more efficient service to our many outside customers, and we are now installing new high-speed processing equipment to further increase production capacity.

MGM is further expanding its complex designed primarily for outside producers. This development, representing an investment of approximately \$16,000,000 is ex- mence early in 1980 with a complepected to be completed by late this

We have also added 40 new editing rooms, bringing that total to 171. modernization of our sound department.

These expansions have been undertaken to position the MGM Studio, which already has some of the finest and most versatile stages in the world on its lot, as the most important production center in the motion picture industry. With these developments, we will forge still stronger bonds between MGM and

new success, highlighted by the studio facilities to a status as the fin-

rapidly than did color television. Erik Estrada and Larry Wilcox. 'Beyond Westworld' has been purchased by CBS as a mid-season series. Two additional series, "The Goodbye Girl" and "Buffalo Soldiers," are being developed for NBC. Increased emphasis is also being placed on Movies of the Week and long-form programming. "The French Atlantic Affair," MGM's first six-hour mini-series prepared in association with Aaron Spelling Productions, was recently shown on

Hotel Expansion

As for our hotel/casino operations, we are now embarking upon an expansion program which will provide MGM with the leading hotel in each of the three principal areas in which hotel/casino operations are presently permitted — Las Vegas, Reno and Atlantic City.

The new MGM Grand Hotel-Atlantic City is expected to contain approximately 1,300 rooms, with construction anticipated to commence early in 1980 and completion targeted for late summer of 1981. It will be a worthy counterpart of our Nevada hotels with the same unique blending of excitement, glamor and excellence.

This new hotel will be located in the attractive Marina area, with the Hilton and Harrah's concurrently developing adjoining properties. This development will be unique in that for the first time three of the most significant entities in the hotel/casino industry will share a cooperative effort to provide customers of each hotel with easy access to the facilities of the others. thus offering a diversity of entertainment in a single location. We expect to create the most exciting entertainment center on the entire eastern seaboard.

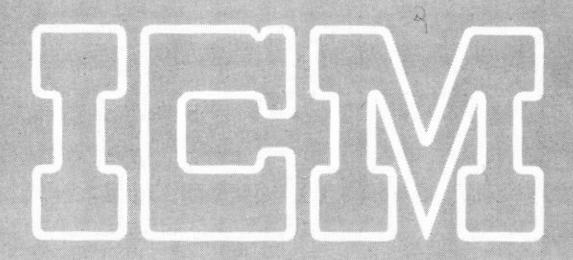
More Guest Rooms

In Reno, where nothing looms above the MGM Grand Hotel except the beautiful Sierra Nevada Mountains, the pressing need for additional rooms becomes obvious in view of an occupancy rate in excess of 95% for the entire year. Therefore, MGM will be adding apfacilities to include a new studio proximately 980 guest rooms to the existing 1,015 rooms at its Reno

Construction will also comtion target in late 1980 of a 750 guest MGM Grand Hotel in Las Vegas. This addition will make the MGM and we are engaged in a complete Grand-Las Vegas the largest resort/convention hotel in the world. Also a completely new show, which is being produced by Donn Arden. will replace "Hallelujah Hollywood" and will be premiered to coincide with the opening of the new addition.

On The Move

As we enter the 1980's, it becomes quite apparent that MGM is a company that is on the move as it the best in the creative commun- doubles the size of its hotel/casino operations, accelerates its produc-MGM Television also is enjoying tion program, and elevates its



INTERNATIONAL CREATIVE MANAGEMENT NEW YORK · LOS ANGELES · MIAMI · LONDON · PARIS · ROME



'Janitors In Tuxedos'

walk up to the box office and say the cations or threats to his tenure. With magic words, "two tickets, please."

72

A manager's typical day went something like this: He gets to the theatre at 11 a.m. and his first move dropoff of the current show. A slipup could cause some anxious the ready would be National Geo-graphic freebies — "Summer Fun A "show times" schedule would In Scandinavia." "Basket Weaving | concern only the large city houses, In Peru," "Glass Blowers in Venice," and "Ski Runs in the Swiss Alps." This helped to sedate the two dozen early birds until help arrived.

Practical Problems

The next turn is toward his office, an architectural afterthought sandwiched between the men's and women's rest rooms. His afternoon meditations were usually shattered by the cacophony of toilet flushings

Then to the mail. The homeoffice memos are carefully scanned for

end to coax a prospective patron to any veiled hints of pending job relothese fears dissolved, he turns to the Daily Check List - provide fresh rolls of tickets for the b.o. registers and a new box of carbons for the on entering the lobby is to check the projector lamps in the booth; repickup of last night's reels and the plenish maintenance supplies. candy vending machines (ah, those jujubes and peanut crunches for a moments on the telephone, but at nickel) and to be sure, the money-

where the policy was continuous from noon to midnight. Most small and medium cities stuck to a 2 o'clock matinee, omitting the supper show and resuming at 7 for the night shows. Thousands of small hamlets and towns passed up a matinee and gave two evening shows. The telephone inquiries were limited to the anguished cry in the night, "When's the last feature going on?

Now for quick o.o. of the lobby displays - the inner lobby herthe outer. "Now Playing." He would check the marquee letters for misspellings and billing improprieties. Another perfunctory scan of the darkened auditorium, illumined only by that glaring 1,000,watt lamp on stage, to check for unscraped gum and other litter.

The Boiler

Another prime concern was the heating and cooling systems. Heating posed little problems, no more than seeing that the boiler and the supply of coal or heating oil, were ready for any change in the weather. The oncoming summer dog-days did trouble the manager. There were those giant typhoon fans that newspaper ads promised 'cooled by ocean breezes," a bit of poetic license. For the evening shows, the auditorium side exit doors were thrown open to provide cross ventilation, which had as its side effect - the indigenous nightraiders in the form of moths, mosquitoes, winged bugs, bats, and other u.f.o's that swarmed toward that stream of light that issued from the booth to the silver screen. Patrons got to learn how to live with these intrusions, not to mention the

Fazenda's nose during her closeup! The alternative? — sit there and let the sweat trickle down your back into your socks, and pray the management will have the good sense to book more of those chiller-diller mysteries "guaranteed to make your blood run cold!"

That's about it for the nuts and bolts part of the manager's day. He is now ready to drumbeat in the boondocks, to take on the mantle of press agent, exploiteer and entrepreneur. He is now ready to fulfill his mission - tubthumping and bellringing his theatre's wares to the attention of prospective ticket

Twice-weekly visits to the two or three local papers kept the editors informed of coming attractions and special events. He would drop his supply of goodies in stills and feature stories about "What's Coming to the Orpheum." The managing editor might be consulted for an editorial if the picture warrants; tieups with the advertising department, particularly those doubletruck co-op pages that proclaim a special premiere. Many managers found a camaraderie and coop-

alding "Coming Attractions" and pests dive-bombing on Louise erative attitude among the staff of the papers, something that hardly exists today.

Motion Picture News and Moving Picture World, two leading trade weeklies, devoted four to six pages to wrapups of stunts, ticket-selling ideas, sample ads and most of the hoopla that went on in that day to coax a movie fan into buying a ticket of admission.

Old Fashioned Bally

Here are a few samples to illustrate the nonsense that went on on the Main Streets of our country

In Anniston, Alabama, for Lon Chaney's "Tell It To The Marines," the manager had a Chaney impersonator walk up and down three blocks with the sign on his back: 'How Far Can A Man Walk If He Walks Six Blocks?" Persons lining the sidewalks would learn about the playdate by signs posted at each

Manager in Lincoln, Nebraska worked the ambulance gag for the Harold Llovd movie, "The Kid Harold Lloyd movie, Brother." A man planted down front at a showing became hysterical in his glee and two ushers who came down the aisle to dislodge him - he wanted to see more -- caused such a fuss that an ambulance was called to haul him away. The stunt cost six passes — for the ambulance man, the doctor and a buck to the plant for his less than Academy-Award histrionics.

A theatre in Reading, Pennsylvania, for "Sorrows Of Satan" used a gold fish bowl of lemonade which druggist filled with some colored liquid and hung it in a space cut below the regular banner for the film. The placard read: "At Green's Drug Store. Ice Cold Lemonade the Old Devil Can Never Have — one of the 'Sorrows of Satan'."

For "Life Begins." a Duluth, Minn., manager worked out a three-way tieup. The props used in the lobby were a hospital bed, surgical appliances and baby supplies and a cut-out figure of an expectant mother with two live nurses in attendance.

For "Frisco Jenny," a Toledo, Ohio, exploiteer printed calling cards with message, "Frisco Jenny is in town, 1902 Chestnut St., no phones please!" Cards fell into the hands of "finale-hopper" types around town and they came sniffing around the address given - the theatre.

These stunts, which were repeated in all variations, went on ad nauseum, but they were regarded as pretty hot stuff by theatremen of this time.

The manager had a formidable arsenal of ticket selling ideas to advance his ultimate objective converting a prospective patron into a positive ticket buyer. He went into the streets to grab attention and to germinate the idea that a good movie was coming to the Majestic.

That "any-which-way" evolved into an array of reminders and at-

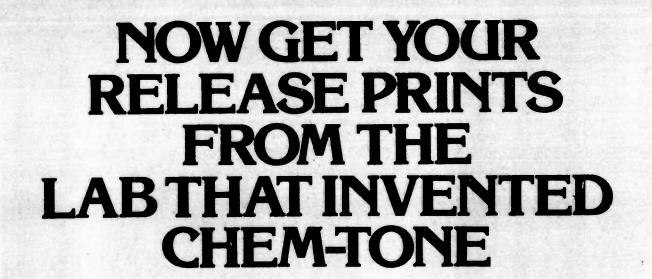
(Continued on page 80)

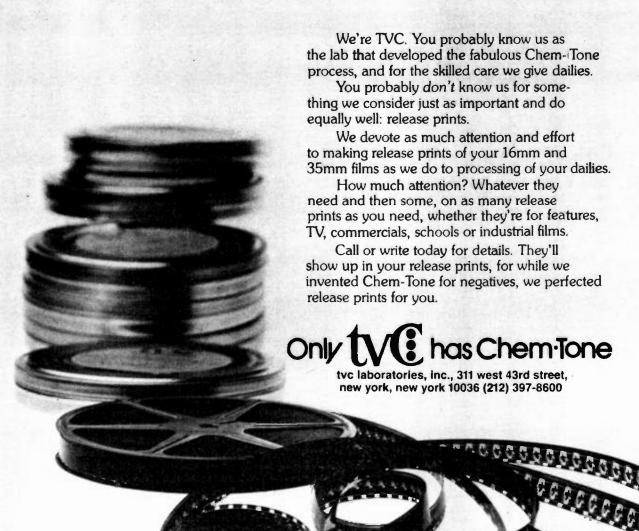
Lee Canaan Associates Ltd.

Publicity Public Relations Promotion

The Penthouse 205 East 42nd Street New York, N.Y. 10017 212:682 4155

New York · Beverly Hills





00000000

International Corporation: The second decade



ALL-TIME FILM RENTAL CHAMPS (OF U.S.-CANADA MARKET)

Director-Producer-Distributor Total Rentals | Title **Director-Producer-Distributor** Cleopatra Jones (J. Starrett; W. Tennant; Warners; 4,000,000 Summer Magic (James Nielson; Disney; BV; 1963) Misadventures Merlin Jones (Robert Stevenson; Disney; Paper Chase (J. Bridges; R. Thompson/R. Paul; 20th; 4,000,000 BV: 1964) ... Captain Newman MD (David Miller; Arthur; U: 1964) . 4,000,000 Coffy (J. Hill; R. Papazian; AIP; 1973) Nutty Professor (Jerry Lewis; Glucksman; Par; 1964) . 4,000,000 Lords of Flatbush (S. Verona/M. Davidson; Verona; Col; 4,000,000 Agony and the Ecstasy (C. Reed; 20th; 1965) Stagecoach (G. Douglas; Rackin; 20th; 1966) 4.000.000 Buster and Billie (D. Petrie; R. Silverman; Col; 1974) ... Walk, Don't Run (C. Walters; Siegel; Col; 1966) 4,000,000 The Bears and I (B. McEveety; W. Hibler; BV; 1974) ... 4,000,000 Arabesque (S. Donen; Univ; 1966) ... Smoky (G. Sherman; A. Rosenberg; 20th; 1966) 4,000,000 Emmanuelle (J. Jaeckin; Claire Duval; Columbia; 1975) The Stepford Wives (B. Forbes; E. Scherick; Col; 1975) Hellfighters (A. McLaglen; R. Arthur; Univ; 1968) 4.000.000 Hard Times (W. Hill; L. Gordon; Columbia; 1975) The Undefeated (A.V. McLaglen; R.L. Jacks; 20th; 1969) 4,000,000 Robin and Marian (R. Lester: Stark/Shepherd; Col; Fanny Hill (M. Ahlberg: T. Sjoberg: Cinemation; 1969). 4,000,000 The Arrangement (E. Kazan; Warners; 1969) 4,000,000 Food of the Gods (B. I. Gordon; AIP; 1976) 4,000,000 Wild Country (R. Miller; R. Totten; BV; 1971) Obsession (B. DePalma; Litto/Blum; Col: 1976) Plaza Suite (A. Hiller; H. Koch; Par; 1971) . . . 4,000,000 Evel Knievel (M. Chomsky: Solomon/Hamilton: Fan-Futureworld (R.T. Heffron; P. Lazarus 3d/J. Aubrey Jr.; 4,000,000 fare: 1971) The Town That Dreaded Sundown (C.B. Pierce; AIP: McCabe and Mrs. Miller (R. Altman; D. Foster/M. 4,000,000 The Island of Dr. Moreau (D. Taylor; J. Temple-4,000,000 4,000,000 Straw Dogs (S. Peckinpah; D. Melnick; CRC; 1971)

ANNOUNCING THE FIRST ANYWHERE-IN-THE-WORLD AIR COURIER SERVICE. Overnight air courier service to almost every

A few of the cities Sonic Serves:

Brishane Abu Dhabi Acapulco Brussels Adelaide Cairo Christchurch Alexandria Amsterdam Cologne Copenhagen Antwerp Damman Athens Doha Baghdad Bahrain Dubai Bangkok Dublin Barcelona Dusseldorf Frankfurt Berlin Geneva

Berne

Bremen

Hamburg **Hong Kong** Jakarta Jeddah Jersey Kuala Lumpur Kuwait London Lucerne Luxembourg Madrid Manila Melbourne

Mexico City

Munich

Milan Panama City Paris Port Said Rivadh Rome Rotterdam Sharjah Singapore Stuttgart Sydney Taipei The Hague Tokyo Zurich

for other cities Sonic reaches, just see your Atlas.

Nationwide (800) 421-1401.

Guadalajara

Guernsey

Sonic Service is always available. We're open 24 hours a day, 7 days a week, every day of the year. Los Angeles (213) 776-7422 San Francisco (415) 957-1010 Orange County (714) 759-1193 San Diego (714) 231-1219

same overnight delivery to other cities, too. And you'll get the same Proof of Delivery phone call that has made our domestic air courier service so reassuring. We put your shipment on the plane. We take it off, shepherd it through customs, and supervise delivery. For many cities, a full-time staff of on-board couriers is available to us at all times, and you don't pay extra for it. In fact, the cost of all this special care is much lower than you might think. Call us. Tell us

where you want something to go and we'll tell you

place in the world doesn't just happen...well, over-

night. It took 2 years of testing and planning. But now

you can have global air courier service with the same

speed and reliability of Sonic's unique domestic air

courier service. For example, we can pick up your

package or document at your office as late as 4:30 p.m.

and get it to London the very next day. You get the

the cost and the arrival time. So now, when you have something important to send, the world is yours.

Courtesy of Sonic.

50NC air courier TO BE SURE.

Norway Moving Into Film Activity

The 1970's have brought many positive changes in the Norwegian film scene. Government grants for film production increased and will reach the level of approximately \$12 per inhabitant in 1980. Cinema attendance stabilized on the high level of 4.2 annual visits per average Norwegian citizen.

Total Rentals

4,000,000

4,000,000

4,000,000

4,000,000

4,000,000

4,000,000

4,000,000

4,000,000

4,000,000

4,000,000

4,000,000

4,000,000

4,000,000

4,000,000

4,000,000

Film and cinema have, during the '70s, become firmly established as an integral and important part of the cultural landscape in Norway. Some 80% of cinema attendance is channeled through municipal cinemas, and 90% of feature film production costs are paid by the state.

Cinema Policy

The concept of cinema as a second rate variety entertainment has had a long life in Norway. In 1980, however, the government will present to the Parliament a paper outlining future films and cinema policy, concerning imports, distribution, production, education,

Last year marked in many ways an international breakthrough for Norwegian film production. For the first time in years, Norway made its presence felt in Cannes, with 10 new feature films shown, one of which was selected for main competition. (Anja Breien's "Arven, Next of Kin").

Exportwise, 1979 also marked a turning point. The main producer, state-owned Norsk Film A/S, had biggest sales ever, with contracts for more than 20 national markets.

As for 1980, Norway will join forces with the other Scandinavian countries both in Berlin and Cannes Festivals, as well as for Mifed and film weeks abroad. This will cut costs and hopefully add impact to the promotion of films from Scandi-

Fear Rising Costs

On the negative side, the rise in film production costs is worrying production executives as well as government officials, and may, if not firmly controlled, jeopardize the stability of production output.

Officials complain that the majority of national product only appeals to a limited audience. Filmmakers reply that it is unfair to make commercial comparisons between the top-selling international entertainment pictures and the home-made fare. They underline that in a non-commercial production system the commercial aspects of films have to be secondary. It is admitted, however, that Norwegian filmmakers lack audacity in the treatment of their subjects, and that the films, consequently, very often lack that extra little kick that would make them more than just "interesting.

Norway's distribution line-up for 1980: "Grandma and the Eight Children in the Forest." written and directed by Espen Thorstenson. from the "Eight children" novels by Anne-Cath Vestley. A sequel to last year's domestic success for children, based on a series of novels from Norway's most popular author of children's books. Released in Norway September 1979.

"Lucie." written and directed by Jan Erik During, from a novel by Amalie Skram, with Gosta Ekman and Inger Lise Rypdal. Released in (Continued on page 76)

Attention Canadian Writers

Production company seeks feature film scripts for 1980 through authorized agents only. Submit to Box V-6762, Variety 154, W. 46th St., N.Y.C. 10036



THE INTERNATIONAL COMEDY HIT OF THE YEAR

FULVIO LUCISANO

FOF

ITALIAN INT'L FILM

PROUDLY PRESENTS

OBSTER FOR BREAKFAST

(ARAGOSTA A COLAZIONE)

starring: ENRICO MONTESANO • CLAUDE BRASSEUR with JANET AGREN • CLAUDINE AUGER • SILVIA DIONISIO directed by: GIORGIO CAPITANI / produced by: FULVIO LUCISANO

A SMASH BOX OFFICE SUCCESS

\$1,600,000.
50 situations
5 to 50 days

* RAVE REVIEWS IN ITALY *

"AN OUTSTANDING MOTION PICTURE - ENRICO MONTESANO, A NEW HAROLD LLOYD" (CORRIERE DELLA SERA) Milan

"NEVER LETS YOU GO, HELL-RAISING RHYTHM" (IL MESSAGGERO) Rome

"A CARNEVAL OF LAUGHS, ONE MORE HILARIOUS THAN THE OTHER" (IL TEMPO) Rome

"DIRECTOR CAPITANI HAS SCORED AGAIN: GUSTS OF GAGS, UN-ENDING FUN" (PAESE SERA) Rome

"A MERRY-GO-ROUND OF LAUGHS"
(IL GIORNALE) Milan

ITALIAN INTERNATIONAL FILM · VIA DEGLI SCIALOIA 18 · tel. 36·110·81 · ROMA

All men are created equal... All states are not.

There are six distinct life zones in New Mexico, more than in any other state, and a correspondingly wide variety of wildlife and vegetation. There's a history rich in the traditions of the Conquistadors, the Santa Fe Trail and Geronimo and a progressive and sophisticated working environment.

You'll find rugged deserts and snow-capped mountains, emerald forests, wind-swept prairies and the blue-rimmed mesas unique to our colorful

In New Mexico there is a spirit of cooperation and warm hospitality unequalled elsewhere. Upon your arrival you'll find experts waiting to help you with professional assistance, people with a thorough understanding of logistical problems attendant to your film or videotape needs. And before you go into production, we'll provide you with complete scouting services including helicopters, fixed wing aircraft and ground vehicles, all gratis for funded projects.

Within our borders you'll find a site for every conceivable location requirement.

New Mexico

The Land of Enchantment

Call Toll Free (800) 545-9871 Larry Cortez Hamm **Executive Director** Motion Picture Bureau State of New Mexico 1050 Old Pecos Trail Santa Fe, New Mexico 87501











British Animation

(Continued from page 32)

ture "Fantasia" or a vibrantly colored UPA opus or plot a stark chiaroscuro setting for circle-andrubber-hose characters from the salad days of "Felix the Cat." Grillo has just finished a short for Paul McCartney's Wings concerts based on the song "Sea Side Woman."

Wyatt Cattaneo Productions Ltd. Ron Wyatt and Tony Cattaneo pride themselves on their ability to "produce memorable series of films for a single product." Some of those public-pleasing spots include an upper class gnu for Ty-Phoo Tea, a groundhog for Dunlop, and a talkative pound symbol and a genial Access credit card. The studio does about 50 commercials a year. Alison de Vere is Associate Director and the creator of two emotionpacked prize-winning personal "Cafe-Bar" and "Mr. shorts: Pascal," which shared the Grand Prize at the 1979 Annecy Animation Festival.

Tony Cuthbert's Animation Studio. Producer Cuthbert claims to make 150 commercials each year that deals with frustration and for over 30 countries. He works with a half dozen free-lance animators for products ranging from Knorr stock cubes, Michelin, National Buses, and others. Cuthbert coproduced with Film Polski a feature cartoon, "Water Babies" directed by Miroslaw Kijowicz.

Ian Emes. One of the most ac-

complished of the young independent animators, Emes is determined to "do film in the cinema" as his ultimate goal. His small shop produces some industrial films but he refuses to make commercials: "I won't work on garbage!" He has created lush, fully animated graphic "trips" for wealthy musi-cal groups such as Pink Floyd and Wings, and in a departure from these high-gloss techniques Emes has just finished "The Beard," a stark, brilliantly harrowing short

anger "with the system."

TVC London. The studio of 20 does about 50 commercials a year and takes on some American tv late George Dunning (director of row, ful "not to take on long projects in Wilder

order to keep the commercial contacts going." In any case, Caotes is partnering with Bob Godfrey in a search for capital for the feature 'Jumbo.

Steve Melendez. The son of Bill (Peanuts) Melendez has been producing animation in London for 11 years. Recently his company, which includes animator-supervisor Dick Horn, completed part of the U.S. special "The Lion, The Witch and The Wardrobe," several commercials and more educational films. A feature cartoon, "Dick Deadeye," was created here

Stanley Ralph Ross will script the series. John Caotes, who built the planned remake of Rene Clair's studio over 20 years ago with the 1944 film, "It Happened Tomorwhich M. Neufeld Produc-"The Yellow Submarine"), is care- tions is prepping for actor Gene

Norway

(Continued from page 74)

Norway September 1979.
"Empty Sea," written and directed by David Wingate, from a novel by Magnar Mikkelson. To be released in Norway March, 1980.

"Poor, Sinful Man," written and directed by Egil Kolsto. To be released in Norway March 1980.

"Nedtur," (Norwegian title) written and directed by Hans Lindgren. To be released in Norway April 1980.

"1958," written by Tore Torell and Jan H. Jensen, directed by Oddvar Bull Tuhus. To be released in Norway August, 1980.

Films to be produced in 1980 Anja Breien ("Wives," "Next of Kin"), has written a script based on the persecution of witches,

Frida, Erik, Axel and all the others at NORSK FILM



wish all our friends abroad a happy and prosperous decade. We hope to see you all in Berlin in February!

onorsk film as Wedel-Jarlsbergs vei 36,1342 Jar-Norway · Tel:[2]121070 - Telex:17337n

ISSN: 0163-1276

ISBN: 0-935744-00-2

"...New York City's production Bible..."

Nancy Littlefield, Director Mayor's Office for Motion Picture & TV

"The Producer's MasterGuide"

The ideal year 'round gift for you and all your production friends!

NOW available in all major bookstores and equipment houses.

The NEW YORK PRODUCTION MANUAL™ is a convenient reference guide on planning, producing and budgeting of Features, TV Series, Commercials, Documentaries and Non-Theatrical Productions in the New York Area as well as making all shooting contacts, computing payrolls, auditing labor costs, hiring craftsmen, etc. It is also an ideal source of information for the use of producers, directors, production managers, assistant directors, unit managers, advertising account executives, budget estimators, location auditors, production

Endorsed by New York City and New York State Government officials and leaders of the Motion Picture Industry.

For a limited time only, along with the MANUAL, we enclose a 3-MAP-KIT vital for your production: (1) New York State, (2) New York City, and (3) New York City Subway System.

A special Executive Case for the MANUAL (made from Black Vinyl with title imprinted in silver) may be ordered for the price of \$5 each

Buy your copy now at our SPECIAL INTRODUCTORY PRICE OF

JUST \$35 per copy* (plus \$2.95 postage & handling)
*New York residents add 8% Sales Tax (\$2.80 per copy)

Special discounts for organized purchasing by Unions & Guilds, Motion Picture Organizations, Educational Institutions, etc.

FOR MORE INFORMATION OR PHONE ORDERS

Production Consultant: DAVID GOLDEN

SHMUEL BENSION **Publicity Consultant:**

RENE L. ASH

Compiled Written and Edited by

"You have saved the State immeasurable time and energy by having gathered in one reference work so much of the information necessary for filming or taping any production in New York...

. . . With efforts such as yours, New York State will have a much easier task of attracting filmmakers from around the world..."

Hugh L. Carey, Governor

New York State

Now, available for the first time, up-to-date information on everything you need to know about the production of film, television and videotape in the New York Area.

Essential production information for the neighboring states: New Jersey, Connecticut, Pennsylvania, Massachusetts and Vermont.

The most vital publication for the American and Canadian production community, and the only periodical of its kind available on the subject.

Over 600 pages of the most comprehensive compilation of information on all aspects and phases of production:

Part I: PRODUCTION LOGISTICS such as shooting permits, insurance requirements, coordination and assistance, detailed lists of all major production contacts, etc.

Part II: UNIONS & GUILDS: their wage scales and working conditions.

Part III: PRODUCTION DIRECTORY with more than 100 different classifications, covering over 10,000 current listings of all types of services in the New York Area.

"You have compiled an impressive array of production information..

Edward I. Koch, Mayor New York City

.The New York Production Manual is excellent. It will prove useful to anyone interested in producing in New

> Steve D'Inzillo, Chairman East Coast Council, I.A.T.S.E.

"My sincerest congratulations on turning out a masterful job. You did it and you did it brilliantly!...

E. David Rosen, Chairman TVC Laboratories, Inc.

"Anyone working in any phase of T.V. or Motion Picture Production should take advantage of the New York Production Manual

> Stanley Ackerman, Asst. Executive Secretary **Directors Guild of America**

The New York Production Manual will save hours, days and weeks of time for those who need to consult it and this will translate into much savings in production dollars...

Dr. Irving Falk, Professor New York University Institute of Film & T.V.

CALL:	(212) 777-40	02					
NEW YORK PRODU	JCTION MA	NUA	L, IN	C.			
1 Washington Square Vi New York, New York 100 U.S.A.							Date
	for postage and	handlin	g)				
*NEW YORK residents ac	dd 8% sales tax	(\$2.80 p	ercop	y)			\$,
FOREIGN SALE	S Via Registere Air Mail Only	to C	ANAD	A: Addit HER CO	ional \$8 UNTRIE	B per cop S: additi	oy for mail\$sional \$18 per copy for mail\$
Executive Case \$5 each (N)	7. Residents add	I \$.40 Sa	iles Ta	x)			MOUNTOFORDER U.S.\$
Check/Money Order encli Charge to: American E							L. INC.")
Account Number:							
Interbank No. (Mastercha	arge only)		Card	Expire			
Signature				•		Year	PAYMENT SHOULD ACCOMPANY ALL ORDERS
Place me on STANDING		formed	of nev	vissues			
Please send me advertis	ing information	and rate	e card	for the	1980/81	issue.	
Name							Phone
Company							Title
Address							Suite No
(Sorry we cannot shi							Code
MAIN AREAS OF BUSINESS	equation, ed	luibmen	it renta	ai. sound	record	ing. etc.)	

Seventy-Fourth VARIETY Anniversary

Unsung Edwin Porter

(Continued from page 32)

the vitality of the film medium and | techniques that would burst into full burned to share the message with audiences then-undreamed of in the philosophies of Nickelodeon own-

Edison Years

My father worked with Porter duction units. There they worked matic success story - Porter, the nationally-accalimed stage hit.

full length film plays. Porter sensed | harmoniously to enhance skills and blossom with Famous Players.

Porter was not the keenest of businessmen. He was a creative artist, an improvisational magician. When he and Adolph Zukor met, the auspices were good. The during the Edison years, and soon auguries were even better, for their followed him to the Defender and business relationship could act-Rex companies, Porter's own pro- ually serve as a scenario for a cine-

smalltown American showman; Zukor, the immigrant businessman, finding a gold mine in a new industry.

In his pocket Porter, the innovative artist with a free rein and a full purse, held the key to the future of the American motion picture industry. He owned the American rights for that unique spectacle, the first and only motion picture in which Sarah Bernhardt would ap-

'Queen Elizabeth'' was a threereel epic, a stiled and stagey presentation of Bernhardt's interPorter and Zukor would write history with it. In 1911, they had the rainbow within their grasp when they formed Famous Players Pictures, dedicated to presenting 'Famous Players in Famous Plays." Porter's dream started a star system that soon splashed gloriously over picture screens from Montana mining camps to Mozambique and from the strips of nitrate made their stars household images from Kalamazoo to Timbuc-

Curtain Raiser

To offer "Queen Elizabeth" as a curtain raiser was earth-shaking. but was it a hard act to follow? James K. Hackett, Minnie Maddern Fiske, Lily Langtry, James O'Neill, Mary Pickford all performed under the benign guidance of Edwin S. Porter. This galaxy from the Broadway stage raised Famous Players beyond the envious reach of bustling competitors. It was the fulfilment of Porter's dream.

Yet, in "Hearts Adrift," Porter again scored a triumph — if not two or more! For a budget of merely \$13,000, he starred Mary Pickford in Famous Player's first made in California smasheroo. It grossed more than \$1,000,000, a record then and probably still a record return for any film. The film simultaneously set boxoffice records and launched Mary Pickford to the zenith as America's brightest star.

A legend in his day, Edwin S. Porter is now the almost forgotten forerunner of a fabled industry in which stars fade overnight. Still, when we celebrate a Diamond Jubilee of his "first" film, we admit that his impact remains.

Recent commentators on Porter's provenance have appeared in Variety during the past months. Budd Schulberg, calling himself something of "a second generation descendant of Edwin Porter." suggested nominating this neglected pioneer for an Academy Award, I, as Edwin Porter's namesake and spiritual legatee, ask: "Who deserves the honor more? Let honor be given when honor is overdue.

Cher and Elton John host seventh 'American Music Awards," airing live on ABC-TV Jan. 18. It's produced by Dick Clark Teleshows Inc.

Irish Await

(Continued from page 54)

End," "Coming Home" and "Pirana" in the charts. Other moneymakers were "Jaws 2" (CIC) with "Grease" still earning for the same renter; "Wild Geese" (Rank) and 'Alien'' (Fox)

Renters and exhibitors are reluctant to admit a fresh dip in biz, but it's there and they only brighten when talking of future prospects.

Indie Exhibitors

An effort by the government's Restrictive Practices Commission to sort out the problems of smaller independent exhibitors in getting product before it's played-out in the majors has virtually ended in a stalemate. The operation projected the impression that in the concern with "fairness" to small exhibitors it ignored the unfairness to renters in seeking to impose constraints on the allocation of pictures. Such restrictions, it was implied could bring a reaction restricting the sending of pictures into Ireland.

Censorship, while cracking down on porn, has not being causing any major difficulties for renters. The current film censor, Frank Hall, a former journalist and now presenter of a comedy-satire program on Irish TV, is reluctant to cut movies and operates a classification scheme restricting admission to classified pix to "over 16" or "over 18." How rigidly the restrictions are imposed in out-of-town houses is unclear, but police have the power to check if they suspect breaches. None have been reported.

Censorship does not apply to tv transmissions and the smile of the year came when RTE hurriedly dropped Joseph Strick's film of James Joyce's "Ulysses" from its sked and replaced it with the same author's milder "Portrait of the Artist as a Young Man." RTE explained that although it had the right to screen "Ulysses," the station didn't like to flaunt its rights and only realized late in the day that the film had been banned from cinemas for a second time. "Ulysses" can be submitted for a screening license again in 1982

EROTICA!!



SEE ME BEFORE YOU BUY *****

Producer of over 100 X-rated features since 1967. We will tailor make erotic films to suit your country's censorship.

PRODUCERS SEE ME BEFORE YOU SELL

Your erotic films overseas for the best deals. I go directly to the buyers in their own countries as well as trade fairs, currently returning from a 3 month sales trip around the world.

I am a producer and understand and sympathize with your problems. Will give advances for quality films.

LET'S MAKE A DEAL

Many pictures now available for overseas market; also have exclusive video rights for world markets.

> Contact: Leonard Kirtman, Pres. INTERNATIONAL FILM INDUSTRIES

450 Main Street, New Rochelle, N.Y. 10801 (914) 576-3330

Congratulations VARIETY

CONTRACTOR!

MANN THEATRES CORPORATION OF CALIFORNIA

CANADIANS, & LANDED IMMIGRANTS Where Are You? Directors, Writers, Actors, Editors, etc.

The tremendous boom in Canada's film industry has created an urgent need to locate Canadian talent residing in the U.S. Please help us get in touch with you by sending your name, address, and skill description to:

Canadian Motion Picture Industry Directory Service P.O. Box 3478, Manhattan Beach, CA 90266, (213) 542-0505 EXT. 950

SUNSET MARQUIS HOTEL & VILLAS 1200 N. Alta Loma Rd., Los Angeles 90069 (213) 657-1333 800-421-4380 Telex 691-718

A Truly Distinctive Hotel Offering The Finest Features Of Both Hotel & Apt. Living.

"KIND HEARTS AND CORONETS"

"THE LAVENDER HILL MOB"

"THE LADYKILLERS"

Jerry Sherlock Productions proudly announces the acquisition of all motion picture rights to the above film classics from EMI Film Ltd. Principal photography on these new productions commencing Spring 1980.

Jerry Sherlock Productions Inc. 146 Central Park West New York, N.Y. 10023 (212) 724-3900

Chinese And East Indians Strong Ethnic Influence In Vancouver

By MICHAEL WALSH

Something of a surprise is the growing importance of ethnic theatres in the Vancouver film exhibition mix. Between them, East Indian and Chinese-language films account for more than 30% of the

films passed for commercial exhibition in British Columbia. The Chinese, with a community

of 100,000, bring in 23% of all films and support four full time theatres. The boom started in 1971 when the Shaw Brothers of Hong Kong opened a new, 705-seat theatre in downtown Vancouver's China-

In 1974, Raymond Chow's Golden Harvest group followed the Shaws ploitation. Expected to join in the into Vancouver, building a new 729- | competition soon is the Hyland.

seat Golden Harvest theatre. The two Far Eastern circuits have since been joined by two local competitors and there is about to be a third.

The Sun Sing opened in 1978. A one-time vaudeville house called the Avon, the 700-seat theatre showed Chinese opera films until 1972, then played retrospective material until being taken over by entrepreneur Don Lem.

Lux Goes Chinese

The Lux, a 695-seat double feature house, went Chinese in late 1979, after a brief flirtation with sex-

'Janitors In Tuxedo'

(Continued from page 72)

tention getters, window tieups, racking up lately, the boss again street parades, costumed imper- zings him with, "Hold it, buddysonators, banner displays at ball boy, with the big-take bragging. All parks, fairs, and race tracks; floats. trucks with six-sheet boards, blaring musical accompaniment, imprints of playdates on shopping bags, restaurant menus, window cards, sniped one sheets on fences. barn walls, and telephone poles; special mayor proclamations, stenciled sidewalks, and essay contests in schools and libraries.

For a time there was an obsession with theatre managers to clutter up their lobbies with cutouts, animated cycloramas and diaramas, elaborate construction pieces suggesting the atmosphere or ambience of a coming attraction, be it a prison picture, an English medieval epic, such as Robin Hood or Beau Geste, or Oriental entry with flying carpets and minarets, palm trees and sand. It got so that when a patron got to the theatre and saw no sign of a tableau in the lobby, he would take that as a sign that there was nothing exceptional about next week's show.

At the evening shows, midweek and surely the Saturday night show, the manager would position himself off to the side of the ticket taker, splendiferous in tuxedo, fresh pomade and a dab of eau de cologne, and with a "smile and a shoeshine," greet familiarly the oncoming patrons. It was a heartwarming, satisfying moment for

His brushes with the boss or district manager emerged only in planning sessions — a proposal for a lobby display or a street stunt went over budget and the boss would apply the criterion "But will it sell tickets?" Or he would fall into the no-win trap. When he gloated about the exceptional grosses he's been

you had to do for those attractions was to open the lobby doors and step aside to avoid being trampled to death by the ticket holders! Maybe, not in those exact words, but they were the putdown the manager minded most. When business is good, it's the attraction; when stinko, ipso facto, it's that noaccount manager doing something He got scant credit, and in pro-

portion to the results he accomplished, small pay checks for doing it. He got his kicks out of the job and he relished the challenge when looking into an empty orchestra floor, would vow to fill every damned seat for the next showing. And as for the axiomatic, irksome rejoinder, "will it sell tickets?" he is prompted to respond: "Yes, all that ballyhoo did manage to sell a few tickets — no, better make that — a

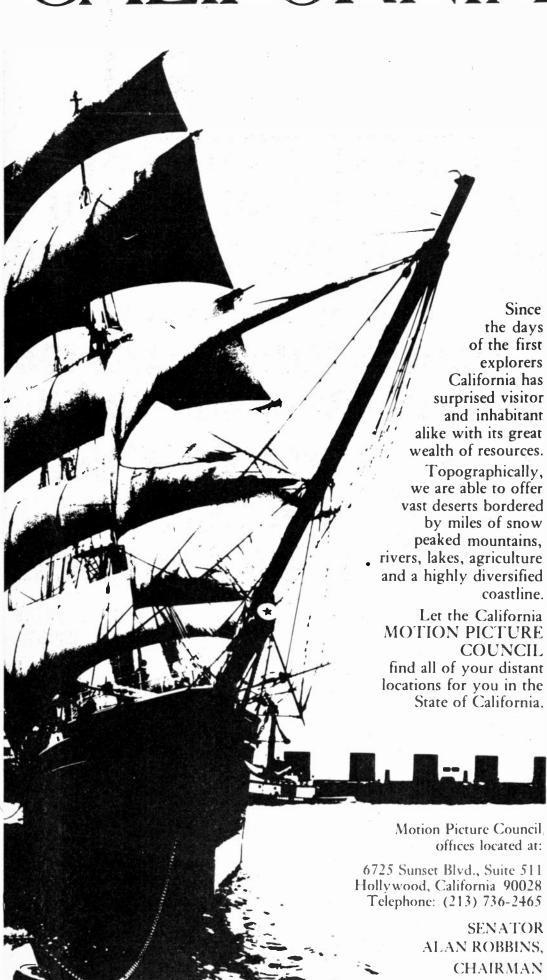
We Ought to be Shot!

For more information and a free graphic guide write:

Ohio Film Bureau

800-848-1300

CALIFORNIA



Screen & Tube \$

(Continued from page 20)

tion picture industry reaches in proportion, say, to the amount of discretionary income available to the defined audience groups. Any surplus advertising over that norm, then, would detract from the overall profitability of the industry.

Looking at the other side of the coin: a successful motion-picture such as "Star Wars" breeds a whole family of spin-off consumer products.

Whenever a producer can show his financial backers that he has spin-off products to promote such as a record album, or a television series, or an eye-catching product — he is apt to get a more interested hearing. In fact, motion picture projects have been financed largely on the basis of their downstream sales potential.

Although there are many negative economic factors on the horizon for the '80s — particularly America's tremendous outpouring of dollars for oil - there are many factors pointing to increased growth in the entertainment industry - an industry which has the ability to bring back many American dollars spent abroad.

In sum, the technological explosion impacting on all facets of the entertainment industry can force an expansion of demand for product in the '80s. This, combined with the maturity and continued profitability of the industry will be accompanied by increased support from traditional business financing sources.

Good talent, backed by good judgment, will find financing for projects.

Sitting Ducks (COLOR)

A sleeper which could spread wings for a long flight.

Hollywood, Nov. 20.

A Sunny Side Up production. Produced by Meira Attia Dor. Features entire cast. Directed, screenplay by Henry Jaglom. Camera (Metrocolor), Paul Glickman: music, Richard Romanus: sound, Jeffrey Hayes: assistant director, Jan Foster. No other credits available. Reviewed at Samuel Goldwyn Theatre, BevHills, July 27, 79. (MPAA Rating: R.) Running time: 90 MINS.

Simon Michael Emil
Sidney Zack Norman
Jenny Patrice Townsend
Leona Irene Forrest
Moose Richard Romanus
Jenny's friend Henry Jaglom

"Sitting Ducks" is the kind of picture that grows on viewers as it goes along and, as such, could mushroom into a real sleeper success when word of mouth spreads. National marketplace has made room for a number of low-budget, off-beat personal pictures in the last couple of years, and given careful handling and intelligent sell, "Sitting Ducks," despite no-name cast and low advance profile, could spread its wings to enjoy a long flight.

Rather loopy story serves basically to provide a framework for several fabulous character riffs and to give a little momentum to any number of enjoyable crazy situations. Two small-time hustlers decide to make their stab at big money by making off with loot siphoned off from a gambling syndicate for which one works as a bookkeeper, and majority of the running time is devoted to their haphazard drive down the eastern seaboard to reach a plane that will carry them to a life of kings in Central America.

Along the way, hyped-up pair, acted in a marvel of improvisational style by Michael Emil and Zack Norman, meet up with two young ladies who hitch on for the wild ride. First, played by Patrice Townsend, gets a lot of mileage out of incessant innuendo and smiling sexual challenges, while second, Irene Forrest, seems to be stuck in a permanent crisis of self-confidence.

Interplay among the four constitutes the meat of the film, and every line and every scene springs spontaneously off the screen as if they're being played for the first time. Such a result can only be achieved through enormously careful casting and strategic catalyst work on the part of the director, so helmer Henry Jaglom deserves top marks for making his motley crew of characters, who are sometimes abrasive and patently foolish, come alive and completely engage audience sympahty.

Fact that Emil and Norman have been a team for some time is evident in their hilarious by-play, where nary a beat is missed. Emil's brash self-confidence is perfectly offset by Norman's relative reticence, and entry into their relationship of two equally disparate women makes for plenty of wacky opportunities, all of which are cashed in

Townsend and Forrest are equally expert as the two tag-alongs, former projecting a teasing amorality which throws the men's relationship into a tizzy, the latter conveying an utterly convincing sense of vulnerability and uncertainty. Richard Romanus also scores as a show biz hopeful who strings along with the group for awhile.

Technical considerations clearly had second priority to work with actors, although pic is altogether acceptable and proficient in this area. Cinematographer Paul Glickman was often confined to cramped

quarters such as cars and motel rooms, but claustrophobia never intrudes and performers keep every set-up hopping with energy.

Concluding reel introduces a melodramatic twist to the story, but resolution is in keeping with entire enterprise. A success at everything it sets out to accomplish, pic has qualities to win over many different types of audiences. —Cart.

VARIETY

**** 1980 **** THE YEAR OF THE DUCK!

sitting ducks

A FILM BY HENRY JAGLOM

'DUCKS' SOARS FOR 9 LOUD B.O. WEEKS, SEATTLE TEST ENGAGEMENT — AND STILL GOING STRONG!!

A FILM ABOUT SEX, MONEY AND VITAMINS . . .

SITTING DUCKS, written and directed by Henry Jaglom.

By William Arnold

"SITTING DUCKS" is so energetic, original and thoroughly successful that it is sure to earn Henry Jaglom an enormous critical and popular following. It is not like any comedy you have ever seen before. What makes the movie so special and truly original is that Jaglom has successfully adapted a durable old comedy formula to the first inherently '80's style of comedy.

The cast Jaglom has assembled are all un-knowns and all wonderful: Irene Forrest's dizzy waitress who is always being stomped on by men; Richard Romanus' aspiring singer, communicating a desperation to be liked that is almost painfully sympathetic; Zack Norman's petty con man, whose bluster and manic drive strangely evoke Jack Nicholson; Patrice Townsend's free spirited young woman, whose striking beauty and enigmatic presence make her impossible not to watch every minute she is on the screen; and Michael Emil. who is indescribable as the accountant for the syndicate, and is probably the most original screen comedian to come along in a decade.

"SITTING DUCKS" is truly hilarious.

—Seattle Post-Intelligencer

★ ★ ★ ★ HIGHEST RATING UNANIMOUS CRITICAL RAVES FOR SEATTLE'S NEW COMEDY SMASH

'DUCKY' DEBUT

"Sitting Ducks," with Michael Emil, Zack Norman, Patrice Townsend. Written and directed by Henry Jaglom. Broadway Theater, 201 Broadway E. Tickets \$3.50. Rated R. American premiere.

by JOHN HARTL Times film reviewer

There is much reason to applaud Henry Jaglom's "Sitting Ducks" — a rowdy and highly original comedy that owes nothing to situation-comedy tradition, and everything to shrewd character observation.

Writer-director Jaglom, Michael Emil and Zack Norman have created a wonderful pair of memorable dum-dums.

WOMEN DEAL VANOTHER, AND THEIR RESPECT SESSIONS — SEX AND VITAMINS.

— Seattle Times

THERE'S SOMETHING VERY FUNNY ABOUT SEX, MONEY & VITAMINS

"SITTING DUCKS" IS MUCH MORE THAN JUST "GOOD." IT HAS THE PO-TENTIAL TO BE ONE OF THOSE MILESTONE CRE-ATIONS WHICH CHANGES THE DIRECTION OF AMERICAN FILMMAK-ING. IT IS BOTH AN EX-TREMELY FUNNY AND AN EXTREMELY SE-RIOUS LOOK AT THE WAYS IN WHICH CON-TEMPORARY MEN AND WOMEN DEAL WITH ONE ANOTHER, AND WITH THEIR RESPECTIVE OB-SESSIONS — SEX, MONEY

Ed Roginski,
 Hollywood Reporter

OUTRAGEOUS COMEDY ABOUT THE PROMISE OF THE PROMISED LAND.

By Anne Mitchell
"Sitting Ducks" is
an outrageous and hilarious motion picture. Henry Jaglom
has created a brilliant and powerful
comedy about the
language, the landscape and the
promise of America.

- Seattle Sun

sitting ducks

for information contact: International Rainbow Pictures 933 N. La Brea / L.A. 90038 / (213) 851-4811 82

16 States Ban Blind Bids

_(Continued from page 7)

sideration and enactment of anti-plish that goal can do so; that exhiblind-bidding statutes on the bitors need not bow and scrape and grounds that a peaceful resolution meekly accept game rules set arwas at hand; if NATO declined to negotiate, it was accused of being howsoever grievous. It is a lesson intransigent and unreasonable.

Up To 16 States

In any case, with the U.S. Justice Dept. having closed the door on any possible accommodation between exhibition and distribution with respect to the "blind bidding" issue, NATO responded in the only possible way by redoubling its legislative efforts nationally; and, by the opening of the 1979 convention, 11 more states had been added to the original five for a total of 16 states which had outlawed blind bidding, thus freeing approximately 30% of the theatre screens and 30% of the movie-goers in the United States from this scurrilous practice. (As of the time of this writing, three states (New Jersey, Michigan, and Pennsylvania) have anti-blind-bidding statutes pending and 16 additional states will have such legislation introduced in forthcoming legislative sessions in 1980.)

Lesson For Theatres?

The significance of NATO's blind bidding effort, while undeniably of immeasurable importance to theatre owners in and of itself transcends the discernible evils of blind bidding. The real lesson to be gleaned by NATO, exhibition generally, and the industry at large is that theatre owners who set a goal

tures were urged to postpone con-purposefully in unison to accombitrarily and unilaterally by others, that exhibitors should learn well and long remember.

The battle joined between NATOexhibition and MPAA-distribution has regrettably grown increasingly more acrimonious over the past year with the courts, the U.S. Justice Dept., state legislatures and the press as the battlegrounds. No reasonable, responsible, sane exhibitor can countenance happily this unfortunate, sad state of affairs. Only because exhibitors had their backs against the wall with no other remedy did NATO institute its blind bidding fight.

'Yearns' For Harmony

But NATO has no interest in gloating or in recrimination. NATO yearns for harmony and equity between distribution and exhibition. NATO is constructive and responsible, as well as resolute. Consistent with its wisdom and maturity and its search for amity in our industry, NATO is in the process now of exploring the creation of arbitration machinery which would be available on a voluntary basis to resolve disputes between exhibition and distribution (and between exhibitors) outside of the courts.

Of course, NATO's efforts in behalf of its members during the past year were not limited to the "blind and who strive determinedly and | bidding" fight. Still pending in the

Federal District Court in Charlotte- | nual NATO convention in Los An- | achieved so much in such a short ville, Virginia is the NATO instituted split test case seeking a reversal of the U.S. Justice Dept. memorandum of April 1, 1978, characterizing splitting as a per se violation of the anti-trust laws. It is hoped that this case will finally come to trial early in 1980.

NATO also encouraged and supported the Justice Department in its effort to impede or reverse the acquisition of a substantial bloc of stock in Columbia Pictures Industries by the Tracinda Corp. Although Justice failed in its petition to the Federal District Court in Los Angeles, an appeal is under consideration.

NATO also testified at U.S. Energy Dept. hearings in Washington, D.C. and effectuated a tolerable end result with respect to regulations promulgated in July by the department impacting on thea-

Additionally, NATO retained a public relations-lobbying company in an effort to suspend the implementation of additional statutory increases in the Federal minimum wage. When it appeared incontrovertibly that this effort could not possibly succeed in the face of double-digit inflation and overwhelming union and administration resistance, the formal effort was terminated, but NATO continued to coordinate with the United States Chamber of Commerce, the fast food industry and others, efforts to secure minimum wage exemptions in the form of student, youth and new worker differentials.

The year culminated in the an-

geles, a convention marked by the conspicuous absence of all the MPAA major film distributing companies with the exception of United Artists and Buena Vista. Despite the absence of other companies and of Jack Valenti, President of the MPAA, the convention enjoyed its best attendance in years; every function was sponsored what with American International Pictures, Associated Film Distributors, Casablanca Record and FilmWorks, Crown International Pictures and Coca Cola joining United Artists and Disney as sponsors; the festivities were starstudded what with Johnny Carson and the Village People performing, and George Hamilton, Angie Dickinson, Farrah Fawcett. Neil Diamond, the Quaid Brothers, the Keach Brothers, the Carradine Brothers, the Captain and Tennille, Candy Clark, Suzanne Sommers. Elliot Gould, Yvette Mimieux, and a host of others in attendance.

Closing banquet was, indeed, the 'frosting'' on the cake. Jane Fonda presented NATO's "Actor of the Year Award" to Jack Lemmon; Sean Connery made the "Actress of the Year" presentation to Jill Clayburgh; Walter Mirisch crowned Peter Guber NATO's "Producer of The Year;" and Orson Welles touchingly made the presentation of the "Director of the Year Award" to Francis Coppola.

And then David Frost announced that NATO's eight-year old dream of an "Audience Award Show" was to become a reality on Feb. 11, 1980, with the telecasting on NBC in prime time of the first annual two-hour long NATO Audience Awards Show. The show, covering some 10 categories, is perceived as a popularity vote by filmgoers based on All Star Baseball kind of balloting in NATO thea-

Jack Haley Jr. who has already produced three Academy Award shows, will produce the NATO Audience Award Show with David Frost serving as Executive Producer and Burt Reynolds expected to co-host the show.

All in all, it was an exciting, uplifting and successful year for NATO, and we look forward with confidence to the '80's.

Australia's 'Re-Birth'

(Continued from page 8)

some of our films in overseas markets, and the fact that 91 countries have bought our films for commercial release. We have been told by others that no country has

It has in fact been an exhilarating sprint or dash with a great deal of government support, with similar support from all sections of the film and television industry, with many starters being given an opportunity to develop.

It has been achieved in an almost total indigenous environment, including money, ideas, scripts, producers, directors and technicians. It has been a rather expensive dash on to the film scene, with small overall financial returns to parallel the high initial acclaim and interest shown in our pro-

As exciting as it is, it would go too much against the experience of athletics and industry development, if we planned to sprint our way through the next twenty years.

We would like to think that we now have a solid base, and that the filmmakers with the energy and aspirations who started this new resurgence of our industry, can come through with the ideas and skill toprofit by the lessons of this recent activity. There is already visible new and successful talent which wasn't on the scene five years ago. The understandable comfort of reflecting one's country in its past is changing to more universal and current themes. There is a growing acceptance that Americans make better American films than anyone else, and that our future depends very much on making good films out of our head and gut.

I feel rather confident about it all.

Michael Goldman

(Continued from page 10)

ternational has been the formation of Quixote Productions, a whollyowned subsidiary that will either directly produce or be involved in the production of independent features. In this way, Manson's expertise will be utilized from script through final cut, including the choice of talent in order to insure a commercial feature for the international market.

Harmony Pictures of Los Angeles, which has concentrated on commercials since being formed earlier this year, has set up a feature film production arm, which Diana Young will head up.

Individual required to read scripts and evaluate theatrical and film projects. All replies confidential. Please reply to

Box V6765 Variety 154 W. 46 St., N.Y. 10036

All Our VARIETY Friends HAPPY ANNIVERSARY!! PACIFIC THEATRES

WANTED

CRACKERJACK FILM SALESPERSONS

Independent motion picture feature film producer and distributor seeking go-getters who can sell feature film in various territories in the United States and the world.

Willing to work out of their home on a salary plus percentage basis. Please write full details of your experience and requirements. Replies will be kept confidential.

Box V6759 Variety, 154 W. 46 St. N.Y. 10036



Motion Picture Development Office, 1700 West Washington, Phoenix, Arizona 85007

Inis is no language lesson. It is a piece the country of good advise. With 110 cinemas all over the country of good advise. We cater for 15% of the Swedish audience. In rebruary we open 7 new cinemas in Stockholm which gives us a total of 30 we open 7 new cinemas in Stockholm which gives a stockho

in that area.

SWEDEN SVENSK



SVENSK FILMINDUSTRI, Box 576, 10127 STOCKHOLM telephone: 08/22 14 00, telex: 17533 Esseff S

Broadway As Talent Lab

(Continued from page 6)

back. That was the season of "Fio-"The Sound of Music," "Take Me Along," "Toys in the At-"The Miracle Worker" and "Five Finger Exercise."

Fonda, Beatty, Redford

Three current film boxoffice powers, Jane Fonda, Warren Beatty and Robert Redford, all made Broadway debuts in the 1959-'60 stanza, each in a flop. Fonda's vehicle was a rape-themed drama, "There Was A Little Girl," an adaptation by screenwriter Daniel Taradash of a novel by Christopher Davis, which expired after two weeks but brought key notice to Fonda.

Redford made his Main Stem bow in a Dore Schary drama, "The Highest Tree," a Theatre Guild venture about the resurgently topical theme of nuclear peril. "Tree" fell after 21 performances, but Redford went on to starring Broadway roles in Norman Krasna's "Sunday in New York" and Neil Simon's "Barefoot in the Park," the latter showcase serving as his film career springboard.

Beatty's first and only legit outing was as the male lead in the late William Inge's "A Loss of Roses." It was Inge's first failure after four straight hits, lasting only 25 performances.

Another suspicious-by-hindsight Broadway bow was made that semester by Alan Alda, son of musical comedy lead Robert Alda, Alda fils had a bit role in "Only in America," adapted by Jerome duction stage manager of "The ducing.

Lawrence and Robert E. Lee from Harry Golden's best seller. This was another quick foldo, lasting but 28 performances.

Patty Duke, then a teenager, made a sock Broadway debut as the young Helen Keller in William Gibson's hit, "The Miracle Worker." Her highly lauded portrayal led to immediate career developments.

Robert Guillaume, now starring in the ABC-TV sitcom, "Benson," played a bit role in the City Center revival of "Finian's Rainbow." Robert Mandan, one of the leads on ABC-TV's "Soap," from which Guillaume graduated, was in "The Death of Satan," a drama by Ronald Duncan which had a 31-performance run off-Broadway at St. Mark's Playhouse.

The first legit writings of Woody Allen were three comedy sketches that appeared in "From A to Z," a revue which starred Hermione Gingold. The show also had a song by Jerry Herman and several songs with lyrics by Fred Ebb. Both Herman and Ebb have written several click musicals in the interim.

On Management Side

Gordon Davidson, now the artistic director of the Mark Taper Forum, L.A., and a major figure in U.S. resident theatre, was the stage manager of the Phoenix Theatre's Broadway revival of Eugene O'Neill's "The Great God Brown." Another resident legit executive, Peter Zeisler of Theatre Communications Group, was the pro-

Sound of Music." And Bernard Gersten, now an exec with Francis Coppola and formerly associate producer of the N.Y. Shakespeare Festival, was the production stage manager of "Roman Candle," a flop comedy by the now bonanzaprone novelist Sidney Sheldon.

Joan Hackett, now prominent in tv and films, played a court extra in the John Gielgud-Margaret Leighton revival of "Much Ado About Nothing," one of the '59-'60 season's highlights.

Mark Rydell, today a feature film director ("Cinderella Liberty") had a small role in "Moonbirds," a three-performance flop adapted from the French of Marcel Ayme.

Ex-Chorine Harper

Video's "Rhoda," Valerie Harper, was a chorine in "Take Me Along," Bob Merrill musicalization of O'Neill's "Ah, Wilderness."

Patricia Bosworth, whose bio of Montgomery Clift sold big and fetched a film sale, had a featured role in "Jeannette," a Jean Anouilh work which lasted but four performances off-Broadway.

Oddsmakers would have laughed about the prospects of one of the 1959-60 frame's off-Broadway shows for longevity. But "The Fantasticks," the Tom Jones-Harvey Schmidt musical, which bowed May 3, 1960, at the tiny Sullivan St. Playhouse, is still running 20 years

Leon Redbone has switched to Emerald City Records, which is distributed by Atlantic. Redbone, who formerly recorded for Warner Bros., is wrapping his first LP for his new label, with Joel Dorn pro-

Hong Kong Summary

(Continued from page 11)

Han-Shiang, Chu Yuan and Chang Cheh can still draw customers with a new advertising gloss. Shaw's most memorable contribution in 1979 is the construction of the Palace theatre, advertised as the "The ultimate in film entertainment." But one expects to relax without the projection of endless commercials. The banning of smoking and eating in the theatre when paying \$12 and \$15 per ticket and the employment of Englishspeaking ushers would be welcomed by discriminating theatregoers.

Raymond Chow's production company, Golden Harvest, is more ambitious and internationalminded now although it still has to produce a super-picture to erase the image left by "Amsterdam Kill," "Game of Death" and "Boys In Company C." The company, however, opened new markets for Chinese comedy films in Japan, a breakthrough that could benefit its domestic front and received some competitors as well. Last year may be considered as Raymond Chow year. He has moved towards multinational filmmaking and is emerging as a modern-day movie mogul, making pix that are not restricted to illiterate viewers in underdeveloped countries. Golden Harvest is also working on the transformation of Asia's current superstar, Jacky Chan, into a world-wide showbiz martial arts figure.

The indie production firms include Ng's Seasonal Films, Jimmy

gaps. Surprisingly, the old pix of Li- | Ip's Bang Bang and a host of strangely-named companies ranging from Hi-Pitch Productions Ocean Films, Garbo Films, Trinity Asia, Masterpiece Productions, Pak Sup Lin Toy Film Company and other occasional moviemakers making F- grade kung fu oddities. The year saw the appearance of more independent companies, fresh stars and the significant exposure of directors such as Ann Hui ("The Secret"), Hark Tsui ("The Butterfly Murders"), Ronnie Yu and Philip Chen ("The Servant"). Peter Yung ("The System"), Lau Shing-Hon ("House of the Lute"), Patrick Lui, Yim Ho. Alan Fong, and other bang-bang type of directors addicted to the contemporary cops and robbers and narcotics agent stories.

Wednesday, January 9, 1980

Making waves at various Festivals is King Hu and his epics ("Legend of the Mountain" and "Raining In The Mountain"), which made respectable arty noises on the acceptance abroad.

On a more limited scale, the year saw the active organization of minifestivals to showcase select films from Australia, France, Japan, the Philippines, Germany, Italy. In addition, there was the annual International Film Festival organized by the Urban Council in an effort to expose acclaimed but commercially weak international films. Other indications of the growing sophistication here is the increase in the Hong Kong film society, Studio One, to a membership of more than 6,000 this year and the organization of other film groups. The Film Culture Centre, Hong Kong Art Centre and the Phoenix Film Society have helped to upgrade the taste of the general public.

In a nutshell, 1979 was not a spectacular film year but there are encouraging indicators of better things to come.

Dynamic 1970s

(Continued from page 30)

a more dependable and essential medium for film marketers.

About the future? The '80s and '90s will be decades of enormous technological change due to the proliferation of delivery systems which will include cable, cassette, disk and satellite transmission in addition to the over the air systems now in such wide use. The development of highly advanced broadcasting technologies will lead to increased diversification and audience fragmentation which in turn will lead to increased competition for viewer

attention. It will be a time of great challenge and innovation for all of us in film marketing. Advertising creators and planners who will study and understudy the new technologies in terms of developing ever entertainment audiences will be very much in demand. It will be very exciting, stimulating and rewarding.

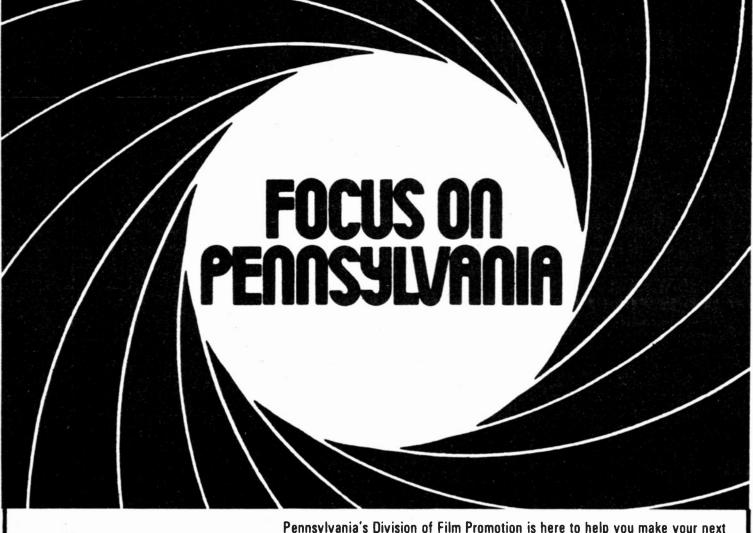
Writer, scripts vast experience

Staff position preferred, free-lance considered. Commercial, industrial, service films, soaps, etc. Write Box V6761 Variety 154 W. 46 St. N.Y. 10036 or call (213) 654-8399

THEATRE, FILM

A long established corporation will provide funds for on and off Broadway and film. Please reply to

Box V6765 Variety 154 W. 46 St., N.Y. 10036





Pennsylvania's Division of Film Promotion is here to help you make your next film or commercial. We'll scout locations, obtain clearances, and work as a liaison between your production company and state and local governments. Plus, we can provide useful information on everything from film labs to weather charts. For great locations and great cooperation bring your next shoot to Pennsylvania.

Contact:

Michele Kuhar

Pennsylvania Department of Commerce Division of Film Promotion/206 South Office Building Harrisburg, PA 17120/Phone: 717-787-5333

THE BOXOFFICE SENSATION OF EUROPE IS HERE!

American Premiere January 18, 1980 Now...watch the excitement grow!

The more erotic it gets...the more beautiful it feels.

wissign

and this woman is something unpredictable... something uncontrollable.

Love becomes desire... Desire becomes passion... Passion becomes SUBMISSION.

If love has ever made you do something you never thought you could-then you will see yourself in...

JOSEPH BRENNER PRESENTS

PRODUCED BY SILVIO CLEMENTELLI DIRECTED BY SALVATORE SAMPERI PRODUCED BY SILVIU ULEIVIEIN I ELLI • DIMECTED BY SALVATUME SAIVIPER

MUSIC BY RIZ ORTOLANI • RELEASED BY JOSEPH BRENNER ASSOCIATES, INC.

COLOR BY MOVIELAB • RESTRICTED **

COLOR BY MOVIELAB • RESTRICTED **

PRESTRICTED * STARRING F

e Independent you can depend on!

JOSEPH BRENNER ASSOCIATES, INC. 570 Seventh Avenue, New York, N.Y. • 212-354-6070

German Pics' U.S. Breakthrough

(Continued from page 1)

were Richard Roud (New York New York Film Festival, but arti-Film Festival), Dan Talbot (New cles on the director by Manny Yorker Films). Tom Luddy Farber and Roger Greenspun, plus (Pacific Film Archive), Adrienne an interview by John Hughes, in Mancia (Museum of Modern Art). Film Comment in the Novemberand an enterprising exhibitor in San December 1975 issue boosted the Francisco named Mel Novikoff, helmer's status on the univer-Werner Herzog's stamping ground sity circuit. Despite this support. was the Telluride Film Festival in however. Fassbinder didn't do busithe Rockies (where he didn't seem ness theatrically outside of the Big to mind the presence of Leni Riefenstahl on one occasion).

Cannes Festival

It was the Cannes Film Festival. Maria Braun. however, that opened the door on followed in 1975 by Herzog's when his "Kaspar Hauser" flopbar kudo), and in 1976 by Wenders's N.Y.'s East Side. 'American Friend.

modest run in Gotham following the break the ice in November of 1976.

Apple, and then only in the context of a "Fassbinder Festival" - that is, until his recent "Marriage of

Herzog's route to a cult figure NGC product, as esoteric and off- was equally rocky. Critic Jonathan beat and "anti-Hollywood" as Cott paid him tribute in an exuber-Fassbinder and Herzog and Wim ant Rolling Stone interview in Wenders sometimes were. In 1974 November, 1976 — "the best inter-Fassbinder's "Ali" (Fear Eats the view ever made with me," per Her-Soul) won one of the sidebar prizes, zog. It came at the very moment 'Kaspar Hauser' (another side- ped after a week at the Beekman on

But another German-language As a result, "Ali" received a pic — by a French director — did

Eric Rohmer's adaptation of Heinrich von Kleist's "The Marquise of O" ran 15 weeks at the 68th Street Playhouse, then moved across the country and helped to make Teutonic pix a bit more attractive.

The first sign of a breakthrough came with the "Fassbinder Festival" at the New Yorker Theatre on the West Side in March 1977. A selection of this prolific helmer's pix aroused the New York Times' Vincent Canby to proclaim "a new Godard." It got the series off to a flying start.

The New Yorker and, later that year, the Cinema Studio continued for a year as a "German house." featuring in 20 weeks the Fassbinder pix: "Mother Kusters Goes to Heaven." "Fox and His Friends," "The Bitter Tears of Petra von Kant," "Chinese Roulette," and "Effi Briest."

In April, 1977 Herzog was back on the East Side, this time at the D.W. Griffith Theatre, with a healthy sixweek run of "Aguirre." destined to become a cult pic that would eventually gross in the neighborhood of \$250,000 up to the present. Until Herzog's own "Nosferatu" and Fassbinder's "Maria Braun." this was the money-making flagship of New German Cinema in this country. While Fassbinder's "flood of personal woes" (as one observer put it) inundated the New York scene. Herzog tramped the country-side with personal appearances for "Aguirre" in Boston. Chicago, and San Francisco.

Cinema Studio

Next came Wenders's "American Friend" at the Cinema Studio. receiving its kick-off at the 1977 New York Film Festival. Although 'American Friend" held its own on the art house mart. Herzog's "Stroszek" — appearing at the same time — did much better. Both Herzog and Wenders then gravitated towards San Francisco as as their natural habitat on the North American continent.

Just as 1977 was "go" for New German Cinema, 1978 was "Stop. One reason was Talbot's wedding with Gaumont, thus curtailing further Teutonic exhibition. But Herzog did receive backing from 20th-Fox to make "Nosferatu" (originally shot in England). Wenders was called to Frisco to make 'Hammett" for Orion and Francis Coppola (the project has yet to materialize), and Fassbinder shot "Despair" in English and Dirk Bogarde.

As well as Fassbinder's "Despair" did on the art house circuit in autumn 1978, it was considered more of an English experiment than typical Rainer Werner. The same went for Herzog's "Nosferatu," which was quickly dubbed back into German after the sneak previews drew giggles instead of shricks. It opened in Gotham following the last New York Film Festival, and, despite mixed reviews, is sure to top \$500;-000 on the b.o. chart.

Coppola's Entry

Meanwhile, last July, Francis Coppola teamed with Hans-Jurgen Syberberg on promoting the latter's "Our Hitler," having picked up the four-part, seven-hour pic when it played Filmex in March. The pair pariayed \$10 tix on successive weekend showings at the Palace of Fine Arts in San Francisco - and they went like hotcakes.

Now the same is apparently happening in Gotham with "Hitler.

And "Maria Braun" (some wag Diana Ross, Parliament/Funkawill comment on that pairing!) is delic. Teddy Pendergrass. Eric still holding the fort aiming for that Clapton. Village People, Grateful magic circle to make this the first Dead, Charlie Daniels Band, Heart, German film to gross \$1,000,000 at Beach Boys, Sha Na Na, Bob Seger. the boxoffice. It will surely pass that Kiss. Doobie Bros. and Rod Stefigure by the time of the Academy Award ceremonies.

Secondary Acts

(Continued from page 6) =

newer acts, went SRO as headliners, but avoided many of the larger arenas, which helped keep the demand up.

Other big tours were turned in by Journey, Santana, Tom Petty & The Heartbreakers and Bruce Springsteen Also busy were Southside Johnny & The Asbury Jukes. J. Geils. Roxy Music, Steve Forbert and New Wave rockers, including the Ramones, Talking Heads and Patti Smith. Peter Frampton, hurt by lack of a diskelick and the failure of the "Sgt. Pepper" film, had one of the year's poorest b.o. tours.

Major tours via other bookers were registered by the Bee Gees. Earth, Wind & Fire, Ted Nugent,

Barsalona agreed that high costs have had a major effect on the overall business. Youths still will come up with funds for the superstars. often going at tops of \$15 and higher. This bite, however, had cut down on the money available for other concerts

He suggested packaging as he did some years ago with Foghat. Black Oak Arkansas and Montrose and. more recently, with Journey. Montrose and Van Halen. Not only can such packaging sell tickets to fans of all of the acts, but can be cut by some sharing of equipment and traveling.

Ron Delsener, New York's busiest promoter, said the tendency of many acts to tour at the same time created difficulties. He noted that the summer was especially busy. whereas last Christmas Week. formerly a heavy concert week. had few programs



SHOWPLAG OF THE NATI



WORLD'S MOST HONORED IMAGE ENLARGING LENS

ARNOLD&RICHTER/RENTALS



SUPER-V CORP., 2020 SANSOM ST., PHILA., PENNA. 19103, BARNARD L. SACKETT, PRESIDENT - (215) 567-0741 (when in Hollywood - 213 - 464-5573)

Using standard motion picture camera lenses, produce and then project regular features with 1.85:1, "scope" and 70mm formats all on one release print! SUPER-VISION flens projects your format choice regardless of screen size. SUPER-VISION fllows for 50% savings on distribution costs. Helps thwart film piracy. SUPER-VISION flens permits standard 70mm. 35mm, 16mm and Super 8mm films to spread across horizontal viewing angles of 180° plus! Enlarges images with all projection systems including laser.

Front or Rear Projection.



100 Universal City Plaza, Universal City, California 91608 (213) 985-4321



VIKING FILM AB, KUNGSGATAN 24, S-111 35 STOCKHOLM, TEL. 11 71 41

China's Acrobatic Tradition

PICTURES

(Continued from page 6) =

huge population of 900,000,000.

Undoubtedly, many of China's curious from others. medal-winning chances lie in gymnastics, which has grown fantas- would be welcome in international

the decision was made by the In-| tically as Olympic sport - it's an ternational Olympic Committee extremely hard ticket to get and has late in 1979 that Mainland China created a wave of stadia-building in could send a team to Moscow — the many countries. Every city of any first since 1936, when they com- size in China has its own troupe, and peted in Berlin — there were lit- they give polished performances to erally jillions of roundoffs and back- their own people as well as before flips in celebration throughout this delegations from visiting Communist countries, and the touring

As China was hearing that it

considerable bustling in Peking/-Beijing, where the best and most likely members for the 1980 gymnastics team were being honed. If mainland China is to be heard from and gets pedestal spotlighting for medal awards in Moscow in 1980, this is one strong quarter.

How well they'll do is only speculation now, but there are straws in the wind — such as the troupe seen recently in Singapore. Onlookers, both Singapore gymnasts and public afficionados, had the feeling they were seeing China's best there.

Not so, said Lin Qfung Nau, their

competition, there was already official interpreter. "Our best are presently training for world competition, and are unable to make tours such as this ." The coaches. Zhou Ming Ding and Qui Ming Zheng, confirmed her statement saying their group in Singapore was from Hebel and Guangdong (American equivalent being Dubuque and Paducah).

> China had show biz in 2,000 A.D., and had a tradition of strolling players. Acrobats, however, were favored from way back as house novelties among the emperors of the enduring dynasties. Acrobats were among the first to play the palace, light years before that venerable address on Times Square became a performers' goal.

Our records show that after Placide & Martin there was a DeWitt Cook (1874) who was first in Ameriica with a club juggling act. The Poole Brothers (1877) put acrobatics and clog hoofing together. An obscure acrobat turned to other things and did better in a bornagain tangent, name of Charlie Chaplin.

While blacks made out well as singers, dancers, musicians and comedians, one of the best acrobatic combos of all time, Alcott & Bailey, had such a hard time of it they left the U.S. for Europe, were halleujahed over there and never came back. On another tangent, a 10-year old Mazetti Troupe acrobat, said to be the first to show a genuine triple somersault, grew up and went to Hollywood where he did many of the stunts for Douglas Fairbanks, Sr. Whatever we have had in America came mostly from the gymnasiums of Western Europe and were brought in as memories and then emulations by the often seen in our circuses and on stage, too.

China seems to have in the back of its thinking an equivalent of the dramatic strength which was shown in 1952 when the Soviet Union first came over the wall and into international competition at Helsinki, Finland. In that thoroughness which attends making a propaganda coup, they entered everything and in some strength, no event being too obscure. Perhaps the secrecy which attends this the Chinese preparation 28 years later to bow in against this ideological adversary and others, will have some of the same quality about it.

The gymnastics/acrobatics quarter could well be a point of emphasis. Controlled societies tend not to show until they are ready, and to be ready to reap world attention and in Moscow - would be sweet, indeed. When all that publicity was given Mao Tse-Tung's swimming, by his example he was making a point about exercise and physical health, and China's rivers are literally full of swimmers today. If he could cause that kind of interest, the 4,000 years of acrobatics in China states a strong tradition in perpetual motion.

The late Joe Laurie, Jr., show biz historian, once said of an acrobat he knew: "he had the dirtiest underwear, but wore the biggest diamonds in the theatre!" Perhaps from the dust and earthiness of the People's Republic of China will come via one of its ancient proficiencies, if not diamonds, a gold medal or two.

Caviano To Ellis

Bob Caviano has joined the Steve Ellis Agency as director of special projects.

Formerly president of International Artist Development, Caviano immigrants. Chinese groups were brings clients Grace Jones, Freddie James and Janice McClain with

In Canada it's

Astral Films LIMITED

in Entertainment

Head Office

720 King St. West, Toronto, Ontario M5V 2T3 (416) 364-3894 Michael M. Stevenson, President

Branches

Vancouver • Calgary • Winnipeg • Montreal • Saint John

ngratulations

From Trans Com

The leader in airline entertainment systems and programming; in use by more than 100 airlines around the world.

Trans Com

3100 Pullman Street Costa Mesa, CA 92626 (714) 979-2600 A unit of Sundstrand Corp.



LEGAL NOTICE REQUEST FOR PROPOSALS

The County of Atlantic is currently preparing for the development and implementation of a "Transportation Marketing Program" in order that the public may be informed of mass transportation services available in Atlantic County and thereby increase the number of riders.

As part of this effort, the County of Atlantic hereby solicits proposals for the creation of a 16mm motion picture to help establish a positive attitude toward utilization of public mass transportation. This film should be motivational, with a viewing time of not more than five (5) minutes in length from titles to credits. This film should incorporate live action and animation, with sound. Conditional upon receipt of funds under a grant from the New Jersey State Department of Transportation, the County of Atlantic will negotiate and award a contract for services as described herein to the competitively selected film produc-

Interested film production units should secure a copy of RFP No. 79 -12 - 1, available from the following:

Atlantic County Office of Cultural Affairs Room 628 - Guarantee Trust Building orth Carolina and Atlantic Avenues Atlantic City, NJ 08401

Attn: Jeffrey W. Pergament, Coordinator of Cultural Affairs Phone: (609) 345-6700, ext. 243

on the following dates, from 8:00 a.m. until 4:00 p.m.: January 14, 15, 16, 17, 18, 21, 22, 23, 24, and 25, 1980.

Interested parties who cannot present themselves in order to secure the RFP should call the Atlantic County Office of Cultural Affairs and make alternate arrangements. RFPs will not be made available after the stated time period elapses.

Completed RFPs must be submitted to the Atlantic County Office of Cultural Affairs, Attn. Jeffrey W. Pergament, Coordinator, in person no later than 4:00 p.m. (EST), February 15, 1980, or by mail, post-marked no later than February 15, 1980. Late submissions will not be entertained.

THE HENRY HIGGINS OF HOLLYWOOD



ROBE EASTON

(213) 463-4811

Coaching Clients Include:

DON ADAMS, STEVE ALLEN, ANN-MARGRET, EVE ARDEN, JEAN-PIERRE AUMONT, BEAU BRIDGES, RAYMOND BURR, Le VAR BURTON, RICHARD CHAMBERLAIN, STOCKARD CHANNING, JAMES COBURN, ROBERT CONRAD, BUD CORT, BRAD DOURIF, ROBERT DUVALL, PETER FALK, TOVAH FELDSHUH, PETER FIRTH, FIONNULA FLANAGAN, LOUISE FLETCHER, NINA FOCH, TONY FRANCIOSA, LYNDA DAY GEORGE, LINDA GRAY, GENE HACKMAN, CHARLTON HESTON, ANNE HEYWOOD, ANTHONY HOPKINS, JILL IRELAND, KATE JACKSON, HARVEY KEITEL, SALLY KELLERMAN, CLORIS LEACHMAN, EVA LeGALLIENNE, SHARI LEWIS, GARY LOCKWOOD, KARL MALDEN, DOROTHY McGUIRE, JAYNE MEADOWS, JULIET MILLS, MARY TYLER MOORE, TERRY MOORE, PATRICIA NEAL, SIR LAURENCE OLIVIER, BARBARA PARKINS, GREGORY PECK, DONALD PLEASENCE, DEBORAH RAFFIN, LEE REMICK, JOHN RITTER, JOHN SAXON, AVERY SCHREIBER, MARTHA SCOTT, SISSY SPACEK, ANN SOTHERN, DONALD SUTHERLAND, CONNIE STEVENS, CICELY TYSON, ROBERT VAUGHN, LINDSAY WAGNER, FLIP WILSON, JANE WYATT, JANE WYMAN, SUSANNAH YORK.

THE DIALECT **DOCTOR**

Accents Cured Dialects Strengthened

CESKOSLOVENSKY FILMEXPORT/

TWO NEW FILMS BY VERA CHYTILOVA "CALAMITY" and "PREFABSTORY"

Both films differ in theme, but the stories have one thing in common they are about contemporary-day life.



CZECHSLOVAK FILMEXPORT/

and JURAJ JAKUBISKO'S NEW FILM "BUILD A HOUSE, PLANT A TREE"

It is the film's purpose to make us aware that everyone is responsible for protecting the basic moral norms of human coexistence.



ČESKOSLOVENSKÝ FILMEXPORT/

- exports and imports cinematographic feature and short films of all kinds arranges the coproduction and service facilities for all types of films

CZECHOSLOVAK FILMEXPORT/

- acts as an agent for Czechoslovak Film Laboratories
- acts as a manager for Czechoslovak film artists

CZECHOSLOVAKIA, Václavské nám. 28, 111 45 Praha 1, Telephone: 246 741, Cables: Eximpfilms PRAHA, Telex: 122259 PRAHA

Seventy-Fourth VARIETY Anniversary

Wilk's 'Have Caper Will Travel'

Lower The River,") - and con- was back to my old tricks. (Once, tinuing on thereafter through the next two decades, with another half dozen.

But you can't accuse me of being an accomplice after the fact. Merely because in 1977 I came up with an idea to write a caper-story called

"The Moving Picture Boys." which dealt with a couple of ex-cons who figure out a scheme to snatch the negative of a \$9,000,000 picture out of the lab vaults, and hold it for ransom — and that the exact month my book went out to the bookstores, a batch of yeggs up in Boston actually pulled off the same heist, out of the cutting-rooms where Billy Friedkin's film, "The Brinks Robbery," was being assembled by the cutters.

Did they get the idea for their caper out of my book?

The phone here at my house rang for quite a few days after that Boston crime. There were a lot of questions being asked. By the press, by the Boston police, even by a couple of representatives of Uncle Sam. Turns out extortion — even when you've snatched reels of film instead of a person — is a major of-

And maybe some people figure I

long ago. I was a press agent Planted items, beat the drums, figured out stunts to snatch space .. now it's brother can you spare a

But honest, your honor, I made it all up. Can I help it if those Boston hoods followed my script? Let's face it - they didn't follow it too well - they forgot the major ingredient. When you snatch a movie from a producer, you don't steal positive. Go for the negative.

(Can you imagine those clowns bringing those reels of positive film back to Edward G. Robinson, in the days when he was Little Caesar?)

Okay, so the noise subsided, nobody paid those would-be kidnappers any money for the batch of out-takes they'd lifted, and the crime is, as yet, unsolved.

I'm back at the old stand, mulling over my next idea.

Should it be fiction? That game gets tougher all the time. Every time you go to see an editor and he treats you to one of those ritual \$90 lunches he's fond of feeding his authors — (Heaven forbid he should split a hamburger with you, and add the \$90 to your advance) — you always hear that same mournful

book-buyers don't want to spend their hard-earned bucks on novels what they're looking for is nonfiction — give us something out of real life!

Old habits die hard. Into the old subconscious trickled another idea for — how can I help myself, I'm a habitual offender? — another no-

I inserted a new ribbon into this trusty Hermes, opened up a fresh ream of paper, and started to hammer away.

It was the winter of 1979 when I began Chapter One - and away I went. (Cut to the time-honored movie cliche. Leaves falling off the calendar, superimposed over close ups of snow falling, then buds bursting on tree limbs, blossoms, bright sunlight, sailboats on the Sound, then leaves beginning to turn — fingers hammering away at the typewriter, and then finally, we see, on the page "The End".) By the time I'm finished, it was almost November.

Three hundred and fifty pages later, I got up from the desk, assembled the pages, and found myself a title. I'm calling this one "Get Out And Get Under" — which is a song written in 1913 by Grant Clarke, Edgar Leslie, and Maurice Abrahams — and it's the first popular song about the automobile — a real standard. It's perfect for this novel, which deals with a subject I've always been interested in antique and classic automobiles.

But it's not enough to indulge vourself in your own pleasures you've got to get the reader interested, keep him turning those pages. He may not be passionate about 1938 Jaguars, or 1953 Studebaker Hawks - he may not get misty-eyed when a 1932 Model A Ford roadster chubs by - but he can be hooked with a good plot right?

And yes, Virginia, I think I do have a good plot. It's another one I made up. All these months Eve been writing about a unique American event - an antique-car auction, where hundreds of buyers and sellers and collectors assemble for a frantic big-money sale.

My story takes place in Tulsa. Oklahoma, and I've added one basic twist. The guy running the twoday auction is a flim-flam man, a swindler — and the auction is his scam. He's planning to take off all the cash and checks paid in by the buyers — and leave everybody.

'Tin Drum'

(Continued from page 12)-

Braun" by Rainer Werner Fassbinder, scored with the local audiences as did Reinhard Hauff's 'Knife in the Head" and Werner Herzog's "Nosferatu."

Insiders insist that the German Federal Film Board is loaded with subsidy money to help some forthcoming German productions, with added film money coming from Berlin to advance filmmaking in that city.

German femme directors such as Helma Sanders, Helke Sander and Margarethe von Trotta are making their mark. U.S. distribs have some heavy entries set for the German calendar in 1980, with Cinema International Corp. opening "North Dallas Forty" in January and "French Postcards" the following month. Warner-Columbia will issue "China Syndrome" in February and Fox will bring out 'Breaking Away'' in March.

United Artists, which also handled "Marriage of Maria Braun" in Germany, is coming up with two more German films in 1980, "Fabian" and "The Wonderful Years.'

dirge. "Fiction doesn't sell, kid, buyers and sellers — high and dry. So ... how was I to know that one week after I turned in "Get Out and Get Under" to my agent, so she

could hand it over to the publisher "60 Minutes" would do a segment on classic and antique cars and that Harry Reasoner, who lives down the road here in Westport, would casually inform the vast American ty audience about an antique car auction in Tulsa, Oklahoma - where the operators of the sale took off and disappeared with the very large proceeds?

Honest, officer, I've got witnesses - they'll help me prove 1 made it up!

Meanwhile, I have a dime here, and I'm allowed one phone call, correct?

Whom should I call first? ... my agent? A producer in

Or my lawyer?

Kathy Wagner has left Arista Records' in-house publicity staff in Los | made him world famous," Rooney Angeles, as has Sophie McBride in New York.

TECHNICOLOR PIONEER

Meyers-Rooney To Biopic Herbert T. Kalmus

Hollywood.

Entertainer turned producer Pat B. Rooney, now partnered with John F. Meyers in Meyers-Rooney Film Co., is planning to produce a theatrical feature of the life story of Dr. Herbert T. Kalmus, pioneer of color motion pix and founder of Technicolor Corp.

Rooney has been working with Eleanor King Kalmus, the second wife and widow of Herbert Kalmus, an author and syndie columnist for many years.

Rooney plans to initiate filming in May 1980 in locations around California. Some foreign locations are a possibility. According to the producer, there may be a book tie-in with the film.

"His involvement in Technicolor says about Kalmus, who died in 1963

ICPR

Public Relations

Los Angeles • New York Paris • London • Rome • Tokyo

TEN FEATURE FILMS: **WORLD THEATRICAL RIGHTS AVAILABLE NOW** 96 mins. each, color, FULLY COMPLETED **AVAILABLE IMMEDIATELY** Theatrical rights only

AND **FIVE FEATURE FILMS: WORLD RIGHTS** IN ALL MEDIUMS

For delivery August 31, 1980 Contact:

> Deliniator Films Inc. c/o Peter Hoffman Irell and Manella 1800 Ave. of the Stars Suite 900 Los Angeles, Calif. 90067

On Your Letterhead

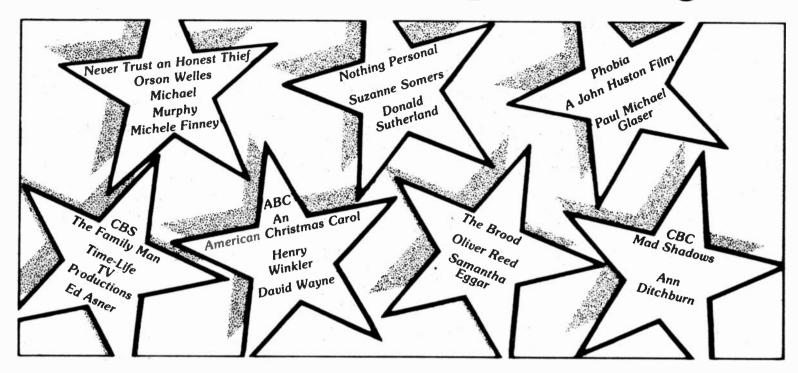


Tucson Film Commission

P.O. Box 27370/Tucson, Arizona 85726

Office of the Mayor

Thanks for a great year!



Film • Videotape Feature Film • Television • Documentaries • Commercials The largest and newest independent studio facilities in Canada



FILMDISTRIBUTORS

INDEPENDENT & SUCCESSFUL*

CARL REINER

*COUSIN COUSINE -- PARDON ME AFFAIRE QUADROPHENIA — DON GIOVANNI ROLLER BOOGIE — CABO BLANCO

HOOFDSTRAAT 39, DRIEBERGEN, THE NETHERLANDS - PHONE: (3438) 5644 CORRESPONDENCE: P.O. BOX 173, 3970 AD DRIEBERGEN TELEX 47837 FILEX NL

Vienna Filming Alive

(Continued from page 11)

Night Music" and a revised ver- of the shooting has been done, and sion of "The Iron Mask." Both were | Grinzing where the laboratory is costly productions with prominent located will be moved to Wien names, to wit, Liz Taylor, Diana Film's hq at Rosenhuegel in Hiet-Rigg and Len Cariou in "A Little zing. Some \$8,000,000 was spent a Lloyd Bridges, Ursula Andress and modernize these two studios. Olivia De Havilland in "Iron Some \$20,000,000 were poured into the productions, but have a bad year. We were quite neither proved a financial success. busy in fact turning out ten 90-It proved once again that it takes minute tv productions and five or more than prominent film names to six low-budget theatrical films for

Reluctant Investor

Resultantly the government became reluctant to sink any more money into Wien Film. There was a big shakeup in the top personnel of the company and Klausberger, who had been Lazek's top assistant, succeeded him as the managing director, Klausberger is a graduate of Vienna U. and also attended Union College in Schenectady, New York.

Klausberger maintains that there were two main reasons why "Little Night Music" and "The Iron Mask" failed to make a big financial splash. (1) That the time then was just not ripe for either type of film, and (2) The two productions had been far too costly to make.

Co-Production Next

Klausberger said that if and when a new major film production is launched here, it will only be on a coproduction basis. He also said that production costs will be closely checked and there will be some other steps taken to produce films at a much lower figure. He reports plans underway to concentrate all the studios at Rosenhuegel, and that the studio at Sievering where much

Night Music," with Rex Harrison. couple of years ago to renovate and

The Wien Film director said. Domestically speaking, we did not the German market. But we want to expand into the International market again.

He also said that he expects more major foreign film companies to come to Vienna for the use of his company's modern facilities. He pointed out that Austria has many advantages to offer such as low studio costs, beautiful landscape, including scenic mountains, historical castles and other landmarks, and most important, good social peace that contributes to low labor

All in all. Klausberger expresses cautious optimism for the future but he is certainly pinning his main hopes on Vienna emerging as an international film center with the passing of the expected special Film Fund law.

supervised by Kiba, and adjunct of the city-owned Stadthalle sports film: hall, are any barometer, the kinos here are making an impressive comeback in the way of attendance figures. There had been a that there has been an increase of the times (as well as to each other).

2,481,073 people who had paid their way into these houses.

The officials attribute the increase in attendance to the wide scale renovation and modernization of their movie sites. More comfortable lobbies at which there are coffee and eating facilities have been included in the renovations. American films are still the most popular foreign films being shown in this renowned music capital. At the 20 Kiba houses, 79 of the 129 films showed there were American productions. Badly outpaced in second place were films from France with only 17.

Avemb To Do 12

(Continued from page 9)

has ever been, the quality of the project involved. We have a highly active creative affairs division that looks at each project individually based on its own merits -- and can honestly state that once we agree to go ahead with an independent on his picture, that producer received every support imaginable from from pre-production through release of the picture. Providing the most comfortable environment possible for creative talent to operate in is, and will continue to be, one of our most important priorities.

From where I sit as a distributor of motion pictures today, perhaps a Meanwhile, if the 20 exhibition few observations in a more general houses in Vienna proper, owned and sense might be of interest as we enter another decade together in

'Across the Board'

The inflationary times that are upon us — hitting not only the film business but every business - cousharp decline in attendance here pled with rising interest rates and until this year. Kiba officials report | other business pressures related to

some 10% this year, totaling some | demand planning and execution of | our respective functions with more care and attention than ever before. Obviously, pictures have to be made and they have to be sold. But I firmly believe that the times we face ahead preclude spending money "across the board" in the haphazard manner for which our entire industry has oft been, perhaps justifiably, accused. Over the past year at Avco we have implemented an ongoing program of extensive marketing research designed to improve all areas of this company's operation.

This research includes a concentrated examination of the marketplace by several highly talented motion picture-oriented firms testing the highs and lows of appeal on everything from a picture's title. its theme, its stars and type of film it is — to its advertising concept, key copyline, the works. Although marketing research is not exactly new to the film business, it is my belief that we are far behind other types of industry in utilizing such research tools when they are available. They are available, and quite nominal compared with the cost of a marketing error on a multi-million dollar picture.

Obviously, there is no sure-fire formula. Our business, even with its research firms, is one in which gut instinct will forever play a great and continuing role. But gut instinct coupled with marketing research has to be superior to gut instinct alone

No Guarantees

Finally, nobody would disagree that there is no substitute for a great script and a beautifully made film. Yet, as we also know, even these elements don't always guarantee a blockbuster hit, although they certainly help. From a distributor's standpoint, I am constantly amazed at the number of films produced every year (by well-intentioned filmmakers) that cannot be distributed for various inherent reasons — the bottom line being that there is absolutely no way these films can return their investment to either the producer or the distributor. No producer or distributor wants it this way. But to suggest that a screenwriter utilize a research firm when developing his script — or that a producer sound out the marketplace through a distributor before shooting his picture, would be considered heresy! I'd never suggest

such a thing. Still ... the point is, at, Embassy, our thoughts and beliefs, backed by research.

Wednesday, January 9, 1980

I would once again point out that the prevailing difficult economic factors that confront us all would appear to be with us for some time to come. These factors necessitate application of a more carefullyplanned approach to our business on all levels and from every area. Only from playing the game smarter can we all enjoy to the fullest the tremendous bounty that is available in the movie harvest of

\$22 Family Treat

(Continued from page 25)

Deneuve plays a call girl and Burt Reynolds her client, or agent, I forget which. Tell me what to do when your 10 year old wants to see "The Bad News Bears." You know how hard it is to get kids out of the theatre. Mine is going to say he wants to see the whole Double Bill- especially Burt Reynolds - and where

\$1.25 For Popcorn

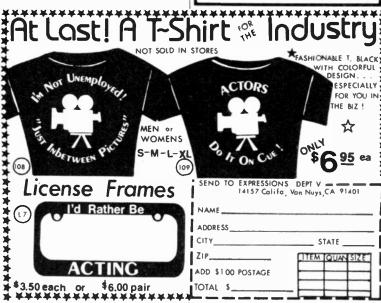
We have an irreconcilable problem here so let's go back again to popcorn. Remember I told you that at the Washington it cost a nickel a bag? I don't know how other kids are but mine won't share anything. At the Washington we had only one size popcorn container. Today there are three sizes and each of my kids has to have the giant size which costs \$1.25. Naturally, after consuming all that corn and salt, they are going to need something to drink. What is the price of a large size Pepsi? A dollar of course. Now where are you going to park if you go to most any movie? In the parking lot of course. And how much is this? Three bucks of course. I do not have one of those little Japanese computers that you can get at Radio Shack for \$8.50. I don't need it. I can tell you that when you go to the movies with your family these nights you don't have much left out of a fifty dollar bill. Aside from that, you don't have much fun either.

Feature Production Company Seeking **HORROR**

Scripts/Treatments. All Budgets. Submit with Synopsis & Self-addressed Stamped Envelope. Submit thru Lic. Agts. only

Box V6767, Variety 154 W. 46th St., New York, 10036





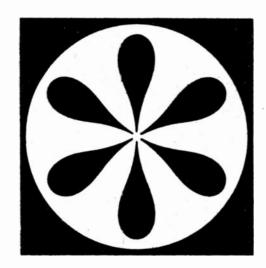
Major European film financing group seeking

... film scripts, unpublished novels and short stories, other properties for feature film development (thru licensed agents only). In confidence, write:

Box V-6766, Variety 154 W 46 St., N.Y.C. 10036

Technicolor

the greatest name in color



ONLY the international name in color

Technicolor®

World Wide Services to the Cinema Industry

Hollywood

(213) 769-8500 Telex 67-4108

London

Telex (851) 22344

Rome

Telex (843) 610392

New York

Telex 12-6794

Continental Europe Marketing Office

13, rue Quentin Bauchart, Paris 75008 Phone: 723-9421 ■ Telex: (842) 613369

		۱		
AB Europa Film 22,23	Benny Goodman		Warner Bros	Cleo Laine/John Dankworth 199
ABC Pictures Intl. 13-16,31		Paramount Pictures	Warner Bros. Television 229	Lee International Studios 148,149
AMDA Studio One	Joe Hamilton Prods 247	Paramount Television 220,221,227	Charles Windley	Lewis-Joelle
Acoustiphile Productions 260	Shirley Hamilton 280	Pennsylvania Department	Worldvision	Location Caterers
Air Time Intl		of Commerce	Zanuck/Brown	Jo Lustig
Alabama Film Commission		Phoenix Civic Plaza		Magnetic Video U.K
American International	Alfred Hitchcock	Pocket Books	BRITISH SECTION	Mark 1 Productions
	Bob Hope	P-lucasia Suula	Advision	
Arizona Office of Economic	Heat Manager 279	Polyscope		Miliacia mins
Planning & Development 82	Hotel Algonquin	Presidential Gardens 278	Allied Stars	
Arnold & Richter	Hotel Mutiny at	Prime TV Films244	Alpha Films	
Astral Films Limited		QM Productions 243	Anvil Film & Recording Group 164	National Exhibition Centre,
Atlantic County Office	Dean Hudson 260	Radio City Music Hall	Arya Film Prods. (Stuart Lyons) 125	
of Cultural Affairs	ICPR90	Entertainment Center	Associated Communications Corp 123	New English Library 136
BCI Casting	Dan Ingram	Carl Reiner	Audiolink	New Realm Film Dist 140
Paul Baron's Harmonica	ink Spots	Res Les	Geoff Axtell Opticals 168	Offline Editing
Rascals	International Creative	Rhythm Express	Count Basie	
Baxter Theatre	Management	The Richland Co	Bianchi Aviation Film Services 160	
Tony Ponnett 9	Intl. Film Industries	Ringling Bros. and Barnum	Derek Block	Polerny Filme 120 121
turing Boulin 45	International Rainbow Pics 81	& Bailey Circus 6	British Film Producers Assn 147	
Hrving Berna	Italian Intl. Film			
Harry Blackstone Jr	15	Beth Roll, Artists Unlimited 267	Capital Radio	"Bad I mining
Steven Braunstein280	JWT Syndication	Selma Rubin Talent	Celebrity Service	
Joseph Brenner Assoc	Jugendfilm67	Management 246	Roger Cherrill152	Pinewood Studios
	Paul Kijzer	Sahara Tahoe Hotel 267	Gity of Cambridge 194	
	Lakeland Civic Center 260	Sardi's	Col-EMI-Warner	
Lee Canaan Assoc	Laughs Unlimited 264	Sidney Seidenberg 8	Colour Film Services 163	Ronnie Scott/Pete King 197
Canadian Motion Picture	Learning In Focus 230	Selva Inc	Mervyn Conn	Southern Pictures 142,143
Industry Directory Service 78	Jack Lemmon	Jerry Sheriock Productions 79	Courier Films (Zoran Perisic) 165	Robert Stigwood Organisation 126
	Lido	Shubert Organization 275	Curbishley-Baird	Richard Stone 204
	Lightnin' Hopkins	Ron Smith's Celebrity	Sherman Darby Management 198	Technicolor 157
	Lively Arts Tax Service	Look-A-Likes	Dennis Davidson Associates 158	Technicolor Vidtronice 176
	Lorimar Productions	Sonic Air Courter	Adrian Dightam	
Tonu Obannali 226	MCA-Universal	SOURC AIR COURTON		
		J.I. Sopher & Co		
	MGM Pictures 37	Springfield Civic Center	Duncan Ongley	
	Shirtey MacLaine	Sunset Marquis	Joe Dunton Cameras	
Columbia Pictures 16,41	Macmillan Publishing	Sunshine	EMI Elstree Studios	
Concorde Film	Magder Studios91	Super-V Gorp		
	Mann Theatre78	Svensk Filmindustri	Entertainment Film Distribs 138	20th Century Fox
Consolidated Film Labs 53	Mars Talent Agency	TV Guide Magazine	David Essex	Tyburn Productions 175
Council of Resident	Marymount College	TVC Laboratories	Euston Films	U.K. International Advertising 156
Stock Theatres	Motion Picture Council/	Technical Television	Evening News	Urouhart Public Relations
Crawford & Gioria	State of California 80	Programmes	Film Stock Centre	VCL Video Services 186
	Moulin Rouge	Technicolor		
	Multimedia Program Prods 240	Texas Film Commission	John Gale 205	
Ethel P Delaney 253	NBC Television	The Theatre Guild	General Screen Enterprises 159	
Diliniator Films		Larry Thompson Organization 226	Dizzy Gillespie	
DeLuxe Laboratories		Ticketron		
	The Nederlander Organization 279	Table 200	Halas & Batchelor	Model of Widos 2000
		Tobis Film	Manage Batterior	
Harry Douglas and The	New Mexico Motion	Trans Com		
	Picture Bureau	Tucson Film Commission90		
George Duning	New York Production	20th Century Fox	IPC Video	Binetine Berne and
	Manual 1979/8077		IVS (UK) Ltd	
	Norsk Film		Intervision Video	
	Ohio Film Bureau	Video Shack	J&M Film Sales	Bailey Circus Front Cover
Edward E. Finch & Co 246	Olympia Bruno Coquatrix 261		Illinois Jacquet	
Elmer Fudpucker	The Griginal Four Aces8		Kay Laboratories 140,164,167,182	
Billy Glason (Fun-Master)	Orion Pictures 47	WTBS, Atlanta		Agency Inside Back Cover
	Pacific Theatres		Kool Newport Jazz Festival 196	
	H. Packwood		Jeffrey S. Kruger 103	RRC Enterprises Page 5
		**************************************	to the state of th	i nad aliter prisos
77 1 D 1	D ••	T3'41 41 1 1 1 41 4 34		1

Korda Bros. In Perspective

Nephew Michael Details The Family History, Feuds, And Foibles

By DALE POLLOCK

Hollywood. Out of the recent deluge of Holly-Korda's "Charmed Lives" must biz spheres. In England, where rank (Random House, \$15) among the most readable, enjoyable and enlightening. While to many contemporary readers (and filmgoers) the Korda name is a shadowy memory set against the background of Big Ben, author Korda (nephew of Alexander and Zoltan, son of Vincent) brings the family to full, rich and exasperating life.

An odd blend of personal recollection and diligent research, interest, particularly in the final "Charmed Lives" takes the Korda section of the book, which is less from a dusty Hungarian village to about the Kordas per se than the rethe pleasure palaces of the Riviera appearance of author Korda as a coast, and the penthouse suites at teenager, his reintroduction to the the Savoy and Ritz Carlton. Domi- clan, and his odd relationship with nating the book, just as he did his Alex' last wife, Alexa, which family, is Sir Alexander Korda, who formed a sort of non-sexual love triis drawn by his nephew as a angle with his aging uncle. Already schemer, a talented financial envisioning Marlon Brando in the manipulator, and an artistic patron role of Alex, Korda said, "I think who knew the nuts-and-bolts of one of these adaptations will hapfilmmaking as well as the corporate pen. boardrooms.

Korda's own father, art designer several highly successful self-help Vincent, who may have been the books, Korda is in a position to know most talented of the trio, and di- what will sell and what won't in torector Zoltan, best remembered for day's literary and mass media his action-adventure pictures, in marketplace. "People will read cluding "The Four Feathers.

In town recently to promote the glamor and interest about them, pletely got along with one another.

book, Korda told Variety that there has been considerable interest in wood "family" memoirs, Michael the book from three distinct show Alex was based for most of his professional career, the BBC has expressed interest in a four-to-eight hour longform version of the tome. Korda said there has also been "real talk" of turning the "family romance" into a musical, "a kind of Uncle Mame," per the author. "It baffles and surprises me, but I can see it working,"-Korda observed.

There has also been some feature

As former editor-in-chief of Given less attention are author Simon & Schuster, and author of about anyone if they perceive a

doesn't.'

"Charmed Lives" has been a subject long on Korda's mind, as he previously wrote a novel in 1958 about the Kordas which was never published, and later tried o do a serie's of New Yorker profiles on the clan, a project abandoned, too.

"I became tired of being the Norman Vincent Peale of corporate upward mobility," said Korda of his previous literary efforts, in-cluding "Power!" and "Success!". Taking his abundance of memories as a starting point, he embarked on a substantial amount of note-taking on the book's initial Hungarian section (which includes a fascinating glimpse into a littleknown ethnic filmmaking world), along with the early, and rough, years of the Korda brothers, which used the European film industry of the 1**920**s as a pertinent backdrop.

"It quickly becme clear to me that I couldn't write an objective biography," said Korda of his decision to interject himself as both narrator and participant in "Charmed Lives." Although he waited until there was sufficient critical and emotional distance from the death of Alex, Zoltan and Vincent, "the book still came out of personal turmoil. I wanted to show them as a child sees adults, as wonderful, mythic and legendary creatures. They were larger than

"Charmed Lives" is above all the story of brotherhood of three disparate individuals who never combut could never function apart from terized their relationship. each other, either. While each of the Kordas had his own role, it was clearly Alex who pulled the strings, a master puppeteer whose financial sleight-of-hand was impressive even to his numerous enemies, most of whom were in Hollywood.

'They never liked Hollywood,' admits Korda, "and they worked here as little as possible" (although Zoltan worked frequently on mainstream Hollywood pix, such as "Sahara" with Humphrey Bogart). "I wanted to show that all three of them, unlike the usual brother story, were gifted. Alex always said that what was unusual was to have two brothers that were actually talented.

"Charmed Lives" carries much dialog and incident from Michael and offers a model for future Korda's memory, a quality for verbatim recall which he said herited from his father. "In effect, while not an unintelligent child, I was desperately looking for some explanation as to who these people behind Blighty's "brain drain." were. I was making a tremendous mental effort to understand it, without really being aware of the

"But I got it wrong, as the book indicates. It's very dangerous to have a father relationship with someone who's not your father. Korda's reference is to Alex, for whom he developed a lifelong fascination. In fact, the author's actual father, Vincent, appears rarely in the 498-page work, and only then in the kind of stilted, awkward

While Korda is brutally hones about both his family and their confreres, one prominent wife of Alexander Korda's, the late Merle Oberon, is treated with literary kic gloves. Korda recounted that Oberon was extremely unhappy with the biog in any event, to the point of cutting the author out of her will.

Merle saw herself as a figure who was a great star who Alex found and married. My own view is that Merle wasn't that great a star before Alex found her. We didn't see eye to eye on that, to put it mildly.

In most other respects 'Charmed Lives' is first-class work, both as biography and film history. It puts similar, if differently motivated, books about Hollywood personalities to shame. writers in this mode.

Cut Brit. Taxes

(Continued from page 1)-

What's long been axiomatic is that talent goes where the action is, be it Hollywood, Nashville, New York, Rome or wherever. The British have been globetrotters since way back, whether in the cause of Empire or in pursuit of fame and fortune in Hollywood, where so many of them decamped for the duration of their lives.

The brain drain, in short, whether in quest of more sun, lower taxes or more opportunity is anything but new for the Brits. Easing the tax meetings that apparently charac- bite is unlikely to end the diaspora.

U.K.'S EPITAPH FOR DECADE--SULLEN '70

At 72, Olivier's Roles And Fees FILM BIZ DOWN; Rise; Beats Doctors And Taxes

At a time of youth worship, who tor of our time. hould be one of the busiest, most ought-after names in films but aurence Olivier, a geezer of 72 but videly worshipped still on the basis f extraordinary acting virtuosity ind long-in-establishment reputaion. He's topcast seven pictures wer the past few years, lastly "Inhon" as Gen. Douglas MacArthur it war in Korea. (Olivier will the ewish Cantor father of Neil Dianond in EMI's re-do of "The Jazz linger.")

The pace has been remarkable ess for the actor's age than his reent medical history, ranging from rostate cancer and a leg thromosis to a debilitating and near-fatal kin disorder. Asked for an update, iis longtime agent, Laurence Evans, pronounced Olivier's conlition at the moment as "remarkbly good.

States His Needs

Olivier himself minces no words, aving stated he needs the work beause British taxes have bled him ry. Demand for his services has een "enormous," says Evans, be-ause he's "bankable," meaning everage for finance and other ames, some of whom are known to ave cut their normal rates for the ake of a shot in the same pic.

Olivier's own fees are not ouched but said by Evans to be more than in the past" and going p each time. Those seven reeases, besides "Inchon," include Boys From Brazil," "A Little Ronance," "The Betsy," "Marathon Ian," "Dracula" and "Clash of the 'itans.'

More offers are said to pend for ater in the year, and one of these ays the actor may bear down on he autobiography he's been threatning to write. Olivier, who once osted-starred in a drama antholgy package for Granada Televiion of England (carried in part by JBC-TV), will star meantime in a niniseries for the same company ased on Evelyn Waugh's "Bridehead Revisited.

Stage Over Screen

This is his 57th year as a thesp, tarting with Shakespearean drag" at age 15. He played Broadray for the first time in 1929 at the Itinge Theatre as Hugh Brownilow in "Murder On The Second 'loor'' followed in 1932 by the start f an extended Hollywood period therein "Wuthering Heights" aulted him to screen stardom. The English intelligentsia, in its snobby vay, admires him far more for an lustrious career on stage, the creen in their view being a non-art | a repeat basis. oi polloi medium.

Olivier spent 11 years overlapping the '60s and '70s as foundernanager of the British National Theatre. Those were the sacrificial 'ears, when he gave the film mediim relatively short shrift, and when axes assertedly bled him dry. The. Vational was a labor of love - big ees he wasn't making from it.

His film playing began in 1930 vith two British releases that year, 'Temporary Widow' and "Too Aany Crooks." In later years he beame a leading film exponent of shakespeare with "Hamlet," 'Henry V" and "Richard III." He ias long since been hailed by many

as the leading English-speaking ac-

Olivier was knighted by the British crown in 1947 and 10 years ago was made a baron of the realm, designated Lord Olivier of Brighton, that being the southcoast town where until recently he and actress-wife Joan Plowright maintained a townhouse overlooking the English Channel.

Film Promotion In U.K. Is 'Freelance'

London.

With more than 200 features released and close to 60 produced in the United Kingdom during 1979, marketing action more than sustains the handful of agencies and specialists that major in film promotion here.

New agencies, most notably Duncan Ongley, entered and prospered in this branch of the ad trade while others, as per UK International, beefed up operations to encompass a public relations division by partnering, or hiring, some noted native and offshore touters.

Blockbusting campaigns that require big spending on tv with budgets as high as 800,000 pounds (\$1,-750,000 approx) traditionally have been handled by old-established agencies — the Roe Downtons, the Lonsdale Crowthers, the Mentors, etc. But now newcomers are getting into this act, too. UK Advertising handled "Superman" for Warner Bros. and First City Advertising and Duncan Ongley launched "The Black Hole" for Dis-

Production Pulse

The steady production pulse here is also sufficient to maintain a band of experienced publicists. In some cases the pubrel trade has boomed to significant proportions. Best example is the British-spawned DDA which has had enough going for it to open a branch in Hollywood. Previously flack companies, as per Rogers & Cowan, have spread from U.S. to Europe.

Natch, many British pr's - a Derek Coyte, a Theo Cowan, a Gordon Urquhart, a Dennis Cave, a David Arnell, a Soren Fischer, an Annie Taylor, a Richard Laver have West Coast links, and vice

Some locationing American productions carry Yank unit publicists but many American financed films | made here use local talent, often on

Only one British studio, Pinewood, carries a staff pubrel exec, Norman Martlew, otherwise freelance unit publicists fill the bill. Herewith a rundown on some of the most active of the genre:

Gordon Arnell Brian Doyle **Geoff Freeman** Cathy O'Brien **Bill Batchelor** Lily Poyser **Edna Tromans** Linda Levv Sally Croft **Chris Nixon Doreen Landry**

Jean Garioch

Blighty's big hits of the year past ere "Moonraker," Maggie Thatcher, Paul McCartney, and a longdistance runner named Sebastian Coe. The obvious flops were EMI, Jim Callaghan and Labor, and Jeremy Thorpe.

Even with oil gushing out of the North Sea and going to OPEC prices, the country stayed in the red, industry was soft and the pundits said the nation was in decline. Where the place would be without the North Sea was a thought best left unthunk.

Strikes and stoppages cost the country more in lost labor than any time since 1926, period of the country's first and only general strike. Social conflict sharpened an epitaph for the decade could be the sullen seventies.

Cut Spending

By cutting income taxes, hoisting sales levies and reducing public spending, Thatcher and the Tories made the rich richer and the poor worse off. By mid-December, consumer resistance was reported by many retailers and for the first time in memory many of them staged pre-Yule sales.

Under the "Iron Lady," who campaigned on a pledge to attack rising prices, inflation moved back into the double-digit column, is now at 17% (among highest in Europe) heading for 20 or more. That, plus a soft U.S. dollar, kept lots of Americans away all year long, to the distress of showmen, tourist officials and hoteliers. Despite which, hotel room rates perversely remained among the highest anywhere, and the Ritz even hoisted the tab for a single room to \$198 a night, tops in town.

All-Time Peak

With admission charges at alltime peaks, escaping filmgoers crowned "Moonraker" the year's b.o. champ with a U.K. (and Ireland) gross of nearly \$20,000,000. 'Superman' was runnerup with about \$7,400,000.

An offkey music biz registered a \$300,000,000 loss. Decca was in the dumps. EMI hit the fiscal depths with a thud, became ripe for takeover and was finally plucked by Thorn Electrical Industries, thus becoming Thorn-EMI, and thus ending an era — or some such. Earlier, Paramount, after first agreeing to buy half of EMI's music division, called it off after a glimpse of the latter's books and thus saved itself \$140,000,000.

Multimillionaire Paul Mczartney, buying up music catalogs left and right on the q.t., began to approach the status of a one-man cartel. He also made the Guinness Book of Records for the most gold disks (60), and as the "world's most successful living recording artist.' His group, Wings, was flying high.

Harold Wilson? Ted Heath? Jean Shrimpton? Johnny Rotten? How soon they forget.

After two years of moving up (reversing two and a half decades of moving down), British film attendance reversed back into decline. The market became more polarized than ever as between flops and runaway smashes.

Broadcasting had a mixed time. (Continued on page 108)

Delivery Systems & Threats Pose Copyright Queries In Pose Copyright Queries In U.K. k ★★★★★★★★★★ By MICHAEL FLINT ★★★★★★★★

(Author of "A Users Guide to Copyright")

London.

During 1979 several copyright problems engaged the interest of the entertainment industry in the United Kingdom in addition to the perpetual and ever-growing problem of piracy.

Much conference time - and money - was expended on discussing the effects of the so-called 'new video technology" on British copyright law. Does a video disc or satellite broadcast have copyright protection? What are the rights of the owners of copyright in a theatrical feature film to transfer it to cassette or disc? Can a distributor treat a disc or cassette as merely an extension of sub-standard rights

Far less publicised — and in fact far more complicated - is the problem of reversionary copyright. Following a Court Appeal decision at the beginning of the year, it became more widely known that Britain's law contained a provision (not dissimilar to the U.S. renewal copyright provision) that 25 years after an author's death the rights to his work reverted to his estate if they had been signed or granted to a third party in his lifetime before

Stills Unprotected

Of less general importance - but of great surprise to many - a judge held that a still photograph of a frame of a feature film is not en titled to copyright protection.

Consideration of these problems is only meaningful if one has an appreciation of the way in which British copyright law operates.

There are two fundamental principles of British copyright law upon which the whole of the British copyright system is based - and, for "British," one can read Australian, Canadian, New Zealand South African and many other countries which are or were part of the British Commonwealth.

Firstly, copyright protection is available only for works or subject matters which fall into one of the following categories:

Literary dramatic; musical; artistic; sound recordings; cinematograph films; television and sound broadcasts; published editions of works (i.e. typographical settings).

Back To 1956 Act

Some of these expressions are defined by the Copyright Act of 1956 (which embodies virtually all British copyright law) but for some, ficials said it was "almost wholly" such as "musical work," we have to because of fewer Americans. rely upon the natural and common meaning. If the work in question is not one of the works that the Copyright Act specifies as being entitled to protection, then no copyright protection is available — one must look elsewhere in the law for safeguards, such as trade mark law, patent law, passing-off, breach of confidence, etc.

The second fundamental principle is that copyright protection only consists of the right of the owner of the copyright to prevent other persons doing certain specified acts, known as "restricted acts."

These differ between the various types of work and subject matters but the restricted acts that are most | according to the trade, was the softgenerally applicable are:

Reproducing or copying the work; publishing the work; performing the work; broadcasting the work by television or sound broadcast.

Life Plus 50 Years

The period of copyright protection is the life of the author plus 50 years, except in the case of photographs, sound recordings cinematograph films and television or radio broadcasts for which the period is 50 years only and published editions of works, for which the period is 25 years.

A "cinematograph film" is defined very widely indeed by the Copyright Act — the definition is certainly wide enough to include cassettes, discs or holograms, etc. Indeed, any other method now known or hereafter invented whereby any sequel of visual images recorded on "material of any description" is capable of being shown as a moving picture, is a cinematograph film.

Rights

Therefore a grant of the 'cinematograph film rights' in, say, a novel, will include the right to put the work on video cassette, disc, etc., unless there are clear words in the relevant agreement which prevent the purchaser of the rights from making such use of them.

After a cinematograph film has been made and the owner of it has entered into an agreement for its distribution, can he prevent the distributors from exploiting the film in media subsequently introduced to the market place or not even invented when the agreement was made? The answer will lie in the way in which the distribution agreement is worded. Most distribution agreements clearly state whether the distributor has theatrical, tele-

(Continued on page 95)

Fewer Americans Key To Tourism Slump In Britain

Foreign tourism is now one of the two or three biggest currency earners for Britain, but the industry suffered a minor recession last year when it tallied fewer foreign visitors than in the previous year. The latest available figures, covering the first eight months of 1979, showed a drop of 3%, and of-

As intermittently reported in Variety, the lowered value of the dollar plus English inflation were apparent factors in the Yank shortage. The falloff was especially severe in the normally heavy summer period, with Yank visitors down 16% in June, 19% in July and 10% in August compared with the same months of '78.

All told, 14% fewer Americans visited the U.K. in the first eight months.

All of which, as also duly reported in this trade journal, helped to blitz the West End legit boxoffice, which is heavily dependent on Yank playgoers. Last year's biz, est since the war.

FEATURES MADE IN GT. BRITAIN

London.

Nearly 60 pictures started or wrapped in the United Kingdom over the past 12 months. Some 20 of those were principally financed from British sources. The larger number of titles recorded than in 1978 was mainly the result of a proliferation of lowbudget local activity — the overall level of investment was not necessarily up.

Combined cost of the 20-odd indigenous features, in fact, was probably less than the budget of either "The Empire Strikes Back" or Dino De Laurentiis' "Flash Gordon," the two biggies hosted by London studios during the year. Latter is still shooting at Shepperton.

A fair crop of U.S. directors have been through - Don Siegel. Herbert Ross, Otto Preminger, Stanley Donen, Irvin Kershner, Andrew McLaglen — with Warren Beatty still here at presstime on Paramount's "Reds." It's been a strong year, too, for top American talent visiting Britain: Charlton Heston, Bette Davis, Walter Matthau, Burt Reynolds, Jack Nicholson, Anthony Perkins, Kirk Douglas, Gregory Peck, Art Garfunkel. Harvey Keitel (twice), Farrah Fawcett — to name not all. Of the local vets, Laurence Olivier has been busy here as elsewhere, and John Gielgud turned up on three

With possible significance for the '80s, that flurry of indigenous production sparked speculation of the emergence of a "new British cinema," and provided about 15 untried directors with feature debuts. But the most "typically British" venture of the year was perhaps a revival of the "St. Trinians" genre of local comedy pix, launched in the '50s by Frank Launder and Sidney Gilliat. They also handled the latest, "The Wildcats Of St. Trinians." which was the first since 1965.

ALL QUIET ON THE WESTERN FRONT

(Norman Rosemont - Marble Arch Prods, for ITC) (6 13/79). EXP: Martin Starger: PROD: Norman Rosemont: Chapter II Prods, for 20th Fox) (3 5 79). DIR: Delbert Mann; CAST, Richard Thomas, Ernest Borgnine, Donald Pleasence, Patricia Neal, Ian Holm, LOC Czechoslovakia, Wrapped Aug. '79.

AT THE FOUNTAINHEAD (BFI Producton Board) (9-17-79), EXP Peter Sainsbury; DIR SCR: Anthea Kennedy, Nick Burton: CAST: Gerhard Richter, Freddie Jaeger, Paul Geoffrey, Michael Mellinger, Brigitte Kahn, LOC England, Wrapped November '79.

THE AWAKENING (formerly THE WAKENING)

WAKING)

(EMI/Orion) (7 4 79), PROD: Robert H. Solo: CO-PROD: Andrew Scheinman, Martin Schafer: DIR: Mike Newell: SCR. Allan Scott, Chris Bryant: CAST: Charlton Heston, Susannah York, Stephanie Zimbalist, Jill Townsend, Patrick Drury STUDIO: Lee International, LOC: London Egypt. Wrapped September '79.

BAD TIMING (formerly ILLUSIONS)

(Recorded Picture Co. for Rank) (3 19 79). PROD: Jeremy Thomas: DIR Nicholas Roeg: SCR: Yale Udoff: CAST: Art Garfunkel, Theresa Russell, Harvey Keitel, Denholm Elliott, Carolyn Sey-mour, Christian Marquand, Daniel Massey, Dana Gillespie, STUDIO: Pinewood. Vienna, London, Morocco, New York, Wrapped July '79.
BIG WHEELS AND SAILOR

(CFF). PROD: Jenni Cole; DIR: Doug Aitken: CAST: Nigel Humphries, Matthew Wright, Victoria Gibson, Julian Curry LOC: England, Wrapped Fall '79.

BIRTH OF THE BEATLES

(Vumba Films - Dick Clark Prod.) (6/11/79). EXP: Dick Clark: PROD: Tony Bishop: DIR: Richard Marquand; SCR: John Kurland: CAST: Stephen MacKenna, Rod Culbertson, John Altman, Ray Ash-croft, Wendy Morgan, Ryan Michael, David Wilkinson, Brian Jameson, LOC: London, Liverpool, Hamburg, Wrapped

THE BITCH

(Spritebowl - Bitch Film Prods.) (1/29/79). DIST: Brent Walker: EXP: Oscar Lerman, Ron Kass: PROD: John Quested: DIR: Gerry O'Hara: SCR: Jackie Collins: CAST: Joan Collins. Michael Coby, Ian Hendry, STUDIO:

Twickenham, LOC: London, Wrapped March '79.

BLUE SUEDE SHOES

(Boyd's Co.) (3.5-79). EXP: Don Boyd: PROD: Penny Clark: DIR: Curtis Clark: Docu-feature with Bill Haley. LOC: England. Wrapped April '79.

THE BOY WHO NEVER WAS

(Monument Films Prod - CFF). PROD DIR: Frank Godwin: CO-PROD: H. Macleod Robertson: CAST: Gordon Hagen, Paul Atlantis, Christian Bullock. Eddie Tagoe, Robert La Bassiere, Terence Alexander, Jules Walter, Derek Benfield. LOC: England. Wrapped Fall '79: BREAKING GLASS

(Allied Stars - Film & General Prod.) (10 1 79). EXP: Dodi Fayed; PROD: Da-vina Belling. Clive Parsons: DIR/SCR: Brian Gibson: CAST: Phil Daniels. Hazel O'Connor, Jon Finch, Jonathan Pryce, Peter-Hugo Daly, Mark Wingett, Gary Tibbs. STUDIO: Production Village.

BROTHERS AND SISTERS (BFI Production Board) (Sept. EXP: Peter Sainsbury: PROD: Keith Griffiths: DIR SCR: Richard Woolley: 'AST: Sam Dale, Barry McCarthy, Elizabeth Bennett, Carolyn Pickles, Jennifer Armitage, Robert East, Barrie Shore

LOC: England, Wrapped Nov. '79.
CHARLIE MUFFIN (Euston Films) (5/14/79). EXP: Verity Lambert: PROD: Ted Childs. Norton Knatchbull: DIR: Jack Gold: CAST: David Hemmings, Sam Wanamaker Ralph Richardson, Jennie Linden, Ian Richardson, Shane Rimmer, Pinkas Braun. LOC: England. Wrapped July '79. CLASH OF THE TITANS

(Peerford Ltd. for MGM) (5/14/79) PROD: Charles H. Schneer, Ray Harry-hausen: DIR: Desmond Davis: SCR: Beverley Cross: CAST: Harry Hamlin, Laurence Olivier, Burgess Meredith, Sian Phillips, Judi Bowker, Maggie Smith, Jack Gwillim, Claire Bloom, Susan Fleetwood, Ursula Andress, Pat Roach, Tim Piggot-Smith: STUDIO: Pinewood: LOC: Spain.

Italy, Malta, Gozo.

DANGER ON DARTMOOR

(CFF). PROD: Michael Gorell Barnes DIR: David Eady: CAST: Debby Salter, Simon Henderson, Marcus Evans, Barry oster, Patricia Hayes, LOC: England Wrapped Fall '79.

THE ELEPHANT MAN

(Brooksfilms (UK) Prod. for EMI in UK Paramount in US & Canada) (10 8/79) EXP: Mel Brooks; PROD: Jonathan Sanger; DIR: David Lynch; SCR: Christopher De Vore, Eric Bergren Lynch; 'AST: John Hurt, Anthony Hopkins, Anne Bancroft, John Gielgud, Wendy Hiller Freddie Jones, Michael Elphick, John Standing, Hannah Gordon, Helen Ryan, Lesley Dunlop; STUDIO: Lee Inter-

EXP: George Lucas: PROD: Gary Kurtz DIR: Irvin Kershner: SCR: Leigh Brackett, Larry Kasden: CAST: Mark Hamill Harrison Ford, Carrie-Fisher, Anthony Daniels, Kenny Baker, Dave Prowse, Peter Mayhew, Billy Dee Williams, STUDIO Elstree, Wrapped

FLASH GORDON

(Starling Prods. Dino de Laurentiis) (8 6 79) PROD: Dino de Laurentiis; DIR: Michael Hodges: PROD EXEC: Stanley Sopel, LINE PROD: Bernard Williams SCR: Lorenzo Semple Jr.; CAST: Sam Jones, Melody Anderson, Max Von Sydow, Chaim Topol, Ornella Muti, Timothy Dalton, Brian Blessed, Peter Wyngarde, John Hallam, STUDIO: Shepperton & Elstree, Wrapped in December '79.

THE GODSEND

(London Cannon Films) (8 6 79) PROD DIR: Gabrielle Beaumont; ASSOC PROD: Christopher Toyne; SCR. Olal Pooley; CAST: Malcolm Stoddard, Cyd Hayman, Angela Pleasence, Patrick Barr LOC: London, Wrapped Oct. '79.
THE HARD WAY

(Skyring Prods.) (2 25 79), EXP: John Boorman: PROD DIR: Michael Dryhurst: SCR: Richard Tombleson, Kevin Grogan: CAST: Patrick McGoohan, Lee Van Cleef, Donal McCann, STUDIO: National Film, Wrapped March, '79: LOC:

HIGH RISE DONKEY

(CFF). EXP: Richard Warren; PROD; Hugh Stewart: DIR: Michael Forlong; CAST: Leigh Gotch, Wendy Cook, Linda Frith, Wilfred Brambell, Roy Kinnear Harry Fowler, Sam Kydd, Roy Hudd: LOC: England, Wrapped Fall '79.

HOPSCOTCH (Edie & Ely Landau Prod.) (9/24/79). EXP: Otto Plaschkes; PROD: Edie & Ely Landau: DIR: Ronald Neame: SCR: Brian Garfield, Bryan Forbes: CAST: Walter Matthau, Glenda Jackson, Herbert Lom Sam Waterston, Ned Beatty, George Baker; LOC: Salzburg, Marseilles, Bermuda. London, Savannah, Atlanta, Washington, D.C. Still in production.

A HORSE CALLED JESTER (CFF). EXP: Harold Orton; PROD: ber '79.

John Lemont: DIR: Ken Fairbairn: CAST: Sadie Frost, Michael Sampson, Mark Demer, Heidi Smith, Paul Medford, Chris Light, Paul Morris, Paul Hayden: LOC: England, Wrapped Fall '79.

THE HUMAN FACTOR
(Wheel Prods.) (MGM in US & Canada) (5 30 79), PROD DIR: Otto Preminger: SCR: Tom Stoppard from Graham Greene's novel: CAST: Nicol Williamson. Richard Attenborough, John Gielgud, Iman, Derek Jacobi, Robert Morley, Ann Todd: LOC: England, South Africa, Wrapped Aug '79.

HUSSY

(Boyd's Co.) (2-19-79). EXP: Don Boyd; PROD: Jeremy Watt: DIR/SCR: Matthew Chapman: CAST: Helen Mirren. John Shea, Paul Angelis, Murray Salem, Patti Boulaye, Jenny Runacre, LOC: England Wrapped March '79.

REDS

(Paramount) (8/6/79), PROD/DIR: Warren Beatty: SCR: Warren Beatty Trevor Griffith, Elaine May: CAST: Warren Beatty, Diane Keaton, Maureen Stapleton, Jack Nicholson, Edward Herrman. Bessie Love: STUDIO: Twicken-ham. Still in production.

THE LONG GOOD FRIDAY

(Jack Gill/Calendar Prods.-Black Lion Films for ITC) (7/30 79). PROD: Barry Hanson: DIR: John Mackenzie: SCR: Barry Keeffe: CAST: Bob Hoskins, Helen Mirren. Derek Thompson, Stephen Davies, Dave King, P.H. Moriarty, LOC: London, Wrapped Aug '79.

McVICAR

(Tho Who Films - Curbishley - Baird) (6/25/79). EXP: The Who: PROD: Bill Curbishley, Roy Baird: DIR: Tom Clegg: ASSOC PROD: John Peverall; CAST: Roger Daltry, Adam Faith, STUDIO: Pinewood, Wrapped Aug. '79.

MINOTAUR

(CFF) PROD: Emma Gowing: DIR: David Gowing: CAST: Felicity Harrison, Adam Rhodes. William Booker, Charlie Cork. LOC: Cornwall, England, Wrapped Fall '79.

A NIGHTINGALE SANG IN BERKELEY SQUARE

(S. Benjamin Fisz (Nightingale) Prods.) (4 2 79) PROD: S. Benjamin Fisz; DIR: Ralph Thomas: SCR: Guy Elmes: CAST: Richard Jordan, David Niven, Oliver Tobias, George Baker, Gloria Grahame, Joss Ackland STUDIO: Twickenham, LOC

NIJINSKY

(Harry Saltzman Prods. for Para-mount) (1 29 79) EXP: Harry Saltzman; PROD: Nora Kaye, Stanley O'Toole; DIR Herbert Ross; SCR: Hugh Wheeler: CAST: George de la Pena, Alan Bates, Les-lie Browne, Carla Fracci, Alan Badel, Colin Blakely, Anton Dolin, Vernon Dobt-cheff, Janet Suzman, Ronald Pickup, Jeremy Irons, Frederick Jaeger, Ronald Lacey: STUDIO: Pinewood, LOC: London, Budapest, Venice, Monte Carlo, Genoa. Wrapped May '79

NORTH SEA HIJACK

(4-23-79) (Cinema 7 Prods for Univer sab EXP Elliott Kastner, DIR Andrew V. McLaglen, SCR. Jack Davies, CAST Roger Moore, James Mason, Anthony Perkins, STUDIO Pinewood, LOC England, Ireland Wrapped June '79

OMAR MUKHTAR LION OF THE DESERT

(Falcon International Prod.) (3/7/79) PROD DIR: Moustapha Akkad; ASSOC PROD: June Bordcosh; SCR: H.A.L. Craig: CAST: Anthony Quinn, Oliver Reed, Irene Papas, Raf Vallone, Gastone Moschin, John Gielgud, Andrew Keir, Takis Emanuel, Robert Brown, STUDIO: Twickenham, LOC: Libya, Rome, Wrap-

PORRIDGE

(Witzend Prods. for ITC) (1/12/79) PROD: Allan McKeown, Ian La Frenais; DIR: Dick Clement; SCR: Clement, La Frenais: CAST: Ronnie Barker, Richard Beckinsale, Brian Wilde, Peter Vaughan, Christopher Goodwin, Barrie Rutter, Daniel Peacock, Fulton MacKay, LOC: Essex, England, Wrapped March '79.

RADIO ON

(BFI-Road Movies, (Germany)) (1/22/79) PROD: Keith Griffiths; DIR/SCR: Chris Petit: CAST: David Beames, Lisa Kreuzer, Sandy Ratcliff, Sue Jones-Davies, Sting, LOC: England, Wrapped March '79.

RED SATURDAY

(Black Lion for ITC). (2'26'79). PROD: Barry Hanson: DIR: Stephen Frears; SCR: Stephen Poliakoff; CAST: Peter Clarke, Richard Thomas, Derrick O'Connor, Jack Douglas, Gary Halton, LOC: England. Wrapped April '79.
RISE AND FALL OF IDI AMIN

(Intermedia Prods.-Film Corp. of Kenya). (9/17/79). PROD: Christopher Sutton: DIR: Sharad Patel; SCR: Wade Huie: CAST: Joseph Olita, Thomas Bap-tiste, Leonard Trolley, Geoffrey Keen, LOC: Africa, Europe, Wrapped Decem-

(Jack Gill Cinema Arts International -Black Lion Films). (7-23-79). EXP: Brian Lawrence: PROD: Roy Skeggs: DIR: Joe McGrath: SCR: Eric Chappell: CAST: Leonard Rossiter, Frances de la Tour, Don Warrington, Christopher Strauli, Carrie Jones, Denholm Elliott, Studio; Elstree. Wrapped August '79.

ROUGHCUT

(David Merrick Paramount) (7/16-79). PROD: David Merrick: DIR: Don Siegel; SCR: Larry Gelbart from novel "Touch the Lion's Paw" by Derek Lambert: CAST: Burt Reynolds, Lesley-Ann Down, David Niven. Studio: Pinewood. LOC: Holland. Spain, Still in production.

SATURN 3

(ITC Entertainment) (1/17/79). EXP: Martin Starger: PROD. DIR: Stanley Donen: SCR: Martin Amis: CAST: Farrah Fawcett, Kirk Douglas, Harvey Keitel. Studio: Shepperton. Wrapped June '79. SCUM

(Kendon Films) (DISTRIB: GTO) (1/8/79). EXP: Don Boyd: PROD: Davina Belling, Clive Parsons: DIR: Alan Clarke: SCR: Roy Minton: CAST: Ray Winstone, Mick Ford, John Judd, Phil Daniels, LOC: London. Wrapped February '79.
THE SEA WOLVES

(Lorimar for Rank) (11/26/79), EXP: Chris Chrisafis: PROD: Euan Lloyd: DIR: Andrew V. McLaglen: SCR: Reginald Rose from James Leason's Novel "Boarding Party": CAST: Gregory Peck. Roger Moore, David Niven, Trevor Howard, Barbara Kellerman, Patrick MacNee, Patrick Allen, Bernard Archard, Martin Benson, Faith Brook, Allan Cuthbertson, Kenneth Griffith, Donald Houston, Glyn Huston, Percy Herbert, Patrick Holt, Wolf Kahler. Terence Longdon, Michael Medwin, John Standing, Graham Stark, Jack Watson, Moray Watson, Brook Williams, LOC: New Delhi & Goa. India. Still in production.

S-E-C-K

(362 Film Productions Ltd.) (1/2/79) EXP: Peter Schlesinger: PROD: David Speechley: DIR: Norman J. Warren; SCR: Andrew Payne: CAST: Barry Stokes, Glory Annen, Tony Maiden, Kate Ferguson, Michael Rowlatt, Lynne Ross. Ava Cadell, Studio: Pinewood, Wrapped February 79.

SECOND TO THE RIGHT AND ON TILL MORNING

(Kimbond Ltd.) (11 19 79). PROD: Diane Baker: DIR: Paul Annett; SCR: Marjorie L. Sigley: CAST: Petula Clark, Kathleen Nesbitt, Jessie Matthews, Harry Andrews, John Castle, Anne Seymour Studio: Elstree, LOC: London. THE SHILLINGBURY BLOWERS

(Inner Circle Prods.) PROD: Greg Smith DIR: Val Guest; SCR: Frances Es-sex: CAST: Trevor Howard, Robin Nedwell, Diane Keen, Jack Douglas, John Le Mesurier, Sam Kydd, LOC: England Wrapped July '79.

SILVER DREAM RACER

(Rank Film Prods. - David Wickes Prods.) (5-27-79). PROD: Rene Dupont; DIR./SCR: David Wickes; CAST: David Essex, Beau Bridges, Cristina Raines, Clarke Peters, Sheila White, Diane Keen, Harry, H., Corbett, Ed. Bishop, Stephen Hoye, Studio Pinewood, Wrapped August

SIR HENRY AT RAWLINSON END

(Chrisma Films) (8-28-79), EXP Mar-tin Wesson, PROD. Tony Stratton Smith. DIR: Steve Roberts; SCR: Vivian Stanshall; CAST: Trevor Howard, Patrick Magee, J.G. Devlin, Sheila Reid, Denise Coffey, Harry Fowler, LOC, England. Wrapped September '79.

S.O.S. TITANIC (Argonaut Films for EMI) (2-19-79) EXP: Roger Gimbel, William Gilmore: PROD: Lou Morheim: DIR: Billy Hale: SCR: James Costigan: CAST: David Jans sen, Cloris Leachman, Susan Saint James, David Warner, Ian Holm, Harry Andrews. Beverly Ross, Helen Mirren, Studio: Shep-perton, LOC, London, Isle of Man, Wrapped May '79. SUPERMAN 2

(Alexander Salkind Film for Warner)

(8/28/79). EXP: Ilya Salkind; PROD: Pierre Spengler: (DIR: Richard Don-ner): PROD: (uncredited Richard Lester): SCR: Mario Puzo, David Newman. Leslie Newman: CAST: Gene Hackman. Christopher Reeve. Ned Beatty. Margot Kidder, Jackie Cooper, Sarah Douglas, Jack O'Halloran, Valerie Perrine, Terence Stamp, Marc McClure, Studio: Pinewood. Still in production.

THE TEMPEST

(Boyd's Co.) (2/12/79). EXP: Don Boyd; PROD: Guy Ford, Mordecai Schreiber, Sarah Radclyffe: DIR: Derek Jarman; SCR: Jarman (from Shakespeare); CAST: Terry-Thomas, Peter Bull, Heath-cote Williams, Toyah Wilcox, Karl Johnson, Jack Birkett, Ken Campbell, LOC: England, Wrapped March '79. THERE GOES THE BRIDE

(Lonsdale Prods.) (5/21/79). PROD: Martin Schute, Ray Cooney; DIR: Terence Marcel: SCR: Marcel. Cooney based on stageplay by Cooney, John Chapman;

CAST: Tom Smothers, Twiggy, Martin Balsam, Sylvia Syms, Michael Whitney, Geoffrey Sumner, Graham Stark, Hermione Baddeley, Broderick Crawford, Jim Backus, Toria Fuller, Margot Moser, John Terry, Studio: Pinewood, LOC: Florida. Wrapped June '79.

VERY HEAVY METAL (Formerly HEAVY METAL)

(Heavy Metal) (Nessbarn Ltd.) (10 1 79), PROD: Michael Klinger, Tony Klinger: DIR. SCR: Ross Kramer: AS-SOC PROD: Bob Stern, Derek Ford; CAST: Eddie Kidd, Irene Handl, Marella Oppenheim, Murray Salem, Zoot Money LOC: England.
VERY LIKE A WHALE

(Black Lion for ITC) (9 3 79). PROD: Jacky Stoller: DIR: Alan Bridges: EXP: Barry Hanson: SCR: John Osborne: CAST: Alan Bates, Gemma Jones, Anne Stallybrass, LOC: London, New York. Wrapped October '79

A WATCHER IN THE WOODS

(Walt Disney Prods.) (8 13 79). EXP: Ron Miller: CO-PROD: Tom Leetch: DIR: John Hough: CAST: Bette Davis, Carroll Baker, David McCallum, Lynn-Holly Johnson, Ian Bannen, Kyle Richards, Richard Pasco, Benedict Taylor, Eleanor Summerfield, Frances Cukor, Studio: Pinewood, Wrapped October '79. THE WILDCATS OF ST. TRINIANS

(Wildcat Film Prod.) (8/20/79). PROD E.M. Smedley-Aston: DIR. SCR: Frank Launder: PROD. CONSULTANT: Sidney Gilliat: CAST: Sheila Hancock, Michael Hordern, Julia McKenzie, Rodney Bewes, Joe Melia, Maureen Lipman, Luan Peters. Studio: Bray, Wrapped October '79.

THE WORLD IS FULL OF MARRIED MEN (New Realm) (1/22/79). EXP: Adrienne Fancey: PROD: Malcolm Fancey, Oscar Lerman: DIR: RObert Young: SCR: Jackie Collins: CAST: Anthony Franciosa, Carroll Baker, Gareth Hunt, Suzanne Danielle, Paul Nicholas, Anthony Steel, Georgina Hale, John Nolan, Jean Gilpin, Moira Downie, Studio: Pinewood, Wrap-

ped March '79. YESTERDAY'S HERO

(Cinema 7 Prods. for EMI) (3/11/79) PROD: Elliott Kastner, Oscar Lerman; DIR: Neil Leifer: SCR: Jackie Collins; CAST: Ian McShane, Paul Nicholas, Adam Faith, Suzanne Somers, Studio: Pine-wood, Wrapped April '79.

London First String Film Reviewers

London.

Listed hereunder are the first string film reviewers with media based in London.

Alan Brien (Sunday Times) Philip French (Observer) Patrick Gibbs (Daily Telegraph) David Robinson (Times)

Arthur Thirkell (Daily Mirror) Derek Malcolm (Guardian) Nigel Andrews (Financial Times)

Felix Barker (Evening News) Alexander Walker (Evening Standard) Barry Norman (BBC-TV)

Kenneth Baily (Sunday People) Richard Barkley (Sunday Ex-Colin Chambers (Morning Star)

Ian Christie (Daily Express) Madeleine Harmsworth (Sunday Mirror)

Margaret Hinxman (Daily Mail) Tom Hutchinson (Now mag) Pamela Melnikoff (Jewish Chronicle)

Gavin Millar (The Listener) Tom Milne (Sight & Sound) John Coleman (New States-

Dilys Powell (Punch)

Art Directors' Kudos Go To Quality Design

London.

The Guild of Film Art Directors, which reps every grade of technician functioning within an art dept., was founded in 1946 to "keep and to advance high quality" in artistic set design. Of the 81 present members, 17 have been nominated for Oscars and British BAFTA awards, 13 won awards.

GFAD also acts as an employment and advisory service for pro-

LONDON BANKERS EDGE INTO PIC BACKING

Legislation On Capital Allowances

By KENNETH L. MAIDMENT

(President, British Film Producers Assn.)

London.

trial enterprises, governments lowance has to show: have, over many years, assisted by creating tax advantages. In America, Canada, Germany and recently in Australia investors have been penditure it owned the original encouraged to participate in the negative of the film, together with financing of motion pictures by the associated rights. having the right to offset their investment against their other taxable income.

Advantages

advantage has been geared so that in effect the investor could obtain more than a one-to-one benefit. Obviously this has had a material advantage for producers in the film industry of that particular country.

at this type of relief, particularly in substantial geared advantage. The criticism has been mainly levelled feet of the 100% capital allowance at the fact that the films produced have not, generally speaking, been commercially successful.

However, the object of the exercise was to develop within the Canacreative participants in filmmaking with a pool of technicians and labor to back them up.

Judging by the number of pictures that are being made with Canadian finance at the present time and with what seems to be an increasing degree of success, it can be strongly argued that the exercise has been worthwhile.

The British Way

Against this background, and the need to create a greater degree of British participation in national and international filmmaking activity, the British Government has provided support to the British film industry by allowing the cost of a film to be written off immediately such costs are incurred.

This was a way of assisting the industry which did not require special legislation. The British Film Producers Assn., since 1977, had been lobbying for some financial assistance from Westminster, claiming that producers of films should either be entitled to stock pany actually producing the film. relief if films were to be considered as stock rather than capital, or be regarded as capital assets rather than stock.

Because specific legislation governing stock relief excluded financing company (which goods that were hired, as opposed to being sold the government at that time indicated that stock relief 'sold

At the same time it was not considered that films were entitled to any form of capital allowance as was the case in other industries.

On the change to a Conservative government in May 1979, the secretary of state for industry, John Nott, initiated a report on the current problems of the film industry through Sir Leo Pliatsky, a senior civil servant.

After having examined the situation with the Treasury solicitors, the Inland Revenue agreed that films could be entitled to the benefit of 100% capital allowance under existing legislation affecting plant and machinery (in its very widest

The ensuing statement of practice issued by the Inland Revenue

| set out the three principle conditions In order to foster certain indus- which the company claiming the al-

> (1) - that it had incurred capital expenditure.

> (2) - that as a result of that ex-

(3) - that it intended to employ that negative and associated rights permanently in its trade and for this purpose "permanent" means a In certain cases the investment period of not less than two years.

(In effect, this excluded commercials and newsreels).

Not Uniform

It should be understood that producers have always been able to amortise or write off the cost of Some criticism has been levelled their film productions against revenue, but for various reasons it Canada where there has been a has not been possible for everyone to adopt the same method. The efenables the producing company to write off the expenditure as soon as it is incurred.

Following discussions between BFPA and the Inland Revenue. dian film industry, the talents of clarification on the application of capital allowances has been agreed which should help those interested to understand how the benefits flow.

In the first place it is implicit that beneficiaries can only be United Kingdom registered companies making or acquiring films which are not necessarily limited to films which qualify as "British" under the Cinematograph Films Acts. The British producers participation in a coproduction can also benefit.

'Group' Angle

It is obvious that films are not normally made speculatively by film producers, but by means of contractual arrangements with financiers and distributors. If all the parties are within a "group" then the allowance can be claimed within the group and is not limited to the production company itself.

In this way the benefit of the tax relief can be allowed to operate which might not otherwise be possible if it were limited to the com-

If the parties are independently contracting with each other the capital allowances if films were to terms of the production/financing agreement will be important in determining who can benefit from the allowance. For example, if the

wmen may be the distributor) supplies the money to pay for the film, it is possible either on delivery of the negacould not be applied to films which tive and all rights attached to it, for in the narrowest sense were such company to receive the bene-"hired" to exhibitors and not fit of the allowance, or if the advances are made by means of progress installments then the allowance can relate to the tax year of the installments.

On the other hand, where the financing party merely loans money to the producer and does not acquire the asset of the negative, it cannot receive the allowance (although this would not preclude it from writing off any loss in due course in the normal way).

It is important for contractual arrangements to be carefully devised to make sure that full benefit can be taken where possible of the right to claim the capital allowance. Investors should not automatically assume that they will benefit as happens in other countries and professional advice should be obtained

(Continued on page 101)

BUT STRICT RULES **GOVERNING DEALS**

London bankers seem to be edging more deeply into film financing. But the rules are strict. Just as production packaging has brought a horde of promoters and lawyers onto the Hollywood scene in recent years, so too in Britain an independent producer can only present a feasible case in "the City" (as the capital's Wall Street is colloquially known) if he's familiar with some highly specialized law — and lore.

The first thing to realize is that a bank is in business to protect its depositors' money," says David Berriman of Guinness Mahon & Co. "My role is not entrepreneurial. Banking is not the natural vehicle for equity investment. But lending can be structured so that the ground rules are met, and that can stimulate equity investment from other

State-Funded Unit

Berriman is a member of ex-premier Harold Wilson's Interim Action Committee, a consultative body set up to blueprint a statefunded British Film Authority. Since the Tory government took power last May, the Labor concept has had its plugs pulled. "I want to help the industry," says Berriman, "but I have to limit depositors' total exposure at all times to a prudent

That's where the lawyers come in. Guinness Mahon is the "lead' bank involved in "The Sea Wolves, producer Euan Lloyd's independent feature currently shooting in India on a budget of at least \$11,-000,000, once the interest is reckoned. To close the deal, a team of lawyers worked on the small print

for seven days straight.

Conceding "Wolves" was one of the most complex financing structures in his experience, local packager Guy Collins adds: "On our film we had the lawyers on it for nine months, every day, and in the end it didn't work out." He considers English lawyers good value for the money: "A lot of those American big cat lawyers just don't know the area of the business," he notes.

Producer Go-Between

Collins sees his London-based company, International Asset Control, as an experienced go-between

for producers and banks. It has put together \$80,000,000 for 15 pictures over three years, he says. Besides local involvements, with Guinness Mahon in particular, he acts as a consultant to Lamitas, the Geneva-based film financier principally funded by Swiss banks. He's also working with "Meteor" producer Sandy Howard on a forward program of possibly four films a

Bankers tend to like — often rely on — intermediaries with Collins' expertise. They resemble interpreters, knowing the language and lore of two not naturally compatible businesses. A basic area of negotiation is what a producer can put up that a banker can interpret as collateral against a loan.

More Conservative

Local chief John Evangelides describes the London branch of First National Bank of Chicago as probably more conservative than Guinness Mahon." Policy has always been that a loan is only re-

(Continued on page 107)

Market Information As Aid In Film Selection & Promotion, **Increasingly Accepted In London**

(International Research Manager for Cinema International Co., which has been developing its research activities in UK and elsewhere for the past three years.)

London.

The need for marketing information in the film business is obvious the greatest urgency being felt where the most expensive decisions are being made, to wit whether or not to make a picture yet the film entrepreneur seems unique in his general disregard of marketing sciences.

Info, Not Answers

Given that research provides information, not answers, the question "How Will This Film Do At The Boxoffice?" is one that even the cinemagoer can't answer. He can certainly say what he has enjoyed and, based on that experience, what he would like to see today. But two years from now ...?

It still takes creativity and entrepreneurial spirit to make films that touch emotions that, perhaps, we are not aware of having. Research should not interfere with this creative process but the researcher can start to be useful as a film nears completion.

CIC, the foreign distributor for Universal, Paramount and MGM. has been actively using market research in film promotion for the past three years. The research programme is enlarging, and there are positive, encouraging signs, in the sense that researchers on the one hand are becoming better at defining how particular research results should be used, and users of such data are becoming more confident about what we produce.

For CIC, Britain is in the forefront in the development of foreign territory research. It has these advantages:

it is English speaking - no need to subtitle before testing the product,

equally, it is a country with excellent research facilities.

Similar work goes on in Japan, Australia, Sweden, Spain, Germany, South Africa and elsewhere.

needs to maximise its potential, rather than to copy unimagi- films has done considerable natively past practice on what damage to the market by conmight be thought to have been simi- tributing to the "disillusionment" lar films. Research can provide often expressed by lapsed marketing information to help re- cinemagoers. solve many of these decisions. For instance:

What should the release pattern be?

What size of launch budget does the film need, or put another way, what size of budget does its probable potential justify?

- What media should be chosen both for launch and for later publicity, and what should be the relative weights of media?

Depending on the media chosen, what should be the content of the launch or subsequent advertising?

The first three of these problems - release pattern, budget size, and media selection — are of course very closely linked, and tackled together rather than in any particu-

lar order of priority. They tend to be of greater importance, and to precede decisions about advertising content.

The Target Audience

Although progress was slow at first, it is now widely recognized that research can help define the target audience in terms of age, sex and so on, assess a film's potential, guide not just the advertising content but also the media selection.

No distributor undertakes research on every film prior to launch: sometimes films are demonstrably going to be major blockbusters and no one is in any doubt about launching. Most of CIC's research involves middle range films where it is agreed there is a problem to solve.

If you cannot decide for instance, between two alternative press campaigns, better by far to ask the cinemagoers themselves than to take advice from the president's secretary!

In theory, the ideal programme of research in any territory probably comprises:

- Testing the product itself
- Testing the advertising
- Checking the build up of awareness prior to launch
- Checking the reactions of early attenders immediately after launch.

The information we get from testing the product is used mainly to help design the advertising. To do this we have of course, to maintain a very close link with the advertising agencies involved.

For testing the advertising material, conventional research methods are used. There is no magic formula. It is important to get the advertising message right so that we not only attract the target audience but also create the right expectations.

This second point — creating the right expectations — is the key. If the advertising is right then the film We attempt to assess what a film will deliver. I believe that "sensational" advertising for modest

Checking awareness build up prior to launch and reactions of early attenders are less important elements in the research programme simply because in most cases the results are not actionable.

Although there are far greater media opportunities today, particularly in the UK with the advent of Independent Local (commercial) Radio, it is usually a near impossibility to buy advertising time or space at sufficiently short notice to be able to boost a launch campaign.

Knowing that awareness levels are low or that the early attenders were there in spite of the advertising cannot usually be remedied by anything less than drastic action. For instance, a film could be withdrawn and re-released six months

(Continued on page 105)

Leisure Analyst Sees '80 Tough, But Not Disastrous

(Leisure Analyst for Stockbrokers Vickers da Costa Ltd.)

London.

So there I was at the end of September at Vickers da Costa's first one-day conference on the Entertainment, Catering and Leisure In dustries telling everyone of the bright future in the years ahead. By the end of November the devastation was unbelievable.

In less than two months one of the larger companies within the sector. EMI, had been taken over by the electronics group. Thorn Electrical Industries, thus removing it from the direct scope of my coverage as a leisure analyst. The two main casino companies in the U.K. were put in jeopardy by the tougher attitude of the authorities. Ladbroke Group lost its appeal to maintain its annually renewable casino licenses in Mayfair. Coral Leisure. which has a tieup with the Hardwicke Cos. in Atlantic City, not only had its four West End casino clubs raided by 500 police officers but the indignity of a board director being arrested and charged with perverting the course of justice.

Television broadcasters, subjected to the 11-week blackout through the inability of management to settle with the technicians' unions, were having a rough time regaining their viewer ratings. Many doubts were east by the investor community on whether the advertisers will really come back with their postponed campaigns.

And over the whole thing, a 17% Minimum Lending Rate, a government credit squeeze and signs of rapid acceleration into recession. Wow!

What's beyond this seeming de-

Key Economic Indicator

Consumers' expenditure is the prime economic indicator of most relevance to many of the industry sub-sectors with which I am concerned. Until recently, it was assumed that on a low level of personal incomes growth for the next two-three years there would be around 2-3% real growth in consumers' expenditure. This was based on a reduction in personal savings levels. Events of recent weeks, however, have encouraged the view that consumers' expectations will have been very much iteduced - in particular by the prospect of price inflation returning to the 20% levels.

Studies of savings patterns in recent years would indicate that such expectations have a close correlation with levels of personal savings (quite understandably) and so economic forecasters in the U.K. have revised downward estimates of consumption for 1980.

negative effect on many entertain- ting off the ground. nent and leisure items of expenditure such as cinema admissions, eating out, bingo and off-course betting, and in particular the more "luxury" or higher priced items. The durable goods market, which had a real boost in the middle of 1979 from a buyer spree prior to the increase in Value Added Tax in the budget, from second half 1979 through 1980 seems certain to be quite seriously depressed.

Taking the economic cycle as a starting point, it seems likely that the recessionary period we are about to enter in 1980 will be of "normal" dimensions. It will be followed by a "normal" recovery in the period 1981/2/3.

This will contrast with the last major recession of 1974-75 which, cess (1972-73) which were the frothy topping to several years of economic growth.

The companies in the entertainment, catering and leisure industries are, this time, very well cushioned from the effects of escalating interest rates on the sort of excessive debt levels which had accumulated in the former period, but are now very noticeably absent in most cases.

We are entering the 1980s with a Conservative government which within its first few months of power has made some quite staggering changes in direction.

The total abolition of price controls (and the official interference which went with them under the Socialists' Price Commission) gives a totally new outlook to the corporate

The new attitude to personal taxation and the immediate switch from direct to indirect taxation in the first budget epitomized the new government's position toward incentive and the encouragement of innovation by reward.

Regenerating Economy

Sir Geoffrey Howe, Chancelor of the Exchequer, has plans to regenerate the British economy laid on a 10-year-basis. Certainly the foundations point to a possible bright future.

One change which has already taken place albeit quietly, although reported in the pages of Variety. has been the Inland Revenue's decision to allow expenditure on films and television programs to be treated as capital expenditure and thus entitled to 100% first year allowance against tax.

This concession considerably simplifies the procedure whereby previously each company appears to have had to negotiate with its own tax inspector as to the treatment of such expenditure. Associated Communications Corp., for example, had been claiming "stock relief" on its films expenditure in prior years. Others had been writing off expenditure on a two-year basis.

Another film related change which could feasibly come about in this new governmental atmosphere, was in fact put up by the Interim Action Committee on the British film industry chaired by former Labor prime minister. Sir Harold Wilson, some time ago Innivi duals and trading businesses would be allowed to offset investment in film production against their other personal or trading income for tax purposes.

This could considerably increase the chances of local inde-This can be expected to have a pendent productions actually get-

II this type of treatment were accepted, then one could envisage it to give up, but undoubtedly there being applicable further afield than | will be quite a few tenders for the just films.' Perhaps, as in the American case, investment for example in new hotel rooms or properties could be offsettable against other income for tax pur-

Loan Problems Eased

Such changes under a regime which strives to encourage innovation and the small businessman would seem the likely eventual prospect. They would considerably help to alleviate the problems of raising finance in this country for filmmaking, and in particular, hotel development.

Still on the U.K. film scene, British facilities and technical skills in although again coinciding with an production have been greatly

| oil crisis, followed the years of ex- | utilized by the international majors in the past few years. As well as skill, a predominant reason has been the cheapness of the pound sterling in relation to the dollar. With the U.K.'s increasing production of oil from the North Sea fields. this is unlikely to be a feature of the 1980s. The pound appears likely to remain relatively firm.

2-8

2-9

9-16

Festival

Royal National

Billingham Int'l

Folklore Festival

International Folklore

Eisteddfod (Festival)

Gowerton, Glamorgan

Billingham, Cleveland

Sidmouth, Devon

AUGUST

(Continued on page 105)

This also is a factor, of course, in the tourist industry. We cannot expect an early repeat of the boom conditions in London hotels that we saw in 1977, initially created by a cheap pound. However, neither can we foresee (at least in the first half of the new decade) the kind of slump seen in the 1974-75 economic recession. That coincided with a massive increase in hotel capacity following the building boom of 1972-

My view is that 1980 will be tough. But not disastrous. Supply and demand are in good balance and when demand turns up a little, probbably by 1981-82, profitability will be very good indeed. With a cheap dollar, U.K. hotel and restaurant groups are taking advantage by buying into the American market (e.g. Imperial Groups' bid for Howard Johnson, TrustHouse Forte with the Dobbs restaurant busi-

Other Invaders

Also moving into America, following Coral into Atlantic City, is Grand Metropolitan, It's currently negotiating with local partners in a hotel casino venture. With the apparent crackdown in London, it could be that by the mid '80s New Jersey will be more important to these groups than Mayfair.

Whereas in the U.S. hard gaming appears to be gaining respectability, this side of the Atlantic, at present, it's the reverse. If the strong sterling argument applies. the high rollers who have made Mayfair casinos so profitable since 1976 could decide, in the medium term, to move on.

Because of the local monopoly created by the strict limitation of clubs, a Mayfair casino really had been a "license to print money" recently. But the earning power of the other kind of money license to which Lord Thomson originally referred, the Independent Television contract, has looked less infallible during and following the recent shutdown.

Independent Broadcasting Authority licenses can also be lost and we are just about to witness the third renewal of the ITV contracts since its inception in the 1950s. With the new Broadcasting Bill due early in the New Year, the IBA will shortly be advertising for tenders.

The blackout could have dissuaded some marginal applicants most lucrative areas.

Allocation by the IBA should be made by end 1980 and new licenses will run from January 1982, probably for five or seven years.

Investment Prospects

As we believe that the five major network companies will retain their franchises, the current cautious rating presents an opportunity to invest in television in the '80s. The decade at some stage will bring satellite signals from the European mainland and this could represent threat, or potential, depending on who is running them and who is selling the audiences.

Nearer term, the fourth domes-(Continued on page 100)

	Date, Event, P	
1-24	JANUAR' "The Art of Hollywood"	Y
29	Exhibition Evening Standard Theater Awards Lunch	Victoria & Albert Museum
	FEBRUAF	
1-2 1-Mar 15	London International Mime Festival London Festival of the	Cockpit Theater & other venues
	Irish Arts	Various venues, London
5	Variety Club Showbiz Awards Lunch	Savoy Hotel, London
9 22.23	Variety Club Annual Dinner Dance Folk Festival '80	Grosvenor House, London Royal Albert Hall, London
15-29	MARCH Camden Festival	Camden, London
17	Royal Film Performance	Odeon, Leicester Square, London
20	BAFTA Awards Dinner	Wembley Conference Center London
21-30	Edinburgh Folk Festival APRIL	Edinburgh, Scotland
	1 Shakespeare Theater Season	Royal Shakespeare Theater, Stratford on Avon
2-9 5-7	Harrogate International Youth Music Festival International Festival	Harrogate, North Yorkshire
	of Country Music	Wembley, London
May-Sep	Chichester Festival	Chichester Festival
1-10	Theater Season English Bach Festival	Theater, Sussex South Bank, London
2-5	Aberystwyth Festival	Aberystwyth, Wales
3-17 9	Brighton Festival Ivor Novello Awards Lunch	Brighton, Sussex Grosvenor House, London
10-Oct 5	Pitlochry Festival	
19-Jun 8 22-Jun 1	Theater Season Malvern Festival Perth Festival of the	Pitlochry, Tayside, Scotland Malvern, Worcestershire
	Arts	Perth, Tayside, Scotland
23-Jun 8 24-Jun 1	Bath Festival Charlwood Festival	Bath, Avon Charlwood, Surrey
27-Aug 11	Glyndebourne Festival	•
12-18	Opera Season Bristol Proms	Glyndebourne, Sussex Colston Hall, Bristol
(provisiona	al)	
26-Aug 30 31-Jun 15	Open Air Theater Season Nottingham Festival JUNE	Regents Park, London Nottingham
6-22	Aldeburgh Festival of Music & the Arts	Aldeburgh, Suffolk
6-30	York Festival & Mystery Plays	York, North Yorkshire
7-17	Llandaff Festival	Llandaff, Cardiff, Wales
14-21 14-22	Portsmouth Festival Robert Burns Festival	Portsmouth, Hampshire South West Scotland
14-18	CEA Annual Conference	Torquay, Devon
14-25	Manhannan International Festival of Music &	
14-29	the Arts Greenwich Festival	Isle of Man Greenwich, London
22-Jul 5	Lincoln Cycle of Mystery Plays	Lincoln Cathedral
23-Jul 12	City of Birmingham Symphony Orchestra Proms	Birmingham
29-Jul 13	Cheltenham International Festival of Music	Cheltenham
7-18	JULY Festival of the City	
8-13	of London International Musical	Various venues, London
9-16	Fisherulod (Festival) Shrewsbury Int 1	Llangollen, Wales
9-23	Youth Music Festival Manchester Int'l	Shrewsbury, Salop
12-26	Festival Chichester 905	Greater Manchester
16	Festivities CTBF AGM Luncheon	Chichester, Sussex Royal Lancaster Hotel,
18-26 18-Sep 15	Haslemere Festival	London Haslemere Hall, Surrey
18-Sep 15	Henry Wood Promenade Concerts Battle Festival	Royal Albert Hall, London Battle, Sussex
19-26	Chester Summer Music Festival	Chester, Cheshire
19-Aug 3 24-27	Cambridge Festival Southern Cathedrals	Cambridge
25-Aug 2	Festival King's Lynn Festival	Chichester, Sussex King's Lynn, Norfolk
31-Aug 13	Harrogate Int'l Festival	Harrogate, Yorkshire

More Leisure To Hype Show Biz

BRITISH NOTABLES TEND TO OPTIMISM

London.

British showbiz seems alive and well and living in hopes. At the outset of the 1980s, *Variety's* London Bureau invited a cross section of the trade to do a little crystal-balling into the new decade, which promises to be one of great change.

By and large, trade notables were optimistic that technology would be a plus factor; that increased leisure time was a positive boon in prospect; that the proliferation of showbiz media makes it gung-ho time for the producer and/or copyright owner.

The big preoccupation is Home Video, presently the videocassette, but on the near horizon the cheaper, better-looking videodisk. There's hardly a branch of the industry Home Video will not affect and pro and conspeculation about it permeate much trade thinking as relayed to this tradepaper.

Straitened times and economic gloom involving 20% or more inflation apparently doesn't perturb showbiz as it does other industries. Showmen, it seems, believe expanded leisure time will be financed out of national prosperity, not national security (dole) payments.

Herewith, in short form, the opinions and predictions of some movers and doers currently active in British showbiz: KEN EAST, president & chief operating officer, EMI Music - Europe & International:

"Music will continue to be the mainstay of human happiness. The form in which it is delivered to the consumer will change, however, and it is up to the business to be sure that it is involved in that new form.

"The biggest problem of the '80s will be ensuring the music industry gets its fair share of the consumer's expenditure on leisure both inside and outside the home. The price of gas, in particular, will be of considerable importance.

"But one factor alone will ensure the survival, and the good health, of the music industry — the enjoyment of music by the people of the world is not going to go away."

HAROLD FIELDING, impresario:

"I base my optimism not on economics but on two factors—one social, one subjective. The social factor is the steady move towards a shorter working week. That must produce an ever-increasing demand for leisure activities.

"The subjective factor is my belief that the theatre will more than hold its own in catering to that demand because mechanical entertainment is not the answer to every need. The live contact between audience and performer provides a magic which, at its best, gives a 'high' to both performer and audience. No television or motion picture screen can hope to equal it."

RAY DUTFIELD, Chairman & Chief Executive, Technicolor Ltd:

"The 1980's will tend to be a period of evolutionary technical development with the traditional form of visual communication, film, having to progressively acknowledge the challenge of alternative systems, video tape, video disk, holograms.

"We can move forward by being sensitive to the market place, by spreading its base into all forms of visual communication, by being pace-setters, innovators, pioneers of progress."

HOWARD KARSHAN, Viacom:

"I'm bullish about the growth of television in Europe. In Britain the fourth channel is going to mean more business for suppliers and will become the source of a new product itself. And pay television is on the horizon.

"In Italy the structure of television has changed with private television becoming an important new influence. There are signs of change, too, in Germany. And France. The market is expanding and opening up. It's going to be a good time."

KEN WLASCHIN, Program Director, National Film Theatre/London Film Festival:

"During the next 10 years the National Film Theatre and the London Film Festival are likely to increase in importance as barometers of audience interest for the commercial film trade. New directors and new directions in filmmaking will continue to be explored thus allowing those in commercial production/distribution/exhibition to judge what kinds of films/filmmakers are of growing interest to dedicated and knowledgeable film-goers.

"The huge success of John Carpenter at the London Film Festival with his neglected 'Assault on Precinct 13' led directly to his making 'Halloween' and the establishment of his reputation. Hopefully other filmmakers will continue to be 'discovered' in this way by perceptive producers."

MOUSTAPHA AKKAD, Film Producer

"A long range business prediction spanning a decade in today's world can only be tackled tongue-in-cheek. In the field of technology, predictions may be easier to contain. In entertainment — fickle and capricious as it is — they are more complex.

"Certainly, things to come are video-shaped. Television viewers, put in the projectionists's chair by Video, automatically become more selective. Optimistically, there will be prosperity for us all with films made for this medium only. Practically, a code must be found to prevent unau-

thorized copying.

"The big-screen movie fan will never fade away but tomorrow belongs to a new breed, more critical, more aware but eager to be catered to.

"The product will have to be more perceptive, tighter, with less left to chance. All films will cost more, but the returns for the successful will be greater."

JOHN WHITNEY, Managing Director, Capital Radio:

"The microchip revolution will open up the leisure field as working hours shrink. Radio listening will dramatically increase providing opportunities of adult education in the development of new pursuits.

"The undoubted success of Independent Local Radio (ILR) over the last six years will ensure the expansion of the number of stations to well over sixty in the next decade.

"As BBC finances come under increasing pressure the BBC will close down Radio 1 and phase-out its local radio stations. In the next decade the pattern and programming initiatives of ILR in the U.K. will be copied by a number of Third World countries, and countries with existing systems will examine their internal sound broadcasting structures in the light of their success."

RICHARD PILBROW, Theatre Projects:

"Discussion of entertainment in the days of Khomeini, Pol Pot, inflation, black Africa and Carter requires optimism.

"Given that invaluable resource — technology — will continue to make change ever faster, the chip, the laser, etc., will revolutionize distribution (as soon as possible please); and will alter totally production techniques. Computerized video and lighting, sound, acoustics, scenic handling, information and management control, and selling ...

"Selling tickets — to people. The 1980's will surprise again. Amidst a welter of technology, multi-nationals and satellites, the death of live performance will again be postponed. Live performance — theatre, music, dance, fun — with real live people, will be enhanced and irresistable. Live talent — communication, person to person, will continue to be the cornerstone of entertainment, commerce, culture and of us all.

"Optimism — as our only hope?"

EDMOND CHILTON, Chairman, Leisure Division, The Rank Organization:

"I see the 1980's as a time of opportunity. Cable TV is going to make a come-back — though I believe it should be restricted to showing entertainment films rather than, for example, sport. Of course, we'll see a big upsurge in the videocassette/video disk market — with short-play video disc 'singles' topping the charts as audio singles do today.' "But this market is complementary to film, and I see no further decline in cinema audiences. Who knows, we may even enjoy a new kind of movie-going when Britain has its very first 'drive-in' cinema!"

CHARLES H. SCHNEER, Film Producer:

"In the '80s the Event Movie will be in high demand and will have an audience of untold millions. Excitement in entertainment will be mandatory. Film audiences will be highly selective. The average regional film will sink without trace. Creativity, originality and showmanship will be the cornerstone of boxoffice success.

"World film audiences we never knew existed will be uncovered. The producer, the director, the actor, the writer, the technicians, the distributor and the exhibitor will become richer than they have ever dreamed.

"All the foregoing prognostications for the next decade have recently been found in a newly unearthed, dusty, hardly thumbed, yellow manuscript of Nostradamus, the 16th Century French Astrologer."

MONTY BERMAN, Managing Director, Bermans & Nathans:

"At the present time the trend is for futuristic films—hardly the best subject for costumiers! However I feel that during the next few years there will be a demand again for period, romantic and war films.

"In the broader category of entertainment I believe that in this country there will be an expansion of the leisure industry. Leisure centres will be situated within big cities and will provide all the necessary facilities to meet the demand for family entertainment."

JOHN DEACON, Director General, British Phonographic Industry:

"Despite the depressed state of the record industry, I think it is critically important that we do not become over-emotional about our problems.

"The scaremongering in some quarters that our industry is going to virtually collapse within the next few years is non-sensical and irresponsible. Music is now an essential facet of the home entertainment market, and with the move all the time towards a shorter working week and more leisure hours, the demand for music at home will correspondingly grow.

"Our industry will pull through its present difficulties, and in time, return to the path of profitability."

DAVID W. SAMUELSON, Samuelson Film Service Ltd:
"The problem, it would seem, is either to keep the costs of

production within the bounds of what can be recouped, or how to make product earn what it costs to make.

"And, at this turn of the era, we have an enigma that while the picture quality of images recorded on tv and transferred to film continues to improve and get closer to film, the production techniques of the two media diverge. Film continues to be the premier creative medium by an ever increasing margin.

"If tv stations are ever able to force the engineers to take second place to creative talent, and produce the entrepreneurs that have trodden the corridors of the film studios over the years, then film may have more to fear from TV.

"The big question in all our minds is will, by 1990, shows of the calibre of "Superman," "Star Wars," "Jaws," "The Sound of Music," "Gone With the Wind," "Citizen Kane," and their like, be made as enduringly and as creatively on tv as on film.

"I doubt it."

RON N. WHITE, EMI Music Publishing Limited:

"Piracy must be fought with greater vigor, and a solution to the twin problems of royalties on videograms and a levy on blank tapes must be found within the next few months. Our future could well depend on a satisfactory solution."

MAMOUN HASSAN, Managing Director, National Film Finance Corporation:

"The '80s will be:

— the opposite of the "70s, '60s etc: cycles of plenty and dearth becoming cycles of dearth and plenty.

— unexpected: Hollywood will make 'international' rather than 'American' movies — and lose everything. The rest will beef up their distribution systems, make 'national' movies — and capture an ever decreasing world market.

— predicatable: film industry will be like a man flapping his arms harder and faster trying to fly; tv and video will take off into the blue.

"Still, our last words will be worth hearing; our last images worth seeing."

LORD DELFONT, Chief Executive, EMI Group of Com-

"It is likely that the public will have more leisure time in the 1980's. This will result in a sharpening of competition from all sides of the entertainments industry. In motion pictures I forecast a speeding up of the conversion of large auditoria into smaller units and a major growth in video cinemas.

"This trend will be matched by increased production with the emphasis on big-scale films.

Britain will surely witness a tourism growth and this should react favorably on the live theatre.

Inevitably there will be a strong challenge from television but the competition will be healthy in that it will act as a spur to bigger effort by all engaged in the business of entertainment."

JACK LE VIEN, Film Producer:

"I forsee an intensification of the current popularity toward films and tv programs based on fact. This fusing of history, even current events, with entertainment will impose on producers, directors and writers a heavier responsibility than ever before. This audience-catching potential of dramatized instant history endows us with a power that must be treated with respect.

"We will have to tread cautiously through this moral minefield so as not to degrade fact or blur the distinction between reality and fiction. We must differentiate between liberty and license. We must be constrained by truth or it, and we, will be in peril.

"I predict that within those guidelines — because of them — we will present true stories of great commercial power while retaining the confidence, good will and loyalty of our audiences."

GEORGE PINCHES, Rank Leisure Services, Theatre Division:

"If I knew the answer to your question I would not be working here!"

SIR CHARLES CURRAN, Managing Director, Visnews:

"The balance between commercial broadcasting and the BBC, with public finance, is in serious danger of being tilted permanently against the BBC by shortage of finance.

"If ITV wage levels are geared to high profit levels, then the political will to sustain the BBC financially will be under strain. In that case, the BBC will be faced with the choice between competing across the whole front in threadbare fashion, or the path of cultural virtue, limiting its efforts in the popular field to frequent demonstrations that when it wants to win, it can.

"There will be some direct satellite broadcasting, possibly to introduce a thousand-line standard on television. In radio, there will be a steady and serious deterioration of MF signals and a desperate need for more VHF channels. Local radio will continue to expand, but the BBC's local services will be constrained by finance and will have to concentrate more on

(Continued on page 102)

Of 219 Film Openings In 1979, Of 219 Film Openings In 1979, § 170 Preemed In West End Sites§

London.

Some 219 feature motion pictures opened theatrically in Great Britain last year, or fractionally more than four a week, of which 170 were launched in the West End (downtown) of London. The rest opened in the provinces or London nabes. Herewith, the 219 and where and when they opened.

"Agatha" (CEW), May 10, Prince Charles, Leicester Square,

'Airport 79 - The Concord" (CIC), Oct. 4,

Empire, Leicester Square.
"Alien" (20th Fox), Sept. 6, Odeon.

Leicester Square.
"Allegro Non Troppo" (Essential). July

22. Screen on the Green. "The Amazing Captain Nemo" (CEW)

Feb. 15, Scene, Leicester Square. "The American Soldier"

Feb. 1. Electric Cinema.
"Apocalypse Now" (CEW), Dec. 19.

ABC 1 & 2, Shaftesbury Ave.
"Arabian Adventure" (CEW), July 19, Warner West End.

"Ashanti" (CEW), Jan. 25, Odeon, Leicester Square.

"Autumn Sonata" (ITC), March 22,

Classic, Maymarket.
"Avalanche" (New World), Dec. 9. Anglia TV Area.

'Avalanche Express'' (20th Fox), July 5, Classics, Oxford St., Haymarket, Leicester Sq., Odeons, Kensington, Swiss Cottage "Bangladesh I Love You" (ITC), Jan. 18, Classic, Haymarket.

"Battlestar Galactica" (CIC), April 12, Empire, Leicester Square.

"Bear Island" (CEW), Dec. 27, Leicester Square Theatre.

"Behind Convent Walls" (New Realm), Feb. 22, Eros, Piccadilly.
"Beneath The Valley of the Ultra-

vixens" (Gibshell), Nov. 22, Eros, Pic-

"Beyond Evil" (New Realm), Oct. 25,

"Beyond the Poseidon Adventure" (CEW), Aug. 2, Warner West End; Studio, Oxford Circus: Scene, Leicester Square, "Big Wednesday" (CEW), May 17,

Warner West End.
"The Bitch" (Brent Walker), Sept. 19,

Rialto, Coventry Street. "The Black Hole" (Disney), Dec. 19,

Odeon, Leicester Square. "Bloodbrothers" (CEW), Oct. 4, ABC,

Shaftesbury Avenue 'Blue Collar" (CIC), Jan. 18, Gate 2,

Russell Square. "Boulevard Nights" (CEW), Aug. 2, Gate 2, Russell Square.

"The Boys From Brazil" (ITC), March 15, Classic, Maymarket.

"Brass Target" (CIC), March 22, Plaza

"Bread and Chocolate" (CIC), Oct. 18, Gate, Notting Hill. 'Breaking Away" (20th Fox), Dec. 27

Odeon, Kensington: Gate 2. Russell Square. "La Brigadista" (Cinegate), March

Electric Cinema.
"The Brink's Job" (CEW), Aug. 16, Clas-

'Bruce Lee: The Man, The Myth'

(Enterprise), March 29, Scene, Leicester Buck Rogers in the 25th Century

(CIC), July 26, Plaza 1. "The Buddy Holly Story" (Entertain-

ment). June 14, Classics, Haymarket & Oxford Street: Scene, Leicester Square "Butch and Sundance: The Early Days"

(20th Fox), July 12, Leicester Square Thea-"La Cage aux Folles" (UA), Dec. 13

Gate, Notting Hill. "California Suite" (CEW), March 19.

Odeon, Leicester Square. "Cannibal" (Miracle), March 29, Centa

"Cantata de Chile" (Cinegate), March Electric Cinema.

"Capricorn One" (ITC), Jan. 11, Classics. 1, 2, 3, Haymarket, 1, 2, 3, Oxford Street: Classic, Leicester Square. "Captain Lust and the Pirate Women

(Amanda), July Studio, Manchester. "Caravans" (Bordeaux), Dec. 27, Clas-

sics. Haymarket & Oxford Street: Odeons Kinsington, Swiss Cottage & Westbourne

"Casey's Shadow" (CEW), May 6, York shire TV Area. "The Champ" (CIC), July 10, Empire,

Leicester Square "The Chant of Jimmy Blacksmith" (20th

Fox), Feb. 22, Rialto, Coventry Street. "The Chess Players" (Connoisseur)

Jan. 18, Academy, Oxford Street. "Children of Theatre Street" (CEW) April 26, Studio, Oxford Circus,

'The China Syndrome" (CEW), Aug. 9,

Leicester Square Theatre. "City of Fire" (Rank), Dec. 16, Odeon,

"The Class of Miss McMichael" (Rank). May 3, ABC, Shaftesbury Avenue: Classic Haymarket.

"Comes A Horseman" (UA), May 3, London Pavilion.

"Confessions From The David Galaxy Affair" (Tigon). June 28, Eros, Piccadilly "Damien - Omen 11" (20th Fox), Feb. 1. Leicester Square Theatre.

"Damnation Alley" (Rank), Jan 18. Rialto, Coventry Street.

"Daughter Rite" (Other Cinema), Oct 28, Ritzy, Brixton. "Days of Heaven" (CIC), May 31. Plaza

"Deathsport" (New World), July 10, Anglia TV Area; Sept. 13, Classic, Lei-

"The Deer Hunter" (CEW), Feb. 28. ABC Shaftesbury Avenue, ABC Baysvater Road; Studio 4, Oxford Street: ABC

Fulham Road. The Detour" (GTO), Feb. 15, Classic, Haymarket.

"Dominique" (Barber-Dann), June 7.

Odeon, Westbourne Grove.
"Don's Party" (Miracle), April 19. Odeon, Kensington.

"Dracula" (CIC), Aug. 30, Empire, Leicester Square. "A Dream of Passion" (ITC), Feb. 1,

Paris Pullman; Phoenix, East Finchley.
"Dynamite Women" (New World), June Anglia TV Area: Sept. 13, Classic, Leicester Square.

"Eagle's Wing" (Rank), July 26, Prince Charles Theatre

Electric Eskimo" (CFF), April 5, Classic. Oxford Street.

"Elvis ... The Movie" (GTO), Aug. 16, Classic, Haymarket: Studio, Oxford Street: Scene, Leicester Square.

"Emily - 3rd Party Speculation" (London Filmmakers), July 10, London Filmmaker's Co-Operative Cinema. "Emmanuelle and the Streetwalker"

(New Realm), Oct. 4, Studio, Oxford

"Empire of Passion" (Artificial Eye) Jan. 11. Camden Plaza.

"The End" (UA), April 19, Cinecenta, Panton Street, Swiss Cottage, Westbourne Grove: Classic 3, Oxford Circus. "Escape to Athena" (ITC), May 24

London Pavilion. "The Europeans" (Enterprise), June 28,

Curzon Cinema.

"Fantasia" (Disney) (re-issue), March 29, Odeon, Haymarket. "Fedora" (Mainline), July 12. Screen on

the Hill. "Felicity" (New Realm), Oct. 11, Eros,

Piccadilly.

"Firepower" (ITC), April 12, Leicester Square Theatre. "The First Time" (Gala), Feb. 1, Gala

Royal, Edgware Road. 'Foul Play" (CIC), Jan. 25, Plaza I

"Four Nights of a Dreamer" (Artificial Eye). July 26, Camden Plaza. "The Frisco Kid" Oct. 25, Warner West

End: ABC Shaftesbury Avnue "Game For Vultures" (CEW), Nov. 8,

Classic, Leicester Square.
"The Getaway" (CEW) (re-issue). Dec 6. Warner West End; ABC Fulham & Edgware Road.

"The Getting of Wisdom" (Tedder-

wick), April 26, Academy 2, Oxford Street, "Goin' South" (CIC), Dec. 20, Plaza 4, "The Golden Lady" (Target), April 29, Granada TV Area.

"Grand Theft Auto" (New World), Dec. 9, Anglia TV Area.
"Hair" (UA), July 19, Dominion, Tot-

tenham Court Road. "Halloween" (Miracle), Jan. 25, Odeon

Kensington. "Hanover Street" (CEW), Sept. 13, Columbia, Shaftesbury Ave.

"The Hardcore Life" (CEW), May 3, Warner West End 2.

"Hill's Angels" (Disney), Sept. 13, Odeon, St. Martins Lane.
"The Hills Have Eyes" (New Realm),

Square, Oxford St. "Home Before Midnight" (CEW), Sept. 20, Classic, Victoria; ABC Fulham, Edg-

ware Road. "The Hottest Show In Town" (Amanda),

March 15, Moulin 5, Great Windmill St "The Horse On Garibaldi Street" (ITC) Dec. 13, Classic, Haymarket.

"Hullabaloo Over George's and Bonnie's Pictures (Contemporary), Oct. 15, Everyman, Hampstead.

"The Humanoid" (CEW), May 24, Classics. Haymarket, Victoria: Odeon, West-

"I Never Promised You a Rose Gar-(New World), April 5, Classics, Maymarket. Victoria: Scene, Leicester Square: Studio, Oxford St., Odeon, West-

"Ice Castles" (CEW), May 6, Yorkshire TV Area.

"In Praise of Older Women" (CEW) Feb. 22. Prince Charles Theatre.

"The In-Laws" (CEW), Sept. 27, Warner West End 2: Classic, Oxford Street; Scene, Leicester Square: ABC Fulham Road. Edgware Rd.

"The Intimate Confessions of Stella" (Watchgrove). Oct. 4, Classic, Praed Street; Moulin 4, Great Windmill St.

"Invasion of the Body Snatchers" (UA) March 22, London Pavilion: Classic, Ox ford Street - Scene | Leicester Smare

The Jericho Mile" (ITC), Nov. 22, Classic, Haymarket.
"Junoon" (Glenard Wood Etd), Nov. 29.

Academy 1, Oxford Street.

"Just A Gigolo" (Tedderwick), Feb. 15. Swiss Centre; Studio, Leicester Square; Film Centa: Odeons Chelsea & Swiss Cot

'Kentucky Fried Movie'' (Alpha) March 25, Midlands TV Area

"The Kids Are Alright" (Brent Walker) June 24. Rialto, Coventry Street.
"The Lady Vanishes" (Rank), May 2.

Odeon, Leicester Square. "The Last Supper" (Connosseur)

March 3, Academy, Oxford Street "The Left-Handed Woman" (Aritificial Eye), June 7, Camden Plaza.

"Letter From an Unknown Woman" (Artificial Eye), Nov. 22, Camden Plaza.

"A Little Romance" (CEW), Nov. 20, Warner West End 4: ABC Shaftesbury Avenue, Fulham Road, Edgware Road & Bayswater

"Lord of the Rings" (UA), July 5, Classic, Haymarket; Classic 1, Oxford Street.
"Lost and Found" (CEW), Oct. 4.

Leicester Square Theatre. "Love At First Bite" (Barber-Dann) July 19, ABC, Shaftesbury Avenue; Classic. Haymarket: Studio, Oxford Street;

Scene, Leicester Square.
"Love and Bullets" (ITC), March 1 London Pavilion.

"Love On The Run" (Gala), Oct. 11 Academy, Oxford Street. "Mad Max" (CEW), Nov. 8, Warner

West End 2; Classic, Oxford Street; Scene, Leicester Square. ..." (Artificial Eye) "Madame De

March 15, Camden Plaza. "Madame Rosa" (Selcroft Int.), April 12, Screen on the Hill.

"The Mafu Cage" (Tedderwick), July 12. Cinecenta: Odeon, Swiss Cottage; Phoenix, East Finchley. "Magic" (20th Fox), Jan. 25, Odeon

Haymarket.
"The Main Event" (CEW), Aug. 23 Warner West End 2; ABC, Shaftesbury Ave: Classic, Oxford Street: Scene, Lei-

cester Square, "Man of Marble" (Connoissuer), Sept 27, Academy, Oxford Street.

"Manhattan" (UA), Aug. 23, Cinecenta (2 screens); Classic, Oxford Street; Gate Notting Hill: Screen on the Hill.

"The Manitou" (Enterprise), May 10, Classic, Oxford Street, Victoria; Scene Leicester Square: Odeon, Westbourne

'Martin' (Miracle), Nov. 22, Odeon Kensington. 'Massage Girls in B'kok'' (Tigon), July

26. Centa Cinema. Piccadilly "Meetings With Remarkable Men" (Enterprise), Sept. 13. Gate 2, Blooms-

bury.
"Meteor" (CEW), Dec. 20, Warner West End 2: Classic, Haymarket, Oxford Street: ABC, Fulham Road, Edgware Road, Bays-

"Moment By Moment" (CIC), Nov. 15.

"Monty Python's Life of Brian" (CIC).

Nov. 8, Plaza I.
"Moonraker" (UA), June 27, Odeon.
Leicester Square. "More Danish Blue" (Tigon), Nov. 18,

Classic, Manchester, "Moritz Lieber Moritz" (Amanda), Dec.

6, Minema, Knightsbridge.
"Movie, Movie" (ITC), May 3, Classic 1, Haymarket. "The Muppet Movie" (ITC), May 31,

Leicester Square Theatre. "The Music Machine" (Target), June 15,

Rialto, Coventry Street "My Love Has Been Burning" (Cine-

gate). July 5, Gate 2, Notting Hill.
"My Way Home" (BFI), Nov. 1,
Academy 3, Oxford Street. "National Lampoon's Animal House" (CIC), March 1, Empire, Leicester Square,

'Nest Of Vipers" (CIC), March 29, Ritz, Leicester Square.
"Nighthawks" (Cinegate). March 8,

"Nine Months" (Essential), Nov. 15, ICA Cinema. "Norma Rae" (20th Fox), Aug. 16,

Studio, Oxford Street; Cinecenta, Panton Street: Odeons, Swiss Cottage, Kensington & Westbourne Grove. 'Nosferatu - The Vampyre' (20th Fox).

May 17, Gate, Notting Hill "Old Boyfriends" (Artificial Eye), Sept. 13, Camden Plaza.

"Oliver's Story" (CIC), June 14, Ritz, Leicester Square.
"The Outsider" (CIC), Nov. 29, Gate 2. Bloomsbury.
"Painter's Painting" (Cinegate), June

ICA Cinema. "Paradise Alley (CIC), Feb. 1, Plaza 2; ABC Fulham Road, Edgware Road. "The Passage" (Hemdale). March 1

Leicester Square Theatre. "A Perfect Couple" (20th Fox), Oct. 18, Studio, Oxford Circus: Odeons, Kensington. Westbourne Grove & Swiss Cot-

"Phantasm" (GTO), Sept. 13, ABC

Street: Eros, Piccadilly "Pickpocket" (Aritifical Eye), Dec. 6.

ICA Cinema.

"Playbirds" (Tigon), Nov. 29, Moulin, Great Windmill St.
"Players" (CIC), June 19, Plaza 1.

"Porridge" (ITC), July 19, Classics, Oxford Street & Victoria.
"Pretty Baby" (CIC), Sept. 20, Ritz.

Leicester Square

"The Prisoner of Zenda" (CIC), Dec. 13. Plaza.

"Prophecy" (CIC), Nov. 1, ABC Shaftesbury Avenue.
"Psychic Killer" (Miracle), March 29.

Centa Cinema "Quadrophenia" (Brent Walker), Aug.

"Queen of the Blues" (Tigon), July 26. Centa Cinema, Piccadilly,

"Quintet" (20th Fox), June 7, Cinecenta. Panton Street

'Radio On" (BFI), Nov. 29, Screen on the Hill. "Remember My Name" (CEW), Feb. 8.

Screen on the Hill. "Return From Witch Mountain" (Disney), March 22, Odeon, St. Martin's Lane. "Rich Kids" (UA), Nov. 1, Odeon, Hay-

"Riddle of the Sands" (Rank), April 26. Plaza.

"Riding Tall" (New World), July 29, Birmingham TV Area.
"Rockers" (Osiris), Sept. 30, Screen on

the Green; ACE, Brixton, Upton Park "Roger Corman: Hollywood's Wild Angel" (Cinegate), July 19, ICA Cinema. "Saint Jack" (New World), Sept. 20, Classics, Haymarket, Oxford Circus;

Screwn on the Green, Westbourne "Same Time Next Year" (CIC), March

"Scum" (GTO), Sept. 20, Prince Charles Theatre. "Seven" (Barber-Dann), June 7, Odeon,

Westbourne Grove. 'Sexual Fantasies' (Tigon), Sept. 6). Moulin, Great Windmill St "Sgt. Pepper's Lonely Hearts Club

Band" (CIC), Feb. 15, Ritz, Leicester Square.
"The Shape of Things To Come" (Barber-Dann), May 24, Odeon, Marble

"Sidney Sheldon's Bloodline" (CIC) Aug. 23, Plaza 2. "Slow Dancing In The Big City" (UA)

Arch.

Nov. 15. Classic, Haymarket; Film Centa 1 Charing Cross Rd: Odeon, Westbourne "Smurfs And The Magic Flute" (Target), May 26, Anglia TV Area.

"Somebody Killed Her Husband" (Trident-Barber), Feb. 2, Odeon, Marble The Spaceman and King Arthur' (Disney), July 19, Odeon, St. Martins Lane.

"Spiderman Strikes Back" (CEW) April 5, Odeon, Marble Arch, "The Spiral" (Other Cinema), Sept. 14,

ICA Cinema. "Star Trek - The Motion Picture" (CIC), Dec. 15, Empire, Leicester Square, "Star Crash" (New World), July 29,

Birmingham TV Area. "Stories From a Flying Trunk" (CEW) Dec. 13, Studio, Oxford Circus.
"Supersonic Man" (Inter-Ocean), Nov

29, Scene, Leicester Square.
"Swedish Confessions" (Watchgrove). March 22, Moulin 4 Classic, Praed Street. "Sybil" (Barber-Dann), Nov. Cinecenta: Odeons, Kensington & West-

bourne Grove. "Taking Apart" (Other Cinema), Oct. 28, Ritzy, Brixton.

"Tarka The Otter" (Rank), March 22. Rialto, Coventry Street. "That Summer!" (CEW), June 28, Classic, Oxford Street: Odeons, Kensington,

Westbourne Grove & Chelsea. "The Thief of Baghdad" (CEW), April 5, Odeon, Marble Arch.

"This Sweet Sickness" (Artificial Eye) Nov. 8, Camden Plaza. "Those Wonderful Movie Cranks" (Contemporary). Nov. 16, Paris Pullman; Phoenix, East Finchley.

"Thunder and Lightning" (Rank), Jan. 18. Rialto, Coventry Street "To Russia With Elton" (ITC), July 9, Classic, Oxford Street; Scene, Leicester

Square. oo Many Chefs'' (GTO), Feb. 15, Classic, Haymarket. "Town Bloody Hall" (Ritzy Cinema),

Dec. 2, Ritzy, Brixton.
"The Two of Them" (Essential), Nov. 15, ICA Cinema.

"Turtle On Its Back" (Connoisseur), March 18, Paris Pullman. "20,000 Leagues Under the Sea" (Disney) (re-issue), Feb. 18, Odeon, St.

Martins Lane.

"Underground" (Cinegate), June ICA Cinema. "Up In Smoke" (CIC), Oct. 18, Plaza 2. "Violation of the Bitch" (Gigon), Nov. 29,

Moulin, Great Windmill St.
"The Warriors" (CIC), May 10, Plaza 1. "The Wiz" (CIC), April 5, Dominion, Tottenham Court Road. "Wifemistress" (CEW), April 26, Gate 2,

Russell Square. 'The World Is Full of Married Men' (New Realm), May 31, Classics, Haymarket & Oxford Circus; Scene, Leicester

Shaftesbury Avenue: Studio, Oxford | Paris Pullman; Phoenix, East Finchley, "Yanks" (UA), Nov. 1, Odeon, Leicester

Square. "Yesterday's Hero" (CEW), Nov. 23.

Empire, Leicester Square, "Zulu Dawn" (Tedderwick), Oct. 25. Classic, Haymarket & Oxford Street: Scene, Leicester Square

Leisure Analyst

(Continued from page 98)

tic channel (ITV 2) will come on stream at the end of 1982, and far from posing a threat to ITV 1, gives additional airspace to independent producers and the smaller regional broadcasters who are currently squeezed out of the main channel by the big network companies. And, ITV-1 companies will be selling the

advertising time. Finally, turning from the broadcast side of television to the receiving side, probably the biggest potential area of growth in the 1980s is video.

Here in Britain we tend as a nation to spend our time at leisure rather than to spend money on leisure. With a mere 56,000,000 population and Home Video being marketed as a luxury upmarket product, it is little wonder that its acceptance has been slow. However, like color television in the early '70s, given a background of buoyant consumer demands, the market could really explode. And the vehicle for this is likely to be rental

which again we British love. At present, the incompatible formats of VCR (videocassette recording) appear less of a constraint to the software markets than the high price and limited range of pre-recorded tapes available. VCR has really been marketed as a time shift device, with a token move towards sale and/or rental of pre-recorded software.

By 1981-82, however, when general demand could be moving up once again, a new range of models should be ready for greater acceptance.

By then also, the real video revolution, in the form of the video disk, could be ready for the mass market. The key word is "mass" as the video disk is essentially designed for mass production. In this connec-

tion Thorn's acquisition of EMI's worldwide audio record pressing and distribution facilities could prove by the mid 1980s to be an exceedingly valuable asset especially linked to the considerable programming capacity of EMI Films. The key to the viability of the

video disk in my opinion will be the

ability to get the product onto the

streets. Thorn also happens to own

the largest television rental operation in the world. The contrast between the outlook for leisure-oriented service industries and the manufacturing sector is becoming starker as we move into recession and the desire of fringe "conglomerates" to enterthe leisure market is increasing. Although this piece was begun with a remark about removal and diminution of specific companies in the sector, when someone is asked to write about the outlook for the 1990s, a decade from now, I'm willing to bet the size and scope of the industry will be huge.

American Cinema's "The Octagon" completed three weeks of filming on a 25-acre set at Indian Dunes this week, and has several more local locations to film before moving on to Mexico City for production wrap. Climax of the Indian Dunes suit was complete destruction of the \$300,000 set by explosion and fire, under supervision of L.A. County firemen. Chuck Norris stars for producer Joel Freeman and director Eric Karson. Leigh Chap-"Woyzeck" (Contemporary), Sept. 27, man scripted.

LM TRADE PONDERS VIDEO PROJECTION

VARIETY Anniversary

British Pics At Home, 1978-9

Wednesday, January 9, 1980

paid at 36% of rental; recipient shown in brackets after title. All films opened within the chart period, except those marked*.

Title	Eady	Rental	Total
1. "Superman" (WB)	1,025,727	2,849,242	3,874,969
2. "Moonraker" (UA)	828,680	2,301,889	3,130,569
3. "Watership Down" (CIC)	491,528	1,365,356	1,856,884
4. "Death On The Nile" (EMI)	246,875	685,764	932,639
5. "Midnight Express" (Col)*	240,562	668,228	908,790
6. "The Wild Geese" (Rank)*	188,352	523,200	711,552
7. "The Thirty-Nine Steps"			
(Rank)	138,485	384,681	523,166
8. "The World Is Full Of Married			
Men" (New Realm)	129,352	359,311	488,663
9. "Porridge" (ITC)	119,224	331,178	450,402
10. "Force 10 From Navarone"			
(Col)	101,085	280,792	381,877
11. "Revenge Of The Pink Panther"			
(UA)*	84,410	234,472	318,882
12. "Monty Python And The Holy			
Grail" (NFTC)*	75,804	210,567	286,371
13. "The Thief Of Bagdad (Col)	53,636	148,989	202,625
14. "The Spaceman And King Arthur"	,	,	,
(Disney)			
U.S. title: "Unidentified			
Flying Oddball'	46,050	127,917	173,967
15. "The (First) Great Train	,		
Robbery'' (UA)	40,879	113,553	154,432
16. "Alien" (Rank)	40,591	112,753	153,344
17. "Arabian Adventure" (EMI)	35,721	99,225	134,946
18. "Confessions Of A Driving	,		
Instructor (Col)*	33,673	93,536	127,209
19. "Confessions Of A Window			
Cleaner'' (Col)*	33,645	93,458	127,103
20. "The Legacy" (Pethurst)	29,103	80,842	109,945
21. "Sweeney 2" (EMI)*	24,786	68,850	93,636
22. "The Water Babies"	·		
(Pethurst)	23,287	64,686	87,973
23. "The Europeans" (NFTC)	21,050		79,522
24. "The Stud" (Brent Walker)*	20,216	,	
25. "Quadrophenia" (The Who)	19,091		72,122
and demonstrates (1110)	,		

Eady Payments — Other Categories

(All figures in pounds — double for approximate dollar equivalent. Eady recipient shown in brackets after title.)

LOW COST FILMS

LOW COST FILMS.	
1. "Adventures Of A Private Eye" (Salon)	60,346
2. "The Playbirds" (Tigon)	56,360
3. "To Russia With Elton" (ITC)	39,942
4. "I'm Not Feeling Myself Tonight" (New Realm)	31,703
5. "What's Up Superdoc?" (Blackwater)	29,832
6. "Come Play With Me" (Tigon)	29,072
7. "Satan's Slave" (Brent Walker)	22,998
8. "Shut Down" (GTO)	22,790
9. "Confessions From The David Galary	
Affair'' (Roldvale)	19,990
10. "Nighthawks" (Nashburgh)	18,801
SHORT FILMS:	
1. "Hot Wheels" (CIC)	249,925
2. "The Ledyard" (CIC)	82,217
No other short film earned more than 26,500 pounds.	

British Audiences

London.

The most significant feature of the cinema audience is its heavy bias towards the young. It can be seen that the 15-24 year old group (which accounts for only 19% of the population) makes up more than half of the total cinema audience, and that the 15-34 year old group accounts for over three quarters of it.

The cinema audience also has a slight bias towards men and to the ABCI social classes.

Audience Composition

	% Average	
	Audience	% Population
Male	56	48
Female	44	52
15-17	14	5
18-24	40	14
25-34	23	18
35 or over	23	63
15-24	54	19
15-34	77	37
AB	18	16
Cl	26	22
C2	32	33
DE	24	. 29
1	U.K. Total Admissions	
	. Annual total	Average Weel
	(millions)	Total (million
1976	107	2.06
1977	108	2.08
1978	127*	2.44

By SIMON PERRY

London.

An experiment by EMI with bigscreen video projection is being watched carefully by the trade and could be a forerunner in revolutionizing or opening up new ways to project films in theatres. There are many pro and con arguments, but at least one toe-in-the-water application is proving profitable.

EMI Cinemas, the conglomerate's exhibition arm, currently has four "videotheatres" in operation on provincial multiplex sites. According to Ian Riches, the EMI exec monitoring the experiment, it "compares most favorably with 35m conversions.

In all four cases, EMI created new auditoriums out of former, disused restaurant areas, which could not physically accommodate 35m projection. (The video beam, projected from below and close to the screen, is well-suited to premises with a low ceiling.) Another significant aspect is that although the largest new theatre seats only 91. Riches says all will recoup capital costs of conversion and equipment within three years.

Speaks For Itself

His prediction is based on returns so far - one theatre has been open for nearly 18 months. The fact that EMI plans to launch six more videoscreens this year speaks for itself. Hardly an explosion (and EMI's proposed merger with the Thorn consumer electronics group apparently put things on ice for a while), but resolute expansion nonetheless.

In addition to the gain involved in making hitherto wasted space "work," there's also the bonus of a relatively small initial outlay.

One informed source estimates technical costs of conversion to video at about \$40,000, as against twice that for regular 35m. Riches says running costs can work out the highest-ever British grosser in slightly lower, too.

Recent Installation

EMI's most recent installation was undertaken by Speywood Com-munications fully-financed off-close eventually. Those two picmunications, fully-financed offshoot of a local pharmaceuticals tures took more than the rest of the company. Chairman Michael top ten put together. Hogan claims Speywood is the broadest-based European outfit in what's still a highly-specialized sphere of activity. The three-year- have been one of Lord Lew Grade's old London company combines hire cheapest film investments of the and sales concessions on behalf of two U.S. video equipment manu- made by the company's newlyfacturers - Projection Systems formed Black Lion Films subsidand Advent - with research and iary. Rank's remake, "The Thirtydevelopment of its own projectors. Nine Steps," proved a sleeper in the

specific applications including, not ably, inflight entertainment use in aircraft. The story here is an interesting pointer towards what may be to come in the field as a whole.

Speywood's now-perfected airplane system, already okayed for airworthiness and proofed against radio interference, was devised and built for Inflight Services Inc., which is responsible, per Hogan, for almost half the films screened in aircraft.

Subject to final acceptance tests, and union agreement on the redeployment of some 2,000 staffers who load the existing projectors, Inflight intends to replace all its 16m and 8m equipment with Speywood

(Continued on page 141)

Eady Payments Now Published, And British Film Biz Is 'Clearer'

became possible to judge precisely how British pictures perform on the home theatrical market.

At the beginning of the year, the Dept. of Trade decided that details of subsidy payments to British films from the Eady fund (boxoffice levy) should no longer be kept secret, but published on a monthly basis. Figures are now available for the first 12-month period since publication started, from September 24, 1978, through September 22, 1979.

Significance in the case of features is that since Eady payments are based on rentals, at a known percentage rate, the rental of each film on release can easily be computed from the amount earned by way of subsidy. A film's total earnings to date out of the British theatrical market - 1.500-odd screens are the rental and Eady added together. (What's returned to an independent producer, of course, is subject to each individual producer-distributor contract.)

Definition of a "British" film is one on which at least 75% (80% in certain cases) of labor costs were paid to natives. Source of finance is irrelevant, provided the production company is incorported in the

Several Hollywood-backed picures therefore climbed high in the league of British rental champs, notably Columbia's "Midnight Express" and UA's "Moonraker."

Latter was made under the Anglo-French co-production treaty, so qualifies for Eady although principally shot in Paris studios. 20th Fox's "Alien" bowed only shortly before the close of the Eady year, and the figure shown represents only the tip of its likely earnings here.

Top U.K. grosser was "Superman," with \$8,000,000 reaped by Warner Bros. so far. It may well be the U.K., though "Moonraker" which collected over \$1,000,000 of Eady in a single month following its

The three local majors notched up one "top ten" placing each. ITC fared handsomely with what must year - "Porridge," a tv spinoff from accountants and solicitors ex-Those are designed for various sticks; and "Death On The Nile" was the predictable EM

> have done okay, too. Warner's high- pany benefit from claiming the flying pickup aside, "Watership capital allowance if it is not paying pulled close to \$4,000,000 during the period covered, and "The Wild Geese" (a Rank pickup) turned in a handy \$1,500,000 — reassuring numbers for the institutional investors and banking consortiums involved.

Local distrib New Realm's first production venture, "The World Is Full Of Married Men," was a fine performer in relation to its modest budget.

Re-release of "Monty Python And The Holy Grail" was a worthwhile move by the Columbia-EMI- than one entity.

Warner distribution partnership In 1979, for the first time, it during the runner up to the bow of ecame possible to judge precisely "Life Of Brian." (Eady on "Grail" is administered by the National Film Trustee Co., as is often the case when the National Film Finance Corp. is an investor.) The new Python-pic, independently financed and handled by CIC, opened here too late for inclusion in the chart.

Brent Walker's "Quadrophenia" was another released just before the period ended, so its figure gives no real indication of ultimate performance. Eady on that one was paid direct to the producer. The Who Films, whereas a commoner practice is for the distributor to receive the subsidy, which is then counted in with rental as part of the pot.

Socalled "low cost" films are those with labor costs of less than 50,000 pounds. Features in that category are generally of the "family porn" variety, but it also includes support-programmers longer than 33 1/3 minutes (3,000 feet). Below that length, films are designated as short subjects. 'A stepped scale of subsidy-rate applies to "low cost" films, and their rentals cannot be reliably deduced.

Under amendments to Eady legislation due to take effect in February, the "low cost" category is to be abolished (those films will be treated as regular features) and a ceiling is to be placed on shorts earnings from the fund.

As the shorts chart shows, two films played off with high-grossing U.S. releases — one with "Grease," the other with "Jaws 2" — far outstripped the remaining titles. That's seen as a loophole in the system, and the new measure will limit Eady payments made to any one short to 50,000 pounds. Helped by the preferential rate at which shorts receive Eady, "Hot Wheels" collected more subsidy than any feature outside the top three.

Another measure in the same legislative package will put a ceiling on features' earnings from the fund - 500,000 pounds.

Levy collections from exhibitors, from which the Eady fund is derived, totalled just under \$15,-000,000 for the year.

Capital Allowances

(Continued from page 97)

perienced in the practices of the film industry.

Must Be Taxpayer

In the same way as an American company cannot benefit from the investment tay credit if it is not pay Independent financiers look to ing taxes nor can the British com-(released here via CIC) taxes from its income on profits, although in both cases the benefits may be able to be carried forward.

It must be emphasized that the right to claim the allowance depends on the ownership of the original negative and the rights that follow from it. It follows that expenditure on acquiring limited territorial rights would not attract the allowance but the acquisition of the negative and world-wide rights would entitle the purchase to claim the allowance although of course it cannot be claimed in full by more

More Leisure To Hype Show Biz

(Continued from page 99)

public information service work.'

PETER PLOUVIEZ, General Secretary, Equity:

The new Technology can offer un-dreamed of opportunities for expanding audience choices, raising standards of production and extending areas of professional work. Alternatively it can provide opportunities for the biggest rip-off of all time.

Whatever happens won't be good for performers anywhere unless they make it so — through strong and affective Trade Unions.'

MARK SHELMERDINE, Director, London Films:

The 1980's will open with a world recession which will affect the type of movies and television programming being made. There will be a move away from violence and permissiveness to romantic and escapist stories.

'Inflation will remain with us and in real terms production budgets will continue to fall. Accordingly, financing of major projects will be more dependent upon international coproductions and presales.

'By the end of the 1980's cassettes, disks, pay and cable television will be fully developed and contributing their fair share towards production costs and the returns of producers. Despite the gloomy economic outlook, the audience will not suffer but can look forward to bigger and better entertainment from a greater variety of sources.

HUMPHREY BURTON, Head of Music and Arts, BBC Television:

'Everybody's talking about the videodisk and cassette revolution, and how it will change the nature of television.But so far as my special areas of opera, ballet and straight music are concerned, I remain skeptical. On my shelf I have video cassettes of superb Glyndebourne and Covent Garden operas televised over the past decade. How often do I look at them? Never. How often do I play my LP's and sound cassettes? Quite frequently.

'Television (with FM stereo sound on radio) provides a perfect armchair alternative to opera-going. But the theatre location for the transmission remains a crucial element. In the past decade BBC-TV has increased its live opera transmissions five-fold. In the USA the increase must be even more dramatic now that the 'live' shows from Lincoln Center and elsewhere are a firm part of the PBS pattern. In the 1980's I expect to see the international arts of opera and ballet given regular international screenings creating a World Opera Houseof the Airwaves on a par with the regular international news and sports exchanges that already exist in Europe and the U.S.

BARRY SPIKINGS, Chief Executive, EMI Films Ltd:

The videodisk, cheap to make, simple to distribute, and eye-catching to display, will come to dominate the home

'The danger we must be aware of in the face of this impending technological razzle-dazzle is that the technology is just that. No more. The medium is not the message

'Following the collapse of the old studio system of making movies, the major companies were reborn as financing and distribution houses, dependent for their product on casual or loosely structured production relationships. Then, consciously or unconsciously, the realization began to dawn that there is advantage in regular working relationships. So much energy and time is expended by the key individuals learning to work together during the making of a film that it seems a pity to waste this by not making other pictures with the same people.

Francis Coppola and George Lucas have both established their own teams, and I believe the tendency for producers, artists, writers and directors to come togetyher in groups to make films on a regular basis, will increase. Apart from any other consideration it is usually more rewarding to work with friends

'This friendship factor, stressing the importance of continuity of relationships, has recently bee recognized in a major fashion by both bankers and distribution companies via their support of the creation of, firstly, Orion Pictures, and then The Ladd Company.

IAN WARREN, Director, Global Television Services:

'The key words for the next decade will be 'Technology and 'Diversity.' As satellite technology makes itself felt; more tv channels open up worldwide and alternative video systems come within the price range of a wide spectrum of customers, the opportunities for independent producers and distributors to find new and lucrative outlets can only increase.

CHARLES COOPER, Managing Director, Contemporary

'The next 10 years — how will it shape our area of work (we bring in films from all over the world). There are somewhere in the region of 55 countries that have production facilities of one sort or another. Indications are that the quantity and quality will improve as more and more countries provide state aid for film production.

"At home with the increased leisure of the 80's, more overseas travel and a rising educational level, there will be a greater demand for quality international films.

'On the technical side we shall have improved video presentation which will create, because of lower costs, etc., a proliferation of small cinemas and complexes. Later in the decade we shall have the development of real 3D through holography.'

LEW SMALL, Managing Director, Rank Leisure Services:

'It will almost certainly be a boom time for some, despite the forecast world recession. Video has been expected to explode since the '60s - and in the '80s it will. I expect domestic tv as we know it to have less influence, commercial radio to have more influence, live entertainment to increase and cinema to remain a powerful away-from-home medium.

"The American-style theme park will make its mark in Europe.

CHARLES GREGSON, Managing Director, Shepperton

'We will see a gradual decline, accelerating towards the end of the decade, in the use of film as an origination medium and its replacement by video tape. For the studio owners this will mean that the provision of television production facilities will be essential.

"The opening of the fourth tv channel and the acceptance of the video disk, as distinct from the video cassette, as an integral part of home entertainment will create a substantial demand for product and as a consequence the facilities to make the product.

NICK THOMPSON, Offline Editing:

The immediate prospect is multi-format, multi-source editing with visual effects which allow the editor to create images which have not been shot or recorded at the production stage. The possibilities are limitless and as unpredictable as the producers imagination.

'Any predictions about holographic squeeze zooming, ten machine live rolling, lasers, automated studios and androids should be confined to Sci-Fi movies and treated as apochryphal. If they tell you different then they really don't

DONALD MacLEAN, Managing Director, EMI Audio Visual Services:

Video disks becoming the primary medium of entertainment and information.

"Publishing (journals and books) the most affected in-

"Broadcast tv emphasizing current affairs.

"Teletext the main source of instant information: news,

'Movies being produced from Home Video market first, then cable/satellite and theatres. 'Music: a radically changed industry, its product not 'pic-

tures added to sounds,' but integrated visual and aural stimuli. The stars begin to justify the label 'artist.

Viewdata gradually becoming the main source of detailed information, and increasingly used for buying/selling/booking.

"In summary: a dramatic growth of audio visual information and entertainment, and a steady shift from broadcast to customized, general to specific, passive to interactive.

GEORGE WALKER, Chief Executive, Brent Walker:

"New technology will double the amount of free time that people enjoy at this moment in time, and I cannot see it being filled by purely passive entertainment.

There is sure to be a growth in the participation entertainment. The most challenging aspect of the '80s will be providing a service for the involvement of people in their chosen activity that will fill their expanded leisure time.'

SHAUN SUTTON, Head of Drama, BBC Television:

What happens to television drama in England in the next 10 years will probably be closely allied to what happens to the country itself, and the conditions of life within it. I suspect that drama may become more romantic (in the true sense) and less harsh.

During the 'never had it so good' years, drama went infough a black if brilliant period, socially and politically questioning. If life in the next decade becomes more unstable financially, with all the personal and family anxiety this brings, drama may turn to a more reassuring mode more humor and hope, perhaps, than the preceding decade. But it's no more than a guess.'

LESLIE HALLIWELL, Granada Television

'Judging by present American trends, in 10 years' time entertainment may have almost phased out in favor of fourhour television movies about people dying beautifully (if writers don't run out of diseases before then)

"Violence will continue to be taboo, and such cops and robbers as remain in view will assault each other with peashooters (soft peas of course).

'As for me, if still around I shall continue to bemoan the lack of actionful westerns, comedy thrillers which thrill and amuse, sophisticated comedies, and mystery stories which play fair with the audience.

"The American season will have been reduced by preemptions to an average of eight weeks, but few newcomers will stay the course. The average number of pilots on view each May will be 5,348."

RICHARD COOPER, Intervision:

Films are already receiving their initial British showing on video — this trend will undoubtedly grow over the next ten years.

"The major film distributors will eventually release their product simultaneously on video and film, and I see the growth in video rental. Over the next decade the cost of hardware and videotape will be considerably reduced, and by 1990 a standardized video system with cassette and disk facilities will be commonplace equipment in most house-

"The advent of video-disk by the end of the decade will come at a time when there will be several alternative television services, i.e. from satellites — and I foresee the commercial television companies gradually losing their hold on the home viewer.

LADY BRIDGET PLOWDEN, Chairman, IBA:

'The next decade will see a major expansion for Independent Broadcasting. The Government's plan to give the IBA a second television channel will provide scope for the creativity of our independent producers and give more room to the talents of those already working in ITV, whose programmes have so successfully proved themselves in the world's markets.

'Independent Local Radio is growing fast. Our first 19 local stations are all successful and profitable and I expect theri numbers to treble in the next 10 years. With the extension of our responsibilities for television and radio we enter the '80s with confidence.'

IRVIN C. PANNAMAN, Managing Director, Audio & Video:

'In 1970 a lot of 'informed' people were predicting the way the video industry would go in the '70s. Looking back, very little of what was predicted has, in fact, become reality. I would be wrong, therefore, to attempt to predict the pattern that we can expect in the 1980's other than to say that we are in a buoyant, growing industry which will, undoubtedly, see many new developments over the next decade.

"I still maintain there will be no revolution, only an evolu-

tion as in the past."

KENNETH L. MAIDMENT, President, British Film Producers Assn.: 'If we are allowed to develop our economic resources as

freely as the present Government would seem to support, then undoubtedly the development of pay television could become probably the most significant factor affecting the exploitation of motion pictures in the UK in the next 10 years.

'I am still extremely cautious about any meaningful expansion of video cassettes for feature films, particularly because of the cost of the copies, and also because I do not think people want to necessarily tie up a lot of money in tapes of films when I think they might be able to hire them for a

"Leisure centres will become more important for the future and I believe we uhould have bars in cinemas, even with the possibility of being able to sit and have a drink while one is watching a film.

LAURENCE MYERS, Director, GTO Films:

'Records: Over the next 10 years, there will be a general decline in the catalog business, together with a far more selective attitude by the contemporary record buying public. This will result in a definite two-tier price structure in the record industry, whereby records in demand will command a higher than average price, and all other product retailed far considerably less.

'Film: Film production will take an upward trend in order to satisfy the demand for in-home entertainment. The role of independent producers and distributors will continue to strengthen.

BRIAN TESLER, Managing Director, London Weekend

"Time to fasten our seat-belts: it's going to be a bumpy ride for broadcasters. And when we land, on the other side of the '80s, we just won't recognize the old place. There will be new franchises, new channels, pay-TV, cable television, community television, the video-disk/video-cassette explosion, multi-channel European Super-Station satellites beaming television programmes down on us twenty-four hours a day.

"Broadcasting Charters and Acts of Parliament will be irrelevant or unenforceable. The British genius for transforming revolution into conformity without noticing is going to be severely tested. One thing's certain: dull, the decade will not be.

JOHN MORTON, General Secretary, Musicians' Union:

"The technological revolution is likely to accelerate in the 1980's and lead to a radical reappraisal of the relationship between work and life. The optimistic scenario is that this reappraisal will make the arts and entertainment of greater importance to society, not to merely fill vacant time but to achieve a higher degree of fulfillment for all members of the

(Continued on page 104)

IFFY, NO-APPEAL CENSORSHIP IN BRI

Peers, Lords, Knights In British Showbiz

London.

Below, in alphabetical order, a the British peerage and other titles active in the arts and showbiz.

PEERS

Lord William Barnetson (Chairman, Thames TV).

Lord Sidney Bernstein (Chairman, Granada Ltd.).

Earl of Bessborough (President. British Theatres Assn.).

Lord Birkett (GLC Leisure and Arts Director) Lord Brabourne (film pro-

ducer) Lord Briggs (Director, Southern

Lord Aubrey Buxton (Managing

Director, Anglia Group) Lord Cooper (Director, York-

shire TV). Lord Bernard Delftont (Chair-

man, EMI Ltd.). Lord Drogheda (ex Royal Opera Chairman)

Lord Forbes (Director, Grampian TV).

Lord Arnold Goodman (President, Theatres' Advisory Council/ Chairman, Theatre Investment

Lord Lew Grade (Chairman, Assoc. Communications Corp.).

Lord Harewood (English National Opera).

Lord Harlech (TV Executive/ Film Censor).

Lord Hartwell (Deputy Chairman, London Weekend TV).

Earl of Lisburne (Director, Westward TV)

Lord Lloyd (ex British Film Institute Chairman). Earl of Lonsdale (Director

Border TV). Lord Bernard Miles (actor/-

manager). Lord Montagu (Antique Car

Baron Laurence Olivier (actor).

Lady Plowden (Chairman, Independent Broadcasting Auth-Lord Rayne (Chairman, Na-

tional Theatre Board).

Viscount Ridley (Director, Tyne

Lord Romsey (producer, Euston Films) Earl Snowdon (photographer).

Lord Taylor of Gryfe (Director Scottish TV). Marquis Townshend of Rayn-

ham (Chairman, Anglia TV). Lord Kenneth Wedderburn

(Chairman, Provincial Theatres Council)

Earl of Wemyss and March (Director, Scottish TV).

Lord Willis (scripter). Lord Windlesham (Managing Director, ATV Network).

DAMES

Dame Judith Anderson (actress).

Dame Peggy Ashcroft (actress). Dame Janet Baker (singer).

Dame Cicely Courtneidge (actress)

Dame Bridgit D'Oyly Carte (operetta producer). Dame Ninette de Valois (dan-

cer/choreographer). Dame Daphne du Maurier

(author). Dame Margot Fonteyn (ballet dancer).

Dame Joan Hammond (singer). Dame Wendy Hiller (actress). (Continued on page 138)

Faced with the prospect of follow an argument through. heading up a new, all-powerful film censorship board in Britain, the more or less comprehensive list of present censor, James Ferman, expresses strong reservations.

Replacement of the existing British Board of Film Censors, an advisory body created by the industry, with a statutory Film Examining Board - against whose decisions there would be no right of appeal to the courts - was proposed in a government-commissioned report on Obscenity and Film Censorship, published at the end of last year.

Shocked By Pics

The 269-page report, produced by a 13-strong committee chaired by Prof. Bernard Williams of Cambridge University, tackled all types of pornography in a spirit of liberal commonsense, but made out a special case in respect of film, which it called "a uniquely powerful instrument.

It shrank, however, from recommending legal suppression of hardcore material (although examples of violence in a sexual context particularly shocked members), and opted instead for putting absolute control in the hands of a new censorship board.

As Ferman and his present staff are naturally tipped for the task, he's confronted with the possibility of being cast in a new, dictatorial role. It worries him.

"I should say first that the Williams report launches the whole 80s debate on a high plane. Its cool tone puts paid to a lot of past cant on about an act can be as persuasive as both sides of the fence, and clears the way for discussion of the real is-

"The committee has adopted as a general rule that what is 'offensive' should be restricted (it was prepared to permit circulation of any kind of printed material, for example, but proposed that all sexploitation mags should be sold only in blank-windowed shops out of public view), and that what is 'harmful' should be prohibited.

"But it has only accepted the notion of 'harm' in the case of participants — actors involved in sadistic films or 'snuff movies,' real or simulated, and of course children and animals." (Two existing British laws forbid the making or distribution of films which expose children to indecency, or animals to cruelty, on the set.)

Porno And Reality?

Williams and his colleagues. after extensive research, claimed they could find no proven link between consumption of pornography and criminal behavior. "Of course it's impossible to prove,' says Ferman, "that a rape on film is responsible for a man actually raping a woman. At best you might find it was one of half-a-dozen factors which may or may not have led him to do it.

But I do believe that films which seem to condone crime have a disinhibiting effect, and I believe a new legal test for 'harmful' material of that kind could be framed. It should relate not only to what is depicted, but also to what's described watching an actor merely talking seeing it performed.

Even those crime-caper movies

there are result from a failure to cation. The idea of the outlaw as a romantic figure is a time-honored one, I agree, but the line must be drawn somewhere.

Fatherly Incest

Cases of father-daughter incest are almost as common in the courts as cases of rape. Suppose that started to be implicitly condoned in films?

Without a law behind him, Ferman feels his position of total authority over the industry would be invidious: "A producer whose film is refused a rating by us should have recourse to alternative, objective arbitration. The board might be corrupt sometime, who knows?

'I believe in the value of a symbolic law. In fact, I'd like to see an obscenity law in existence which was never used. The Protection of Animals Act has never been implemented, but it's highly effective.

Existence of a law is also essential in relation to the expanding homevideo market, he believes. Strangely, the report deals only with exploitation of film on licensed premises, and even if the new board's censorship powers were extended to cover homevideo catalogs. Ferman feels they'd be hard to enforce.

'In our own submission to the Williams committee," he says, "we argued quite simply that anything legal should be commercially exploitable. When we showed members of the committee some of the hard stuff that's around, they were appalled. But they still failed to grasp the nettle that what panders to 'a taste for torture' should be controlled by criminal law.

Film was the one area in which (Continued on page 108)

U.K. Variety Club Awards, 1974-79

The Variety Club of Great Britain (Tent 36) is a showbiz charity which in 1979, celebrated 30 years of fund-rating for underprivileged children, as is custom of tents in U.S. and elsewhere.

The awards originated in 1952 with a single citation — "Musical Comedy Star" — and have expanded over the years to a total of 11 given today. They are awarded annually in February in respect all the previous year.

Following is a comprehensive list of Awards for the last five years.

1974

Michael Crawford - 'Show Business Personality

Tom Courtenay - 'Stage Actor' Claire Bloom — 'Stage Actress' Albert Finney — 'Film Actor' Susannah York — 'Film Actress' Ronnie Barker - 'BBC TV Per-

sonality Jean Marsh — 'ITV Personality' Ed Stewart - 'BBC Radio Personality

Felicity Kendal - 'Most Promising Artiste'

Alan Ayckbourne — 'Playwright' John Woolf — 'Special Award' 1975:

Bruce Forsyth — 'Show Business Personality

Robert Shaw - 'Film Actor' Glenda Jackson — 'Film Actress' Alan Bates - 'Stage Actor' Helen Mirren — 'Stage Actress'

John Cleese & Esther Rantzen -Joint BBC TV Personalities Gordon Jackson - 'ITV Per-

sonality' Simon Gray - 'Showbusiness Writer'

David Jacobs - 'BBC Radio ersonality'

Lisa Harrow — 'Most Promising Artiste'

Max Wall - 'Special Award'

1976:

Penelope Keith - 'Show Business Personality Laurence Olivier — 'Film Actor'

Gemma Craven - 'Film Ac-

Donald Sinden - 'Stage Actor' Joan Plowright - 'Stage Actress' John Inman & Derek Jacobi — Joint ITV Personalities

Dennis Waterman, John Thaw, Yootha Joyce & Briant Murphy -Joint ITV Personalities

Roy Hudd - 'BBC Radio Person-Andrew Sachs - 'Most Prom-

ising Artiste' Richard Goolden - 'Special

Award'

1977:

John Dankworth & Cleo Laine -'Joint Show Business Personalities' Norman Beaton - 'Film Actor'

Billie Whitelaw — 'Film Actress' Sir Alec Guinness — 'Stage Ac-

Glynis Johns — 'Stage Actress' Terry Scott & June Whitfield -'Joint BBC TV Personalities'

Jim Henson & Frank Oz — 'Joint **ITV Personalities**

Frank Muir & Denis Norden -'Joint BBC Radio Personalities'

Kenny Everett - 'Independent Radio Personality'

Susan Littler - 'Most Promising Artiste' Stanley Holloway - 'Special

Award' 1978:

David Essex & Elaine Paige -(Continued on page 107)

sues," he told Variety. "What faults of the '60s were a kind of provo-Yankee Presence In U.K.: Execs, And Mixed Talents

London

Whether because of international showbusiness affinity, versatility and volume, plus geographic position, linguistic compatability, common heritage, marriage, or sheer Anglophila, Britain has long numbered a strong presence of Yank industryites. Herewith, in no particular order, a two-captioned checklist of Americans who more or less based here.

General Trade

Robert Parrish (director)

Milton Subotsky (producer) Ray Harryhausen (producer) Linda McCartney (musician) S. Benjamin Fisz (producer) Fran Landesman (lyricist) Simon Hartog (director) - Toby Rowland (theatre operator) Mark Forstater (producer) Edward Reisman (producer) Luigi Luraschi (film exec) Maurice Binder (film titles) Larry Adler (musician) Joel Stuart (producer) Larry Bachman (producer-writ-Jim Henson (puppeteer)

Dick Lester (director) Ken Hyman (producer) Ron Kass (producer) Dick Blodgett (agent) Rose Tobias Shaw (casting director) Steve Kenis (agent)

Andre Previn (musician)

Victor Lownes (boniface) Don Getz (producers' rep) Mike Swingler (distrib exec) James Ferman (film censor) Bill Dunn (distrib exec) Freddie Bienstock (music pub) Miriam Bienstock (music pub, legit producer)

Ken Glancy (record exec) Stanley Kubrick (director) Fred Zinnemann (director) Frank Pierce (distrib exec) Peter Cary (tv syndication) Gus Zelnick (distrib exec) Howard Karshan (tv syndica-

Michael Rudman (stager) Charles Marowitz (stager) Yehudi Menuhin (violin virtuoso)

Gerald Wilson (scripter)

Charles Schneer (producer) Stephen Stills (musician) Howard Schuman (playwright) Ken Wlaschin (London film fest) Steve Previn (film exec) Andre de Toth (producer) Stephen Gottlieb (record exec) Margaret Gardner (publicity) Elliott Kastner (producer) Judd Bernard (producer) Bob Enders (producer-scripter) Ruth Kaplan (publicity) Arthur Abeles (film consultant) Larry Uttal (record exec) Jack Wiener (producer) Jack Levin (producer) Maurice Oberstein (record exec) Roger Kellaway (composer)

Doreen Cannon (drama coach) Jack Le Vien (producer) Elwood Rickless (lawyer) Mark Kaner (tv syndication) Sam Shorr (tv syndication) Harley Cokliss (director)

Gerard Kenny (songwriter)

Frederic Raphael (scripter)

Larry Dewaay (producer)

Steve Melendez (animation

David Stone (exhib-distrib)

Barbara Stone (exhib-distrib)

Ed Victor (agent)

producer)

Performers Patricia Neal

Caroll Baker Mickey Dolenz Ava Gardner Lee Remick **Beth Porter** Sam Wanamaker Elaine Stritch **Shirley Knight Hopkins** Gloria Grahame **Gayle Hunnicutt** Helen Gelzer Don Fellows Susannah Fellows Ed Bishop **Stuart Damon** Trevor Allan Cecil Allen George Bancroft Ray Barcia Glen Beck Jack Berg (Continued on page 140)

More Leisure To Hype Show Biz

BRITISH NOTABLES TEND TO OPTIMISM (Continued from page 102)

community

"Further developments in communications will spread awareness of different forms of art and entertainment and lead to even greater expectations of high standards of performance. Higher fidelity and more multi-directional sound systems; larger, clearer and possibly multi-dimensional visual systems will uventually lead to the stunning realization that nothing is better than the live performance."

TONY ANSCOMBE, Managing Director, Cine-Lingual Sound Studios:

"The introduction of the computer, and the integration of film and video, are two of the main areas of development in post-production in the 1980's.

"There will be strict limits to computerized sound mixing despite some of the current excitement, as there will never be a substitute for the skills of the sound mixer.

"A sound recording system that marries film and video is a more serious proposition — I think it will be standard by the end of the decade. But paradoxically in the TV industry itself there is a growing preference for shooting on film rather than video."

MICHAEL BROMHEAD, Managing Director, EMI Film Distributors Overseas Ltd:

"The entertainment business will flourish in the 1980's. In my visits to many parts of the world the tendency is for people to work shorter hours and therefore have more leisure time at their disposal.

"The motion picture industry will be in fierce competition in order to attract its shrae of extra patronage. The challenge will be to produce films to draw the masses; every distributor and showman to use the best techniques of marketing.

"If this can be done, the '80s will mark the period when motion pictures bring back the 'missing millions' and the development of world markets will reach a height hitherto unattained."

PAUL FOX, Managing Director, Yorkshire TV:

"The 1980's won't be like the '50s, and '60s or the '70s in television. For one thing, it's not going to be as much fun. I hope that ITV will get the fourth channel on the air, but the economists are against us — on both sides of the Atlantic.

"Let's hope they are wrong and the '80s boom and bring back many new opportunities not only to those who work in television but to those who just sit and watch."

LESLIE HILL, Managing Director, EMI Music - Europe:

"I believe the music business has a bright future. In spite of the fact that it now faces such major threats as piracy and in-home taping, recorded music will survive and prosper in the eighties.

"Too many people developed an eternal growth mentality in the early and mid-seventies. This was foolish and we should now expect only modest growth. More business acumen and less baloney will put things straight.

"Digital, video and the creative juices of the human mind will continue to entertain us in the next ten years. The things which we know are coming will be exciting enough, but the surprises the '80s have in store for us will delight and astound us even more."

JOHN DALY, Chairman, Hemdale:

"A new era in an industry demands courage, creativity, flair and a will to work harder if one is to succeed.

"Hemdale intends to expand its international production program, starting with four big films currently shooting in such diverse places as Mexico, California, Poland and Australia."

BARRIE HEADS, Managing Director, Granada TV Inter-

"As a fully paid-up and card-carrying optimist (even while Britain's Independent Television licenses are under current beseechment), I confidently predict for the '80s:

- 1—The bringing together (jargon 'interface') of technical innovations in cassette, disk, cable, satellite, international TV trade, interactive television, computerization and co-production at a pace far outstripping the 70's.
- 2—Because of that 'interface,' the rise of young directors and producers who will use those new technologies in ways we have hardly begun to contemplate.
- 3—Granada will be at the forefront of these developments. "PS: This is not a paid advertisement."

TERENCE T. FLEET, Program Controller, Westward TV: "I naturally view life from Plymouth Hoe, and from here it's clear that my industry, British television, should enjoy a

decade of creative expansion.

"The new national television channel will give Britain's

regional companies an opportunity to produce network programs on a regular, planned basis.

"We are expanding film outside broadcast and studio

"We are expanding film, outside broadcast and studio facilities to take advantage of this opportunity. We will build on our reputation for documentaries and expand in drama and entertainment.

"It's a policy in line with the Westcounty's traditional outward-looking style. The only reservation must be Britain's ability to sustain economic stability through the next 10 years." STEVE PREVIN, Vice President in Charge of European Production, AIP (England):

"Certainly the next decade will see a revolution in the hardware. Entertainment will be more accessable and this will bring about an upsurge in demand for software. There will be more finance available, and I can see a prosperous decade for the production arm of the entertainment industry.

try.
"This 'industrial revolution' may change to manner of projection, but it will not change the basic demand for filmed entertainment, except to intensify this demand. Therefore, I am very optimistic and like to think of enormous worldwide activity keeping cameras rolling and generating practical opportunities for new talent in all fields."

GLENN SIMMONS, Director, A & M Records:

"What an extraordinary decade it has been; we have witnessed punk, new wave and disco and the scramble for volume that the super-star albums have brought. The current moneyquake which is shaking the industry is having direct consequences in terms of the loss of executives and unforeseen consequences in terms of the dynamics of the business creature which has developed in the latter years of the '70s.

"Can it really be that consumers no longer have insatiable appetite, or was blank taping the malignancy none of us recognized?

"I strongly believe considerable comfort can be obtained for the '80s from the parallels of other industries that we have observed going through similar metamorphoses, particularly the movie industry. We too look forward to technological developments in the future, in the form of video disk and so on, and there is little doubt too that the market-place is full of talent which needs traditional promotion, entrepreneurial flair, and the ability to know a good record."

ALAN KEAN, Managing Director, ITC Distributors:

"More of an evolution than a revolution. The general gravitation towards hardware and software of varying descriptions in an attempt to pin-down the elusive millions whose big screen attendance fluctuates from seldom to not at all.

"The standard 10 blockbusters a year will almost certainly carry on as before as will big screens in most major towns and cities throughout the world. Children's films and sex films will continue to dominate the cassette and disk market — together with all time classics. I don't think 'normal' films have much chance in any form of software."

DAVINA BELLING, Film Producer:

"I think there will be a trend towards smaller stories with larger emotions as a counter to numerous "event" movies. An upsurge of the video disk market which will presage a down-swing in movie attendances followed by an up-swing as people realize that the more home entertainment they have at their fingertips the more they miss the mass hysteria experience of going to the cinema."

BOB WEBSTER, Managing Director, EMI Cinemas:

"I am convinced the next few years will witness an advancement in the use of video technology. Over the last 18 months EMI has conducted commercial experiments in four leading centres with significant success.

"Video technology is on the march and I feel certain will lead to the establishment of small units in areas not presently served by the cinema. The growing tendency to seek entertainment away from the home will increase to the benefit of motion pictures."

MICHAEL PEACOCK, Managing Director, Video Arts TV:

"TV4 — the fourth UK network — should be on the air by the fall of 1982. It will offer for the first time a significant network market for independent production of all types. This will have a major effect on the supply of British programming for international markets, opening up many new possibilities for coproduction and preproduction deals.

"Cable television will come of age at last. The new cable technologies will make urban and suburban cable economically viable, and the accelerating decline of movie distribution through all but the largest UK cities should lead to increasing demands for movie channels on cable systems.

"Home video — on both video disk and videocassette — is likely to take off fairly slowly in the UK. Problems with the British economy, taken together with the relatively high quality of UK broadcast television, will present a formidable marketing challenge to videogram distributors, and it will not be until the end of the 1980's that UK home video becomes a really significant growth market for UK producers"

STUART LYONS, Film Producer:

"Everything at home. Maybe not completely within 10 years, but I feel the writing is on the wall. And on the wall, literally, is perhaps the right place.

"Will architects be designing living units in which the whole of one side of the living area is covered with a glass-beaded screen? After all, the cathoderay tube only van-quished the projection model because the latter had rather bulky equipment and living areas were too small. Anyway, going out to the cinema is not what it was. Optical illusion

perhaps, but some of the screens seem to be smaller than my set at home."

MARTIN HALL, Director, AZ Productions:

"The 1970's was the decade of opportunity for the investors and manufacturers of viewing hardware. The 1980's is when their investment will bear fruit with us; the Producers, providing the software to make the harvest possible.

"The 10 years is going to see the biggest explosion of programming since the tube began. The UK is going to be at the centre of it, and my prediction is that the new wave of British Independent Companies will soon be making a huge impact on the international scene."

MICHAEL MYERS, Director, Miracle Films:

"The next decade could prove to be one of the most interesting periods of the cinema. Changing patterns in marketing have now created scope for the films with a difference, as well as the normal exploitation fare for the youth orientated audience."

TONY GRUNER, Director, Talbot TV:

"The '80s will see the coming together of the enormous scientific potential of television and the explosion of television production to cope with it.

"All forms of program making will proliferate, but the biggest emphasis will be on tv film production. Big business and independent finance will gravitate to the television industry. Broadcasting itself will undergo changes in the way television is presented to viewers.

"Choices will be wider, ranging from Pay TV to satellite tv will become one of the world's business bonanza."

ZORAN PERISIC, Special Effects Director:

"Much talk about new trends is ludicrous, good films will always have an audience regardless of the trend. Only the rip-off merchants have to worry about trends.

"Fortunately they are having a hard time with science fiction and fantasy films in general because audiences now expect high standards in special effects. This is not only costly but time-consuming. Only a limited number of good quality effect films can be made at any one time.

"So the future lies in the feature."

EUAN LLOYD, Film Producer:

"Within the next 10 years cassettes and cable television, already making inroads into the theatrical market, will have revolutionized the motion picture industry. Both will open enormous markets, via home viewing, to subject matter which would not attract sufficient numbers into the cinema.

"Nevertheless, there will always be feature films with scope and spectacle which can only be appreciated to the full on the large screen. Advanced technology and further attention to the comfort of the paying customer can only enhance the impact of theatrical feature films and increase the public's enjoyment of them."

KEITH TURNER, Director, Osprey Film Distribution:

"The next 10 years could ensure the permanent stability of the British Film Industry and the end of erratic attempts by U.K. based entrepreneurs to imitate American moviemaking which has perpetuated the belief that film financing is a high risk involvement. The European success of 'Quadrophenia' and 'Scum' prove the point that this is the territory where British-based subjects can recover their costs and a European based sales agency is certainly a key factor in securing the maximum revenues for the producer."

PETER HOLMANS, Consultant, Phi TV:

"In the next 10 years the tv set will get used to being nothing more than a means of display, rather than as part of the Broadcasters system.

"The paying customer will choose to display what he wants, when he wants it, and will no longer relate to the broadcasters as his single or even his prime source. Cable, videocassette, satellite, home computers, will provide a flood of information.

"Broadcasters will increasingly concentrate on news and sport, and the most important people around will be those who have the capacity to create attractive material — attractive that is to the audience rather than to Broadcast executives — and sell it in the high street."

PETER LONG, Director, Alpha Films:

"The growth of video will, of course, continue, but we are confident that the cinema will be the backbone of the entertainment industry."

JOHN HOGARTH, Managing Director, Enterprise Pictures:

"In the 1970s British films were made featuring the perennial favorites: Bond: Sherlock Holmes: Dracula: Frankenstein and the St. Trinian's girls. The cast of characters will no doubt continue well into the next 10 years and, presumably, will be joined by further film heroes, some of which will be initially established by other media.

"I see a much closer association between television, music and the pop art world generally and cinema. Expect to see increasing use of video. But this will be only an addition to the existing programming as, surely, nothing can ever take the

(Continued on page 106)

Date, Event, & Place

	(Continued from pa	ge 95)
16-23	Three Choirs Festival	Gloucester
17-Sep 6	Edinburgh Int'l	Dallahamah Caralland
	Festival	Edinburgh, Scotland
	SEPTEMBE	
6-18	Salisbury Festivities	Salisbury, Wiltshire
13-Oct 4	Windsor Festival	Windsor, Berkshire
21-27	North Wales Music	0. 4
_	Festival	St. Asaph, Wales
26-Oct 11	Devon-American Fortnight	
	International Festival	Various venues, Devon
during month	Variety Club Horse	
	Race Meeting	Sandown Park, Surrey
	OCTOBER	
5	European Brass Band	
	Championships	Royal Albert Hall, Londor
6-25	Swansea Music Festival	Swansea, Glamorgan
18	Filmharmonic Concert of	
	Film & TV Music	_Royal Albert Hall, Londor
	NOVEMBE	R
1-21	Queen's University	
	International Arts	
	Festival	Queen's University, Belfa
13-30	London Film Festival	National Film Theater,
		South Bank, London
28-Dec 13	Cardiff Festival of	
	Music	Cardiff, Glamorgan
during month	Evening News Film	
	Awards	New London Theater
	Royal Variety Show	to be advised
during month	Soceity of Authors/Pye	
	radio Awards	to be advised
	DECEMBE	R
7	Society of West End	
	Theater Awards dinner	to be advised
8	CTBF Christmas Party	Royal Lancaster Hotel.
		London
10	Cinematograph Exhibitors	
	Assn Annual Dinner	Savoy Hotel, London

Copyright Queries

(Continued from page 95)

distributor can technically - or made by composers now dead for 25 chooses — to exercise these rights years or more are not affected by by transferring the film to cassette the reversionary copyright proor disc for the purpose, it is unlikely visions. that the owner of the film will have the right to stop him. But why songs are in fact caught by the reshould the owner worry when the versionary copyright rules and do sub-standard rights are being exer- indeed revert to the author's estate; cised by sale of a cassette rather the publishers have appealed and than by the sale of an 8m or 16m the case is now expected to reach film? The answer, of course, is that the House of Lords in May 1980. The the owner would have negotiated far-reaching effects of the Court of different terms had the potential of Appeal's decision, however, have the domestic video market been not been appreciated by the enter-

fundamental problems so long as erally are very aware of the the broadcast originates in a problem. For example, a grant of country which is a party to the the film rights to a play made be-Berne Convention or to the Uni- fore July, 1957, by, say, a Hungversal Copyright Convention. It is a arian playwright to a Hollywood television broadcast and protected film studio will cease to be eflike any other television broadcast | fective 25 years after his death as but if the originating country is not a regards the United Kingdom, Ausparty to an international con-tralia, Canada, South Africa, New transmissions of pirated films perform a film based upon the play around the world, some very ser- in these countries — or to remake ious problems must arise.

well prove impossible to take any is required. legal action against the station from which the transmission emanates.

Reversionary Copyright

The idea that until July, 1957 the virtually any copyright This provision of U.K. copyright Act 1956, except as regards works construction of the Copyright Act. assigned or otherwise dealt with prior to July 1, 1957.

There are two principal exceptions from the reversionary copyright position — works for hire and collective works. Redwood Music, a company in the Carlin Music tle with a number of the leading the issue as to whether or not a song | tection but it probably will not. is a collective work, because if it is,

vision or sub-standard rights. If the |then assignments and licenses

The Court of Appeal held that realized when the deal was struck. | tainment industry at large -Satellite broadcasting poses no although music publishers genvention and uses a satellite to beam | Zealand, etc., and in order either to the film — a grant of rights for the In such circumstances it may last 25 years of the copyright period

The Unprotected Photograph

In a case concerning the use by a publisher in a book of a still from the "Starsky and Hutch" television series, a British judge held that the work could only sell the U.K. copy- reproduction of a single frame from right for his life plus 25 years came a cinematograph film as a still as a great surprise to many film photograph, did not infringe the producers and music publishers, copyright in the film. He reached this decision because of the Englaw was dropped in the Copyright lish courts' strict approach to the

Such a photograph does not fit within the definition of a cinematograph film or a photograph. As the law now stands, therefore, a photograph made from a single frame of a feature film can be freely used without payment or acknowl-Group, has been locked in legal bat- edgment to the owner of the film. There is uncertainty in legal circles British and American publishing as whether a photograph of the still companies for several years over itself will have copyright pro-

Finally, one other matter has concessionary rates for new sta-

U.K. Films Registered During 1979

List below gives titles, etc. of films officially registered as British with the Department of Trade during 1979 (Jan.-Nov.).

1373 (ban140v.).				
Title:	Playing Time Minutes:	Date of Registration:	Distributor:	Producer:
"Don's Party"	90	Jan 4	Miracle	Doublehead Prods.
"British Hustle"	35	Jan 17	ITC	Pennyfilm
"Bangladesh, I Love You"	37	Jan 17	ITC	Seven Stars
"Tarka The Otter"	91	Jan 26	Rank	Tor Films
"The Detour"	34	Feb 12	GTO	Barkarow
"And All That Jazz"	47	Feb 14	Tedderwick	Finecord
"Deep Waters"	55	Feb 19	C.F.F.	Eyeline Films
"In Praise Of Older				•
Women''	110	Feb 20	CEW	Astral Films
"Can I Come Too"	44	March 13	New Realm	Ovalregion
"Black Island"	57	March 14	C.F.F.	Kingsgate Films
"The Thief of Bagdad"	102	March 16	CEW	Palm Films-Victorine
"Nighthawks"	114	March 20	Cinegate	Nashburgh Films
"The Golden Lady"	94	March 28	Target	Elcotglade
"Terror"	84	April 4	Entertainment	Crystal Film Prods.
"The Water Babies"	93	April 5	Pethurst	Water Babies Ltd.
"The Class of Miss Mac-				
Michael"	95	April 10	Gala	Moonbeam Prods.
"Riddle of the Sands"	102	April 19	Rank	Worldmark Films
"Electric Eskimo"	57	April 23	C.F.F.	Monument Films
"A Hitch In Time"	57	April 25	C.F.F.	Eyeline Films
"Agatha"	105	May 2	CEW	Warner Bros.
"Lifespan"	37	May 3	ITC	Associates Film Prods.
"The Lady Vanishes"	99	May 9	Rank	Hammer Films
"Mr. Selkie"	52	May 24	C.F.F.	Wadlow Grosvenor
	0.0	M 30	(7)	Prod.
"The Music Machine"	90	May 29	Target	Daycastle
"The World Is Full	100		N. D. I	Married Men
Of Married Men"	106	June 1	New Realm	Prods.
"Dominique"	100	June 7	Barber/Dann	Sword And Sorcery
ME 1 (TD	0.4	L 01	0	Prods.
"End of Term"	34	June 21	Oppidan	Oppidan Ents. Film & General Prods.
"That Summer"	94	June 21	CEW	riim & General Frods.
"The Confessions From				
The David Galaxy Affair''	96	June 21	Tigon	Roldvale
"Alien"	113	June 22	20th-Fox	TCF Prods.
"Moonraker"	126	June 26	UA	Eon Prods.
"Arabian Advenutre"	98	July 4	CEW	Badger Films
"The Europeans"	90	July 6	Enterprise	Merchant-Ivory Prods
"The Spaceman & King	00	oury o	Bitterprise	
Arthur"	93	July 6	Disney	Disney Prods.
"Give Us Tomorrow"	94	July 13	CEW	Donwin Prods.
"Home Before Midnight"	111	July 13	CEW.	Peter Walker
"Outer Touch"	81	July 18	Miracle	Three Six Two
				Film Prods.
"Porridge"	94	July 18	ITC	Witzend Prods.
"To Russia With		•		
Elton''	40	July 20	ITC	Witzend Prods.
"Queen of the Blues"	63	July 27	Tigon	Roldvale
"Quadrophenia"	118	Aug. 8	Brent Walker	The Who Films
"Licensed To Love & Kill"	94	Aug 9	Lindsay Shonteff /	Lindsay Shonteff
			Firebird Films	Film Prods.
"Hanover Street"	109	Aug 15	CEW	Hanover Street Prods.
"The Bitch"	91	Sept 13	Brent Walker	Spritebowl-Bitch
400	0.0	C + 20	(UTO)	Film Prod. Berwick Street Films
"Scum"	96	Sept 28	GTO	
"Love on the Run"	96	Oct 22	Gala	Films du Carrosse
				Andrea Films &
			***	Sedif. Paris
"Yanks"	140	Oct 23	UA	C.I.P. Film Prod.
				GMBH, Berlin
"The London		0	***	15:
Connection"	84	Oct 24	Disney	Disney
"Game for Vultures"	106	Oct 26	CEW	Pyramid Films
"Bread & Chocolate"	112	Oct 26	CIC	Verona Produzione SRL Rome
"My Way Hama"	72	Nov 1	BFI	BFI
"My Way Home" "Mad Max"	91	Nov 1 Nov 8	CEW	Byron Kennedy,
wad wax	31	TAULO	CDW	Sydney NSW
"Monty Python's				CAUTICA TAILLA
Life of Brian'	94	Nov 14	CIC	Handmade Films
"Yesterday's Hero"	95	Nov 16	CEW	Cinema Seven Prods.
"Tag Match"	35	Nov 22	ITC	David Rea Prods.
"Stories From a				
Flying Trunk"	88	Nov 29	CEW	Sands Films

taken up a lot of legal and executive time in the entertainment industry during 1979. The independent radio stations are now engaged in a lengthy "Reference" before the Performing Rights Tribunal as to the amounts payable by the stations to Phonographic Performance Limited (repping record labels) for needle time.

PPL is seeking a license fee of 9% of the net advertising revenues with

royalty. A cecision is expected from the tribunal during the first half of this year.

Market Information

(Continued from page 97)

later with corrections made in the marketing plan.

Generally, however, and in- was, say, five years ago.

tions. AIRC, the trade association of evitably, there are budgetary conall the independent radio stations, is straints on research. And always only prepared to pay a nominal time constraints. This means that any research programme for a film has to be conducted relatively economically, and very quickly.

Techniques are continually being refined and improved and interpretation is becoming increasingly skillful.

We still have a long way to go, but certainly the climate for research is very much more favourable than it

British Show Biz Index

ACTORS' BENEVOLENT FUND

Address: 6 Adam Street, London Wc2N 6AA

Tel: 836-6378

Secretary: Miss A.G. Marks

ARTS COUNCIL OF GREAT BRITAIN Address: 105 Piccadilly, London W1V OAU

Tel: 629-9495

Gen. Secretary: Roy Shaw

ASSN. OF BRITISH THEATRE TECHNICIANS Address: 9 Fitzroy Square, London W1P 6AE

Tel: 387-2666

Hon. Secretary: David Adams ASSN. OF BROADCASTING STAFF

Address: Kings Court, 2-16 Goodge Street, London W1P 2AE

Tel: 637-1261

Gen. Secretary: Tony Hearn ASSN. OF CINEMATOGRAPH, TELEVISION & ALLIED TECH-

NICIANS

Address: 2 Soho Square, London W1V 6DD

Tel: 437-8506

Secretary: Alan Sapper

ASSN. OF INDEPENDENT CINEMAS

Address: Cinema House, 93 Wardour Street, London W.1

Tel: 734-0919

Secretary: A.R. Partner

ASSN. OF INDEPENDENT PRODUCERS

Address: 17/18 Great Pulteney Street, London W.1

Tel: 734-1581

Chairman: Richard Craven

ASSN. OF INDEPENDENT RADIO CONTRACTORS LTD.

Address: 8 Great James Street, London WC1N 3DA

Tel: 405-5036 Director: Tony Stoller

BRITISH ACADEMY OF FILM & TELEVISION ARTS

Address: 195 Piccadilly, London W.1

Tel. 734-5110

Director: Reginald Collin

BRITISH ACTORS' EQUITY ASSN.

(including VARIETY ARTISTES' FEDERATION)

Address: 8 Harley Street, London W.1

Tel: 636-6367

Secretary: Peter Plouviez
BRITISH BOARD OF FILM CENSORS

Address: 3 Soho Square, London W.1

Tel: 437-2677/8

Secretary: James Ferman

BRITISH COUNCIL FILMS DEPT.

Address: 65 Davies Street, London W.1

Tel: 499-8011

Director: John Gillate

BRITISH FEDERATION OF FILM SOCIETIES

Address: 81 Dean Street, London, W.1

Tel: 437-4355

Secretary: David Watterson BRITISH FILM FUND AGENCY Address: 7 Portland Place, London W.1

Tel: 323-2741

Secretary: Robert McCleery

BRITISH FILM INSTITUTE Address: 127 Charing Cross Road, London W.1

Tel: 437-4355

Director: Anthony Smith BRITISH FILM PRODUCERS ASSN.

Address: 27 Soho Square, London W.1

Tel: 734-2142

Secretary: Ian Mitchell

BRITISH KINEMATOGRAPH, SOUND & TELEVISION SOCIETY Address: 110-112 Victoria House, Vernon Place, London W.C.1

Tel: 242-8400

Secretary: William Pay

BRITISH PHONOGRAPHIC INDUSTRY LTD.

Address: 33 Thurloe Place, London S.W.7

Tel: 581-3522

Director Gen: John Deacon

BRITISH SOCIETY OF CINEMATOGRAPHERS LTD.

Address: Park House, 158/160 Arthur Road, London S.W. 19

Tel: c/o Miss Moore: 734-4192 President: Gerry Turpin BRITISH THEATRE ASSN.

(formerly BRITISH DRAMA LEAGUE) Address: 9-10 Fitzroy Square, London W1P 6AE Tel: 387-2666

Director: Walter Lucas

CABLE TELEVISION ASSN. OF GREAT BRITAIN

Address: 295 Regent Street, London W.1

Tel: 637-4591

Secretary: A.W. Brittain CENTRAL CASTING LTD.

Address: 2 Lexington Street, London W.1

Tel: 437-1881/5680

Gen. Manager: F.T. Kennedy

CENTRAL OFFICE OF INFORMATION (FILMS & TELEVISION DIVISION) Address: Hercules Road, London S.E.1

Tel: 928-2345

Director: A.C. White CENTRAL SCHOOL OF SPEECH & DRAMA

Address: Embassy Theatre, Eton Avenue, London NW3 3HY

Tel: 722-8183

Principal: George Kitson

CHILDREN'S FILM FOUNDATION

Address: 6/10 Great Portland Street, London W.1

Secretary: A.V. Woollett
CINEMA & TELEVISION BENEVOLENT FUND

Address: Royalty House, 72/3 Dean Street, London W.1

Tel: 437-6567

Secretary: H.V. Hughes F.C.A. CINEMA VETERANS (1903)

Address: Royalty House, 72/3 Dean Street, London W.1

Tel: 437-6567

President: Howard Thomas (until March 1980)

CINEMATOGRAPH EXHIBITORS ASSN. OF GREAT BRITAIN &

IRELAND

22/25 Dean Street, London W.1

Tel: 734-9551

Secretary: E.J. Lea

CINEMATOGRAPH FILMS COUNCIL

Address: Dept. of Trade, Great Smith Street, London S.W.1

Tel: 215-5100

Secretary: R. Coker

COMPOSERS' GUILD OF GREAT BRITAIN

Address: 10 Stratford Place, London W1N 9AE

Tel: 499-8567

Secretary: Elizabeth Yeoman

CONFEDERATION OF ENTERTAINMENT UNIONS

Address: 2 Soho Square, London W.1

Tel: 437-8506

President: Alan Sapper

CRITICS' CIRCLE Address: 7 Lloyd Square, London W.C.1

Tel: 837-4379

President: B.A. Young

EDINBURGH FILM GUILD Address: 88 Lothian Road, Edinburgh EH3 9BZ

Tel: 228-6382

Secretary: Mrs. Rae Milne

EDUCATIONAL & TELEVISION FILMS LTD.

Address: 247a Upper Street, London N.1

Tel: 226-2298/9

Secretary: Stanley Forman

ELECTRICAL, ELECTRONIC, TELECOMMUNICATION & PLUMB-

Address: Hayes Court, West Common Road, Bromley, Kent Tel: 462-7755

Gen. Secretary: Frank Chapple

ENTERTAINMENT ARTISTES' BENEVOLENT FUND (formerly VARIETY ARTISTES' BENEVOLENT FUND)

Address: 18 Charing Cross Road, London WC2HOHR

Tel: 836-6310/3985 Gen. Secretary: Reg Swinson M.B.E.

ENTERTAINMENTS AGENTS' ASSN. LTD.

Address: 18 Charing Cross Road, London WC2H OHR Tel: 240-1724

Hon. Secretary: Gordon Blackie FEDERATION OF FILM UNIONS

Address: 2 Soho Square, London, W.1

Tel: 437-8506

Secretary: Alan Sapper FEDERATION OF SPE ECIALIZED FILM ASSN

Address: 27 Soho Square, London W.1 (Continued on page 139)

Magic Lantern Of Past Still Exists

A revival of the magic lantern shows that flourished in 19th Century and until 1910 around Britain has been touring the canals of England the past couple of years. Paid promotion has been minimal, delighted word of mouth has been maximal.

Venture's the work of (Mr. & Mrs.) Doug and Anita Lear, who claim it's the "only professional" lantern show extant. Virtually every 90-minute performance in the past has gone "clean," but no wonder since their houseboat barge has capacity for an audience of a dozen or so, depending on girth.

Couple employs an array of authentic period equipment for the rear-projected trick effects, including such lantern standards as the skipping fat lady, a growing nose, and the rainbow over Heidelberg castle. All of which, a century and more ago, constituted astounding feats of amusement on the circuit. Charming is today's ver-

Presentation also includes the unabridged Auguste and Louis Lumiere moving picture (circa 1895) that presaged the nickelodeon era of screen entertainment.

JIM HENSON'S NEXT

London

Muppet creator Jim Henson will follow his "Muppet Movie" sequel with an "epic fantasy" for pup-petry and live action called "The Dark Crystal." likewise sponsored by Lord Lew Grade's ITC Entertainment.

Venture, some two years in development so far with principal photography expected to begin early in 1981, is budgeted at about \$20,-000,000, some \$5,000,000 of that to be invested by Henson personally with the rest from ITC.

(Henson's own wealth derives not only from the syndicated Muppet teleshow and the hit "Muppet Movie," but also from his lion's share, like 90%, of net revenues from Muppet character merchandising.)

Both the sequel Muppet feature and "Dark Crystal," per Grade, will roll in England, with the former skedded for production by next September. Both pix will be marketed in U.S.-Canada by Associated Film Distributors.

Budding Playwrights

London.

Five children under the age of 13, including Susan Dickey, 9, of Washington, D.C., have been awarded engraved Swiss watches as winners of a playwrighting competition sponsored by the European Broadcasting Union to mark the International Year of the Child.

They submitted the most maginative endings to a story by Swedish writer Astrid Lind-

More Leisure To Hype Show Biz

(Continued from page 104)

place of a film shown on a large screen to a large audience." R.B. HENDERSON, Ulster TV: 'Ulster Television's next decade — our third — will be full

of promise. Since it is 'contract time' and fourth channel is dawning, it would be not only premature but also foolish to say too much on paper because of eager imitative eyes! Our OB Unit is on the way and with new techniques and

ing to obtain some new territory in the fourth channel, our hopes run high "Stumbling blocks? Continued problems of Northern Ire-

new ideas, as well as developing our local service and hop-

contract, parliamentary debates and new legislation — we have been this way before.'

DICK JAMES, chairman Dick James Music:

'The Home Video development of the '80s is going to demand the most valuable thing we have to offer — time. Unlike the audio disk or tape, the VCR, or video disk, will demand our attention. It will be interesting to see if anyone develops the HV single. No one has talked about that yet.

'As a publisher I will not license anything under 10%. The first battle of the '80s is likely to be the defining of royalties

land, the economic challenge of smallness, predators for the for the video disk. I don't believe the publisher should be the poor relation of this new industry. Any company that rattles the tin cup shouldn't be in the software business.

LOUIS BENJAMIN, managing director, London Palladium:

The alternatives in the 1980s will be so many when it comes to leisure spending the word 'average' will be out so far as theatrical presentation is concerned. Whether in terms of physical production, stage content or the artists involved it will will be 'super' age. Quality must therefore be superlative.

Britain's Showbiz Trade Press

London. Non-U.K. filmmakers visiting these shores on location chores may be interested in what trade press operates here apart from Variety which maintains a full London bureau that services Weekly and Daily Variety.

The domestic entertainment trade press tends to specialize in the coverage of one specific area of the industry, although plans are set for a broadly-based showbiz paper called Showbiz to be launched next month.

Rumor has it, too, that Laurie Marsh, the former cinema chain owner. is researching the possibility of publishing a trade blatt covering films.

Herewith is an at-a-glance profile of the existing trade-press. giving circulation figures in some cases claimed but unverified. in others authenticated by the officially-recognized Audit Bureau of Circulation): FILM

Screen International		WKIY		oup
Circulation	Domestic		Foreign	Total
Full Price	3.800		806	4.606
Discounted	5 -1 6		101	647
Complimentary	74		177	251
Bksts Journal		Mnthly		o members ers £20 p.a.
Circulation	3,000 (uncertified)		*	
Film & TV Technician	•	Mnthly	Fr	ee to ACCT
Circulation	14.300 (uncertified)			members.
MUSIC				
Music Week		Wkły		70p
Circulation	Domestic		Foreign	Total
Full price	10.316	,	2.053	12.369
Complimentary	76		77	153
Record Business		Wkły		50p
Circulation	6.500			
	(uncertified)		,	
Disco International & Club News		Mnthly		50p
Circulation	35,000-37,000			
	(uncertified)			
Music Trades International		Mnthly	(incl.	£10.90 p.a. Year Book)
Circulation	Domestic		Foreign	Total
Full Price	798		272	1.070
Complimentary	1 385		1.674	3.059

Complimentary	1.385		1.674		3
MMR/Intermusik		Mnthly	£12	.50 p.	a. ii
(U.S. Edit. published		Direc	ctory & B	uyers	Gu
simultaneously)					
Circulation	Domestic		Foreign		
	2,126		14,466		
LEGIT					
The Stage		Wkly		lõp	
Circulation	Domestic	-	Foreign		T
Full price	32.550		351		32
Complimentary	40		4		
Municipal Entertainment		Mnthly		50p	
Circulation	1,500				
	(uncertified)				
MERCHANDISING					
BPMA News	6 issues p.a.				
Circulation	14.639				
BROADCASTING					
Broadcast		Wkly		-50p	
Circulation	5,500	•			
,	(uncertified)				
TV World		Mnthly		£1	
Circulation	8,000				
	(uncertified)				
Television — Journal of R	oval Television S	Society			
		•	01.7	n	1

Alt Mn	£1.50p members			
	£20	n members		
Circulation	Domestic	Fo	reign	Total
Full price	137		352	489
Soc. members	2,134		371	2,505
Complimentary	200			
Royal Television Society B	ulletin	10 times p.a	a. me	embers only
Circulation	3,100			
	(uncertified)			
VIDEO				
Audio Visual		Mnthly		80p
Circulation	Domestic	Fo	reign	Total
Controlled Circulation	16,129		940	17,069
Video		Mnthly		
Controlled Circulation	Domestic	Fo	reign	Total
	12,107		533	12,640

11,000

(uncertifièd) Source: Audit Bureau of Circulation.

Video & Film

Circulation

International

Variety Club Honors

(Continued from page 103)

'Joint Show Business Personalities

Peter Ustinov - 'Film Actor' Glenda Jackson — 'Film Actress' Tom Conti — 'Stage Actor'

Felicity Kendal - 'Stage

Christopher Timothy. Robert

Hardy, Carol Drinkwater & Peter Davison — Joint BBC TV Personalities'

Mnthly

£1

Francesca Annis - 'ITV Personality

Charlie Chester — 'BBC Radio Personality

Maggie Norden - Independent Radio Personality

Muriel Odunton - 'Most Promising Artiste'

Arthur Askey — 'Special Award'

Royal Family 'Patrons'; Films, Performing Arts

Shakespeare had the financial benefit of ducal patronage, the Earl of Southampton, if research is reliable. In modern Britain, royal patronage of the arts survives as one of the oldest forms of aristocratic noblesse oblige. Members of the monarchy enhance the image and prosperity of performing groups. organizations, institutions, etc., not by checkbook but as patrons of.

Queen Elizabeth II herself is patron of the supporting Royal Philharmonic Society, while the Queen Mother is patron of the orchestra as such. Her Majesty is also patron of the Royal Shakespeare Theatre at Stratford-on-Avon and the British National Theatre in London, also of the Royal Academies of Art. Dancing. Dramatic Art. and Music.

Perennial "command" shows for the benefit of charity are regularly supported. The Queen and Queen Mother rotate in the royal box at the annual Royal Variety Performance, while the Queen's a reg-

ular at the annual Royal Film Performance. Sundry other charity film preems over the year also attract her or some other royal personage.

Patronage of this kind, parenthetically, is not to be confused with the issuance of royal warrants ("by appointment to...") in the name of this or that aspect of commerce.

Prince Charles of Wales, heir to the throne, is probably the court's most conspicuous performing arts booster. As the family's most musical member, he's patron of the Royal Opera and President of the Friends of Covent Garden, also president of the Bach Choir of London (with which he's sung) and, as a 'cello player himself, patron of the English Chamber Orchestra.

Princess Margaret (sister of the Queen) and the court's foremost balletomane, is president of the Royal Ballet. She made a recent tour of the U.S. raising funds for the Royal Opera House, where the ballet company dances

Princess Anne (the Queen's daughter), though more renowned by the subjects as a horse fancier and Olympic show jumper, is also President of the British Academy of Film & Television Arts and as such presides at the organization's annual awards presentations. Buckingham Palace, in addition was a major benefactor of the Academy's own headquarters building in London.

Prince Favors Painting

Prince Philip, the Duke of Edinburgh (and husband of the Queen). is personally more passionate about painting than performers, and otherwise is most active promoting British industry and trade as well as sponsoring a young people's initiative awards plan. On occasion: however, he'll chaperone the Queen to a film or other showbiz function.

Both Margaret and Charles. separately, are also sometime playgoers — the Queen too, but only in an official capacity when shilling for a worthy cause.

London Bankers Edge Into Pix

(Continued from page 97).

garded as secured if the distribution contract assigned (or letter of credit presented) covers at least nine months' interest on top of the capital, he says.

Majority of FNBC's film dealings, generally handled out of London, have been with U.S. studios and local majors - EMI, Rank and ITC - but British independent producer Michael Klinger is an ongoing customer.

A common method of reinforcing overseas pre-sales as collateral is via the Export Credits Guarantee Department of the British Dept. of Trade. ECGD effectively insures a U.K.-based client against bankruptcy of a foreign distributor, or imposition of exchange restrictions (not changes in rate). usually up to 90% of the value of a promissary note. FNBC will then discount up to 90% of the guaran-

A Better Feel

"But we're trying to get a better feel for distributors throughout the world, for example in Japan. Evangelides says. "We hope to be able to accept contracts without ECGD support in due course.

Guinness Mahon has mainly lent amounts of \$2-3,000,000 to independent producers, and is inclined, as Collins describes it. "to take a slightly more aggressive view of the potential of its unrealized assets. Berriman confirms he's prepared to discount up to a pre-sale contract's face-value, leaving interest to be mopped up out of subsequent revenues. That paid off in the case of producer Lloyd's earlier feature. "The Wild Geese." though Berriman suspects the film's equity investors may not have recouped

His attitude is that the importance of pre-selling is not only the collateral aspect, but the fact that it ensures proper marketing efforts on the part of producers - early on, before production pressures take over - and on the part of contracted distribs. He regards boxoffice names as essential to a package, and no less their commitment to later personal appearances to promote releases around the world. Another predictable essential is a completion bond.

Track record of the producer

counts for a lot, too. One legal be negotiated, he says, on the basis source remarked: "Euan Lloyd knows the business. He goes out and does the legwork with the distributors. Unless a producer's prepared to do that, forget it.

(Lloyd should know what's needed. He produced "Shalako." first of a program of films which Dimitri De Grunwald persuaded another London merchant bank. Morgan Grenfell, to back. Preselling on that one went okay, but on the next. "The Virgin And The Gypsy." the loans were inadequately covered. Ensuing losses became legendary in the City, which gave films a wide berth for several

Discounting Game

One general rule of the discounting game is that unless a loan is substantial, it's probably not worth the bank's tune. Collins reckons \$3,-500.000 — out for a year at 2% above the standard interest rate, plus 1% fees, in other words at 3% over costs is realistic thinking. Berriman also says: "I have no faith in small indigenous pictures. It was different when production costs were lower.'

With discounting necessarily formularized, and interest rates particularly punitive in Britain right now, what leanings there are among City institutions towards equity investment are obviously of special interest. Berriman's point that bank loan participation in a deal can act as encouragement to taken up, not with depositors' third-party investors is relavent, but some banking houses have investment setups of their own which | vided in-house completion bonds. do, or may, ponder film as a venicle

FNBC's Evangelides vouchsafes he's discussing equity film financing with the bank's U.S.-based investment arm. In line with seemingly preferred American practice, that would likely take the form of investment in a production company, rather than in a single pro-

Number Of Films

He says he's also considering (with a group of banks) a morethan-usually flexible type of discounting, with loans cross-collateralized across a number of films. some of which would be more heavily pre-sold than others. That would

that the borrower is expected to forge a continuing link, mini-major-style, with an established distributor. "We're not interested in simply backing eight films." adds.

Antony Gibbs Securities, perhaps the best-known institutional name in the film field over recent years, is by contrast somewhat dormant at present. But chairmán William Underwood says the bank's current review of its film investment activities, apart from reexamining the tax aspect on behalf of clients, could result in a policy of risk-spreading across several projects at once, whereas formerly clients bought shares in one film only. "Watership Down." "Water Babies" and "The Legacy" were all part-financed by Gibbs that

Recent Falloff

Underwood denies any other special reason for the recent falloff in Gibbs' initially more aggressive stance towards the film industry than most other institutions. Way it worked was that the bank committed to a certain stake in a project. which it then attempted to cover with client equity investment. Gibbs' offer documents to potential shareholders were something of a phenomenon in the film finance

field when they first appeared. Underwood stresses the bank underwrote the shares that weren't money, but with its own capital. Its own insurance broking side pro-

If the system comes back on-line seems involvements could cover a widere range of product than before. "We'll know where we stand early in the year." says Underwood. "It takes time to learn about the industry.

Industry Know-How

Finally, it's down to the packagers — and the lawyers — to sway City thinking on film investment. Presentation, and the presence of a trouble-shooter with industry know-how in case things go wrong, serve as implicit securities, albeit legally undefined. Producers David Puttnam and Sandy Lieberson found equity backing a decade ago

(Continued on page 108)

Seventy-Fourth VARIETY Anniversary

Epitaph For A Decade

(Continued from page 95)

another year of financial crisis, only thinned out that the practice ceased more so with a bank debt, its biggest ever, of \$100,000,000. Commercial video cleaned up, bigger than ever despite 11 weeks off the air because of a labor hassle. Commercial radio, a creature of the '70s, enjoyed its most prosperous year yet too. And London got its first demo march in support of citizens band radio.

Out Of Action

Out of action even longer than ITV were the Times and Sunday Times of London, both suspended 11 months by management in a showdown with the unions over computer technology and who should operate it. The unions won - and both papers were back on the streets in October.

The nation got its very own glossy news weekly called Now!, owned by Anglo-French entrepreneur Sir James Goldsmith who also owns the French news weekly L'Express. A new national morning tabloid also bowed, the Daily Star by name, which appeared to achieve its manifest design - outgunning the other tabs on police, divorce and scandal coverage. No easy feat in this market, one would have thought.

Theme Park

The country also got its first theme park, a 400-acre spread outside London known as Thorpe Park, angled to British history and aquatic sports. The Pinewood studio in the western suburbs was still planning its own theme park, this one angled (natch) to the

With fewer Yanks in town all year, West End legit also was in the dumps. The worst year since the war, admitted the trade. Foreign tourism, overall off 3%, would have been still lower if not for a rise in Japanese oglers.

London got a new Russian restaurant, the Rasputin - a throwback to the czars which opened next door to the Piccadilly offices of Aeroflot, the Bolshevik air carrier.

Comic Benny Hill

Sketch comic Benny Hill, a British hit, became a latenight ditto (via syndicator Don Taffner) in the U.S. for Thames Television. Later in the year, Time-Life went the same route with recut editions of monologist Dave Allen's BBC-TV shows, hoping for more of the same "cult" payoff.

Hill's click helped dramatize a rising redcoat profile in the U.S. tv lineups — commercially, not just PBS, and British suppliers were optimistic they could only benefit as technology (paycable, home video, etc.) began to fragment the American market.

The local tabloids stepped up their campaign to get Bonnie Prince Charlie (now 30) married off, but none of the matchmaking where are you? (At the Drury Lane

Bernard Miles, the veteran character actor, became the second thesp, after Laurence Olivier, to be designated a baron and thus eligible | Rockers with Punk. Green hair and for a seat in the upper chamber of Parliament the House of Lords.

Yanks Depart

Some resident Americans figured they'd "had it" during the year and went home, among them vet film publicists Dave Golding (to the Coast) and Fred Hift (to Columbia Pictures, N.Y.), ditto producer Jules Buck (a naturalized Brit at that), though at least one came back — producer Ken Hyman.

Where for many years Les Ambassadeurs maintained what amounted to an "American table" minister of cabinet rank, one Nor-

Public BBC came through yet in its dining room, the ranks had so last year. There was no Thanksgiving turkey cooked up by the club either, for the same reason.

While some wondered if the local film industry would ever revive, London got a new facility, the Samuelson freres' Production Village on the north side of town. Comes complete with silent stages, cutting rooms, duck pond and pub, and seems to be prospering.

Really Bit Hit

Lord Lew Grade hammered out his first really big hit, "The Muppet Movie." He also acquired the Classic film chain, 100-plus screens in Britain, to match his also-new ITC feature releasing firm. Other new distribs in town include New World and Tedderwick, the latter with 'Just a Gigolo'' (for openers) followed by "Zulu Dawn.

As anticipated, the government assigned the coming fourth television channel (in 1983) to the care and custody of the Independent Broadcasting Authority. The new network will carry ads and be operated apart from but footsy with the IBA-regulated ITV stations.

'Moonraker' was also last year's Royal Film Performance, while the Royal Variety Performance (confused?) had Yul Brynner, Carol Channing, rocker Bill Haley, Bolshoi dancers Vasiliev & Maximova (who did not defect), plus many others as always.

Documentary

BBC-TV produced a documentary on the sociology of Paul Anka's 'My Way" lyric which pronounced the obvious verdict - an anthem for the "me" society.

Eric Morecambe, who appears to be the country's best-loved comic, suffered his second heart attack later underwent corrective openheart surgery, has since resumed action with his vet straightman partner Ernie Wise.

John ("Angry Young Man") Osborne celebrated his 50th birthday, Ben ("Rookery Nook") Travers his 93d. The Talk of the Town showroom clocked its 21st anni. Ronnie Scott's jazz club its 20th. J.B. Priestléy was 85 and is renowned and revered not only for his plays and books but also as one of the few who ever turned down a knighthood when the feelers went

Cambodia Relief

Two television shows, one a hardhitting docu, the other a popular daytime kidshow, raised more than \$4,000,000 between them with appeals for Kampuchean (ne Cambodia) relief.

Where the Rank Organization once flopped, EMI and Lew Grade's Associated Communications Corp. hope to succeed, namely with their own joint U.S.-Canada releasing agency yclept Associated Film Distributors, which kicked off with "Muppet " a hit that figures Movie. to vield AFD an \$8,000,000 profit.

It was the decade in which the working classes encored Mods and safety pins became fashionable. ditto "new wave" pop, of which the Sex Pistols was prime practitioner and symbol thereof.

Lord Sydney Bernstein, who with brother Cecil started out as a film exhib way back, quit at age 80 as chairman of the leisure conglomerated (television, theatres, roadside diners, books, etc.) Granada Group, was succeeded by his nephew (Cecil's son) Alex.

With the Tories back in command, Blighty also got its first arts

brief as it became evident even his clout wouldn't spare the arts from Maggie's public spending chopper. The vast subsidized sector of showbusiness, including the Royal Opera and Ballet, hoisted the Mayday flag. One theatrical troupe, the Young Vic, said it was forced to shorten its season. Another, Ballet for All (providing educational dance lectures and demos), gave up altogether.

Despite a prolonged wildcat strike of stagehands, the National Theatre kept going, albeit seldom with the proper scenery in position. The strikers eventually capitulated, went back to work and all's been peaceful ever since — or until the next time.

Some B.O. Clicks

One of the National's b.o. clicks was "Death of a Salesman." The Royal Shakespeare Co. also had a smash - not with the Bard but with a revival of the old Hart & Kaufman comedy "Once In a Lifetime.

Robert Bolt, the playwright, film scribe and quondam director, also underwent open heart surgery and was forced to retire as prez of ACTT, the big film and video technicians union.

Enterrtainer Bruce Forsyth realized an ambition by playing a week on Broadway at the Winter Garden. The critics hissed, but later he played Los Angeles and got an affirmative verdict from the jury out there. He's due back on the U.K. airlanes this year hosting another gameshow.

Revelation

It was a year of revelation. Anthony Blunt, a Cambridge "old boy" and art adviser to the Queen, was revealed as a confessed Moscow spy. And how the Eady b.o. subsidy melon is divvied, to which pictures and how much, was put on regular disclosure basis for the first time. Not bad for a not-so-open

Anthony Smith succeeded Keith Lucas as director of the British Film Institute. Bing Crosby rated a posthumous plaque in the lobby of the Palladium legit house and onetime citadel of British vaude.

Variety Club life member Lord Louis Mountbatten was killed when an IRA-planted bomb device blasted his small fishing boat to smithereens, also seriously wounding his son-in-law, and film producer John Brabourne.

Curtain Call

Among showfolk who died naturally last year were Dame Gracie Fields, agent Leslie Grade. vaude's "Wee" Georgie Wood, producer Victor Saville, scripter Jack Pulman, actor-playwright Philip King, actors Michael Wilding, Julian Orchard, Felix Aylmer, and actresses Beatrix Lehmann, Yvonne Mitchell and Joyce Grenfell.

The British, in the form of Cupid Productions, clinched their first coproduction tie with Moscow, starting with a filmization of "The Cherry Orchard" which Peter O'Toole is slated to direct and topline. Both British tv networks. RBC and ITV, found a new customer in Peking. Name-dropping China was very "in."

Britain's most historic castle. Warwick (on the road to Stratfordon-Avon), was sold by Lord Brooke to the owners of Madame Toussaud's waxworks, who promised to maintain it as part of the national heritage.

Jacksons of Piccadilly, possibly the country's ritziest deli and provisioner ("By appointment to," etc.), folded when the landlord demanded a tenfold raise in rent. The bonton clientele mourned all the way to Fortnum & Mason one block down.

Both McDonald's and the whole

the public palate. Burger King revamped its one and only (so far) outlet off London's Leicester Sq. Fish-and-chip shops, once as symbolic of England as Churchill and Mrs. Miniver, dwindled in number. More wine bars blossomed, ditto discos like Regine's. The country consumed more liquor than ever. It also smoked and grumbled more. At grumbling it's good, at complaining it's not.

Prince Charles made the headlines with a bang with the truism of last or any other year in classconscious Britain. Namely that life could be jollier and the economy rosier if only management, when relating to labor, would take the 'human factor'' into more account.

More Divorces

Over the whole of the '70s, some change came even to the hidebound Brits. The divorce rate climbed, the marriage rate dropped, and both illegitimate births and abortions increased. Some ancient attitudes changed or were modified, others weren't. If anything class conflict was more vivid at the end of the decade than at the

Euphemism is still popular. A decade after the Ulster agony began, and after more than 2,000 fatalities, it still constituted the "Irish Troubles." The trouble per-sisted, and so did Irish jokes dwelling on thick-headed Paddy — draw your own conclusion.

No-Appeal Censors

(Continued from page 103)

the committee felt adult censorship should be imposed, but members' lack of confidence that the issue could be legally clear-cut seemingly led them to devise what Ferman regards as a "paternalistic, potentially elitist system" instead.

He's worried, too, about the statutory terms under which the new board might be appointed by government. Whereas a law is an impartial instrument, he wonders just how independent a body set up by the Home Office would be.

Case Of Irish Terror

"I received a call recently from the Dept. of Defense asking if they could look at 'The Outsider' before it opened," he says. (The Paramount feature deals with terrorist activities by the provisional Irish Republican Army in contemporary Northern Ireland.) "I consulted my chairman, Lord Harlech, and he was adamantly opposed to allowing what appeared to be a vetting of the film. We refused the department a screening, and told them to contact the distributor, CIC.

'Some years ago, you see, the board did agree to lay on a screening of "A Clockwork Orange' at the request of the then Home Secretary, Reginald Maudling. The press got wind of it, and the publicity did the board's image no

"There was ultimately no interference in either case, but the principle of the independence of our decisions holds. If our arms-length relationship to government is eroded, I doubt we'll be able to resist vettings by the Dept. of Defense or any other department. I'd want to see independence securely written into the statute." Earliest date for any transition is 1982, he

Revised Ratings

As regards a revised ratings structure, and the creation of a circuit of specially-designated theatres for adult films given a new the industry could quicken. If not, cluding a number of films refused once and for all.

man St. John Stevas. Euphoria was | junk food craze extended its grip on | one altogether under present rules), the Williams report closely followed recommendations submitted by Ferman and the present board.

Four-and-a-half years in office have convinced him as to some of the "harmful" influences film can exert - notably in the field of homemade weaponry.

Metal disks with razor-sharp edges were copied by local soccer supporters from "some indifferent film" in which their potential as missiles was demonstrated. Ferman says. He therefore demanded cuts from a scene in ITC's "Love And Bullets" in which Charles Bronson constructs a lethal blowpipe from materials available in a hotel room.

"Shortly after Enter The Dragon' went on release in North London, police in the area found a new weapon turning up on kids there," he says. "A teacher confiscated one in a school playground - this.

Producing a chain-stick out of his desk drawer, he adds: "We've recalled three Bruce Lee pictures for further examination before they go on rerelease. At least we can prevent any more harm being done.

London Bankers

(Continued from page 107).

for their then-emergent production company, VPS Goodtimes, from the Rothschild Investment Trust. It stuck with the two entrepreneurs, both separately and together, holding a stake in Puttnam's "Bugsy Malone" among other recent titles.

Most attempts here to establish a group of banks as an ongoing source of finance have come to little over latter years — with the exception of the National Film Finance Consortium set up in 1972 to supplement the dwindling funds of the state investor, the National Film Finance Corp. Loans from the London banks involved, however, have amounted to a relatively tiny \$6,000,000 to date.

British Producers

But success in the consortium area may be in reach for John Eberts, who has packaged a number of features with British producers, and whose pre-production finance company, Goldscrest Films, has been active here for some years. It developed "Plague Dogs" and "Breaking Glass," to name two currently in production; and Puttnam's "The Chariots Of Fire" and Peter Shaw's "The Enigma," both upcoming this year.

Eberts reveals that over half the \$8,200,000 he's seeking in order to expand Goldcrest into production financing has now been committed by four institutions. Sources he's looking to tap (between five and 10 in all, he expects) range from merchant banks through pension funds, insurance companies, investment trusts and corporate investors.

British Orientation

If he pulls the balance together, Goldcrest will continue its basically British orientation, but will work closely with New York-based International Film Investors, the Small Business Administration company formed by Eberts in partnership with Josiah Child, Jr. As holder of a 10% partnership in IFI, Goldcrest is already its largest single shareholder.

Significance of the move is not simply that Goldcrest could invest in between 50 and 80 pictures over seven-eight years. A lot is likely to hang on how those pictures make out. If they come good, the pace at which the City is inching back into '18R'' rating (anticipated as in- London bankers could be scared off

London.

Postproduction in the United Kingdom just keeps on booming. There's no decline in the commercials market — London production companies grind out almost as much advertising material for Europe and the Mideast as for the home tube. And the current zest for special effects features has turned experimental technology into a good living. For the aficionados it's bon-

Spotlighted below are facilities that our research indicates to be among the most reliable and experienced. Listings are alphabetical in each section. Facilities incorporated in the film studios are not generally included. (See studios listing elsewhere).

LABORATORIES

Unless stated to the contrary, labs listed are capable of all "front end" processes to answerprint stage, including negative cutting, making of intermediates, overlay printing of titles, and some opticals. Highspeed volume printing is available at some plants. Sound transfer service and optical track processing can also be assumed. All except two handle both 35m and 16m gauges.

Colour Film Services. Britain's largest 16m-only lab, started postwar, can make 35m blowup CRIs and also handles Super-16m - a gauge that seems to be reviving here after some years of disuse. CFS processed two recent Super-16m features, "Secrets" and "The Children Of Theatre Street," and is currently engaged on a third, "Sandra & Louise.'

Industrial, management and promotional docus provide most of the lab's throughput, though the tv side is apparently growing. Overseas business represents up to 30% of the total.

Bulk printing is by standard panel process, with total immersion applied to CRI and answerprint. Separate video lab, hooked into the postoffice land-line network, specializes in digital telerecording on both 525-and 625-line standards.

Film-to-tape transfer and cassette duplication service, geared to broadcast and industrial markets, will comprise 20 Sony U-Matic machines within a few months. Lab is in Perivale, on the capital's outer western side; video operations are in the West End.

Humphries. Formerly one of London's principal features labs (it used to handle all Ealing studios footage and most local product besides) it now processes almost nothing for theatrical release, though telefilms still figure.

cial (ITV) companies' footage in Pinewood studios. those regions, while the London plant, in addition to tv work, has cornered a number of specialized markets — X-ray material for the medical field, educational material for the Open University, and confidential work for the Dept. of Defense and other ministries.

Microfilm processing and professional 8m work are other specialist fields. Most negative cutting is subcontracted. Total immersion processes are employed as standard.

London lab is in the West End.

Kay. Privately-owned lab, dating from 1911, has undergone substan-

sively into the video field than 000 prints a month. others

On the film side, features business has grown strongly, now accounting for 60% of annual turnover. Kay was first into the highchines now process about 180,000,-000 feet a year.

Offices in Munich, Paris and opened last year -- L.A. feed business to the London plant, located in north-central Highbury district. Annual income from European clients has grown from \$175,000 five years ago to around \$3,500,000 now, and represents 20% of turnover.

In the U.K., lab handles 20th-Fox product, and features for local producer-distribs Brent Walker and ITC. 16m side processes half of BBC's footage (Rank takes the other half).

No 8m or reversal processing is available. Rostrum camera department and a.v. facilities - including mastering for cassette duplication - are at Kay's central Soho district base; also a 35m and 16m dubbing theatre.

Vidcassette duplication plant, opened June last year as an integral part of the film lab, is geared to the consumer market, with 400 machines so far operational (comprising VHS, Betamax and Philips formats), and more on the way.

Rank. Processing division of the Rank Org. has enjoyed a bumper year for features, partly because its highspeed printing system, installed in 1977, is run-in and working efficiently, whereas the chief competitor's is just coming through its teething troubles.

Rank was recently able to handle over 300 release prints of "Star Trek The Motion Picture" at short notice, despite the fact the negative was full of joins (owing to contractual commitments by Paramount to use only first generation material for special effects sequences). Normal highspeed of around 600 feet per minute was stepped down, but not much, apparently.

The comprehensive lab is associated with MGM, DeLuxe, CFI and Movielab in the U.S., as a means of parrying what would otherwise be strong dominance by Technicolor on the Euro-U.S. axis. Some 35% of Rank's printing business reportedly comes from foreign version exports.

Traveling matte work was stopped two years ago as uneconomic, but a downtown rostrum camera department prepares and shoots artwork for titles and other optical effects. 16m side is busy with 50% of BBC's film output, plus other tv material and a fair chunk of the lo-Plants in Manchester, Leeds ad cally-hot documentary turnover. Glasgow process most commer- Lab is at Denham, close to Rank's

> Technicolor. Completely new U.K. plant, on a par with that in North Hollywood, suffered a problem-ridden year, which led to severe falloff in its features throughput. But after six bumpy months, three highspeed printers are now said to have settled down. (Installation involved a double-switch for Technicolor, which previously used its own dye-transfer process, now replaced by a standard printing system plus highspeed capability).

Although the lab has ongoing ties with Warner Bros., UA, Disney, Universal and EMI, forecast is that the features side - formerly 80% of tial revamping of plant and image | its business — will be less predomover the last seven years, and is inant hereon, though probably still

16m side, which operates both double-and-single-rank systems, is being developed to pick up more of the thriving industrial and educational docu market. Lab claims to speed printing game: four ma- be the only one where film can't leave the plant without quality inspection, since projection is integral to the printing process.

> Technicolor is at West Drayton, near London's Heathrow airport.

Universal. The 16m-only plant is part of the Universal group (no connection with the Hollywood studio), which also comprises stills processing and computer software divisions. Film processing division is linked to a full sound transfer and optical track division, and 35m work can be subcontracted. Lab tends to be favored by specialist filmmakers under less-than-usual scheduling pressures, since absence of a night developing bath precludes seeing dailies the following morning.

Video division, which collects most of its business from lab customers, handles transfer of both film gauges onto Sony U-Matic and consumer formats, plus bulk duplication via some 50 machines. Work is 90% in industrial and educational fields. Plant is situated in western Ruislip district of London. Other laboratories handling motion picture material are listed below under special facilities; two further labs are:

Filmatic Studio Film

EDITING & DUBBING

While most London studios have cutting rooms, dubbing facilities and preview theatres on-site, downtown Soho district abounds with independent postproduction houses which host location pictures, features shot overseas and many films every year which have no other connection with Britain at all.

Although moviolas were standard cutting equipment in the U.K. for decades, more and more editors now favor flatbed (generally Steenbeck) machines, and these are to be found increasingly in London editing suites. Midsized, fullyequipped cutting rooms work out at about \$250 a week on average.

Dubbing theatres cost upwards of \$130 an hour; allow for stock costs on top. Most dubbing facilities can hook up basic sound effects from their own minilibraries, often with no royalty charges. Roger Cherrill has taken the lead in installing the first (U.S.-built) computerized Automatic Dialog Replacement system in the U.K. and it is bound to be followed by other houses over the next few years.

Soho is also dotted with preview theatres too numerous to mention. Listing is of prominent companies providing bench and soundtrack facilities.

AKA (Alan King Associates) Cutting rooms, and a 35m and 16m triple-track sound transfer bay, are incorporated in this mini production center, which can see a documentary or commercial through from start to finish on the technical side. Associates number 16, including directors, cameramen, sound recordists and editors, and crewing service also has access to freelance workers. There's a 16m preview theatre in-house.

Roger Cherrill. Probably the busiest all-round postproduction house.

and 16m cutting rooms, edge-num- house. bering service, and Prevost viewing machines on demand.

Sound department, which utilizes Dolby 'A' system throughout, comprises highspeed transfer bay, and 35m and 16m dubbing theatre. Latter can handle effects recording with footstep surfaces available, and is equipped with the first computerized Automatic Dialog Replacement system (which does away with looping) this side of Hollywood.

Equipment was built by Magna-Tech Electronic Co. of New York, which has installed some systems in that city, but hitherto the highspeed version has been found only on the coast. Universal has already booked time on the London equipment this month.

Standard looping is still on hand at Cherrill if required. Company also has an animation artwork department. Features hosted by Cherrill for one facility or another recently include "Hurricane." "The Bitch," "Dracula, Quadro phenia" and "Game For Vul-"Dracula," 'Quadro-

Cinelingual. Two dubbing theatres, one 16m only, one with equipment for both gauges. Dual-gauge theatre is an all-rounder, with footsteps surfaces, postsynch looping and commentary box. 16m-only theatre is a mix-down facility only. Sound effects library contains 10,-000 (free) items.

Two sound transfer bays handle 35m, 17.5m and 16m, and work on center-track or edge-track stan-

Company puts through a lot of music-and-effects tracks for tv series headed abroad, plus foreign versions from and into English. Features postsynced at Cinelingual recently include "Saturn 3," "The Tempest" (also dubbed), and most Children's Film Foundation output. Six cutting rooms are on hand, one with a 16/35m convertible Steenbeck in-

Corinthian & Synchro-Sonics. Editing facility comprising five cutting rooms, fully-equpped, and items of equipment for separate hire. Corinthian can also provide postproduction workers from inhouse, or drawn from the freelance

Companion company Synchro-Sonics is primarily a transfer service in the same complex, but can also provide a 16m commentary-topicture studio with highspeed rock 'n' roll capability, which offers competitive rates since it's not part of a whole dubbing theatre over-

De Lane Lea. This facility has become much condensed in recent years, following the removal of its music recording side to Wembley, on the London outskirts. Commercials are now the predominant field | dual-gauge. Companion facility of activity for the Soho base, which comprises three dubbing theatres (all 35m, one 16m also) and a string of cutting rooms.

A formerly busy side of the business, foreign versions, vanished with the departure of Louis Elman (see below) to set up his own company.

Delta. Shepperton-based company aims to offer a complete sound service to features, from recording on the shootthrough final mix. Delta chiefs are Derek Ball and Robin Gregory, both experienced recordists. 35m dubbing theatre can handle all postsync and effects work, currently moving more aggres- over half. Current output is about 3. | Editing facilities include (25) 35m | and sound transfers can be done in-

Access to cutting rooms and postproduction equipment is a natural on the Shepperton studio site. Features soundtracked by Delta over recent months include "The Europeans," "Black Jack," "All Quiet On The Western Front" (tv in U.S.), 'Blue Suede Shoes' and the Emmy-winning animated telefilm "The Lion, The Witch & The Wardrobe.

Document. Five fully-equipped 16m cutting rooms are available here, plus a 35m and 16m sound transfer bay. The 16m preview theatre is rigged for commentaryto-picture recording, and will shortly be able to screen Super-16m. Emphasis of the crewing service offered is on documentaries, as the name implies. Production office facilities are generally hired to companies in that field. A now-separate division manufactures proprietary synchronizers for use with Nagra and SN recorders.

New Central. Straightforward cutting room and equipment hire service, with six rooms generally available, though three more are currently occupied on a permanent basis. Editing stores (gloves, tape, chinagraphs, etc.) are also held for sale. New Central leases an upper floor to a negative cutting operation, PNC.

Platypus. About three-quarters of the company's annual business comes from London Weekend Television, which uses it as a regular external postproduction facility. Most of the 10 cutting rooms are 16m, but can be converted to 35m on demand.

Equipment is claimed as more uptodate than most, comprising electronic Steenbecks and 5-track compeditors. Sound transfer bay is 16m and 35m.

An interview-cum-commentary studio is currently without picture projection, but video projection is reportedly on the way.

Production side is probably the largest 16m-only service operation in town, with six crews retained fulltime and equipment stock comprising cameras, Nagras and radio mics. Eight-year-old Platypus has an office in San Diego, which handles work for PBS and independent tv producers. Plan is to move into L.A. in the near future.

Preview Two. New equipment installed at this 16m-only facility is about half operational at presstime, but by May a highspeed rock 'n' roll, 8-track mixing system will be complete in one of the two theatres. Commentary work can be accommodated, but not postsync or effects recording.

One result of limiting its capabilities is that the studio offers very competitive rates.

The transfer bay, and a newlyequipped cutting room are both Preview One is a preview theatre with 35m and 16m doublehead projection, and one of very few Super-16m modifications in town. Video replay and a.v. facilities are reportedly soon to be installed, and the company also offers a script transcription service.

Trevor Pyke. Ex-EMI emplovee took over the conglomerate's two dubbing theatres recently when they were due to be shed, and now runs them as an independent operation.

One is dual-gauge; the other 35m only and, Pyke claims, the only Dolby stereo facility outside the major

(Continued on page 146)

Studios: Britain, Ireland

NATIONAL FILM STUDIOS OF IRELAND (Ardmore)

Studio A - 100 ft. x 80 ft. x 28.5 ft. (wtih tank, 24 ft. x 20 ft. x 9 ft. 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. deep. 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. 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).

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) A Stage - 100 ft. x 66 ft. x 40 ft. B Stage - 100 ft. x 66 ft. x 40 ft.

With central door removed $A+B= 138 \text{ ft. } \times 100 \text{ ft. } \times 40 \text{ ft.}$

C Stage - 80 ft. x 54 ft. x 30 ft. D. Stage - 80 ft. x 40 ft. x 30 ft. E. Stage - 75 ft. x 40 ft. x 30 ft. Fully equipped for full pre and

post production facilities and ideally placed for London location. **PINEWOOD**

A Stage - 165 ft. x 110 ft. x 35 ft. (with tank 40 ft. x 30 ft. x 8 ft.). B Stage - 110 ft. x 81 ft. x 34 ft.

C Stage - 110 ft. x 81 ft. x 34 ft. D Stage - 165 ft. x 110 ft. x 35 ft (with tank 40 ft. x 30 ft. x 8 ft.)

E Stage - 165 ft. x 110 ft. x 35 ft (with tank 40 ft. x 30 ft. x 8 ft.). F Stage - 75 ft. x 100 ft. x 35 ft.

(with tank 20 ft. x 20 ft. x 8 ft.) G Stage - 54 ft. x 49 ft. x 23 ft.

H Stage - 89 ft. x 36 ft. 6 ins. x 28 ft

K Stage - 111 ft. x 80 ft. x 29 ft 3 ins. L Stage - 105 ft. x 90 ft. x 30 ft. M Stage - 105 ft. x 90 ft. x 30 ft.

007 Stage (silent) - 336 ft. x 139 ft. x 40 ft. 8 ins. Tank 249 ft. x 73 ft. x 8 ft. 10 ins. Reservoir 50 ft. x 94 ft. x 8 ft. 10 ins.

Large Process Stage - 175 ft. x 28 ft. x 28 ft.

Small Process Stage - 75 ft. x 32 ft. 6 ins. x 17 ft.

Special Effects Stage (silent) - 89 ft. x 80 ft. x 20 ft. and Glass Matte

Dept. Exterior Lot - 72 acres comprising formal gardens and lake, woods, fields, concrete service roads and squares.

Exterior Tank - 221 ft. narrowing to 105 ft. wide, 198 ft. long. Capacity 764,000 gallons, 3 ft. 6 ins. deep. Inner tank: 51 ft. x 40 ft. x 8 ft. Backing: 240 ft. x 60 ft.

World's largest scene dock; stills department, plaster, fibre glass, carpenters and paint shops; general stores and wardrobes, property and drapes; extensive internal and location catering services.

Sound and Projection Department - Full production recording service available. Nagras, Sennheiser microphones. Fisher booms. Playback, public address. Individual engineering attention. Fully staffed transfer section (tape/35mm).

Seven theatres, all with arc illumination.

Theatre 1 - Viewing: 35 mm Fedi reversible projectors; COMOPT, SEPOPT, SEPMAG. All formats including CinemaScope. Maximum screen width 30 ft; 50 seats.

Dubbing; Westrex reversible, 12 dubbers including 3-track. Neve 24/8 console; natural and artificial reverberation; Westrex area recorder. Dolby noise reduction.

Theatre 2 - Viewing; 35mm Westar reversible projectors; COMOPT, SEPOPT, COMMAG, SEPMAG. All formats including CinemaScope. Maximum screen width 341/2 ft. 50 seats

Dubbing: Westrex reversible, 16 dubbers, including 3, 4 and 6-track. Two consoles for full stereo, including Neve 30/12; natural and artificial reverberation; Westrex area recorder. Dolby noise reduction.

Theatre 3 - Viewing; 35mm Westar reversible projectors: COMOPT, SEPOPT, SEPMAG. All formats including Cinema-Scope. Maximum screen width 10 ft: 15 seats.

Theatre 4 - Viewing: 35 mm Super Simplex projectors; COMOPT, SEPOPT, SEPMAG. All formats including Cinema-Scope. Maximum screen width 10

Theatre 5 - Post-sync and effects looping. 35 mm 3-track. Size: 47 ft. x 30 ft. x 18 ft. Variety of surfaces; splash tank; huge stock of props instantly available. Dolby noise reduction if required.

Theatre 6 - Viewing: 35mm Westar reversible projectors; COMOPT, SEPOPT, SEPMAG. All formats including Cinema-Scope. Maximum screen width 11 ft; 15 seats.

Dubbing: Westrex reversible; 12 dubbers including 3-track. 18/5 console; artificial reververation; Westrex area recorder. Postsync and effects looping. Dolby noise reduction if required.

Theatre 7 - Viewing: 70/35 mm Cinemeccanica projectors, Super Zenith arcs, COMOPT, SEPOPT, COMMAG, SEPMAG. All screen and soundtrack formats, including Dolby stereo (70 and 35mm). Maxi-J. Stage - 111 ft. x 80 ft. x 29 ft. 3 | nent seats. Facilities for use with A/V equipment. 16 mm projection.

Camera Department - Range of 35 mm cameras available, including studio reflexes, Mitchell standard and high speed, Arriflex.

Lenses include Varotal and Angenieux zooms, Kowa primes. Wide choice of accessories; crystal motors, geared and fluid heads. Oxberry and Moviola dollies; Academy and Boby cranes.

THE PRODUCTION VILLAGE

Studio Z - 60 ft. x 54 ft. Studio Y - 130 ft. x 41 ft. Studio X - 185 ft. x 54 ft. Studio W - 42 ft. x 27 ft. Studio V - 42 ft. x 27 ft. Studio U - 42 ft. x 27 ft.

Studio T - 42 ft. x 27 ft.

Studio S - 110 ft. x 28 ft. Studio R - 90 ft x 35 ft. Studio Q - 85 ft. x 25 ft.

All stages have vehicular access from street level and are equipped with demountable wrap-round cycloramas with radiused coves top and bottom. Cyc. Hts: 10 ft. to 14 ft. Additional overhead rigging space between pitched roof trusses. Stages are provided with red/green light systems and while not soundproofed in the conventional studio manner are considered quiet enough for location-type syncsound shooting. Production offices, cutting rooms, make-up, hairdressing, wardrobe, props, woodshop and catering facilities plus a

SAMUELSON GROUP OF COS.

Samuelson Film Service Ltd. European outlet for all Panavision equipment. Various 35 and 16mm camera systems, television viewfinders, variety of lenses and interchangeable mounts. Dollies, helicopter and boat mountings, camera cranes and jobs (up to 27ft. max. lens height), special camera cars and tracking vehicles. Television cameras, Video recorders and editing systems.

Samcine Sales Ltd. - Suppliers of Steenbeck editing equipment, and various makes of cameras and accessories. Dollies, cranes and jibs. Also a wide range of other filmmaking equipment.

Samuelson Lighting Ltd. - Suppliers of film lighting, equipment, including a full range of HMI and conventional lights, supplied with or without technicians. Special tracking and location vehicles.

Samuelson Sight and Sound Ltd. -Audio-visual equipment and services, including tape/slide presentations, P.A. systems.

Samfreight Ltd. - Specialist freight agents to the film and television industries.

Samcine Cases Ltd. - Rigidised aluminum equipment cases from stock or made to specification.

Rentacamera Ltd. - Still cameras and accessories for sale or

SHEPPERTON

Studio A - 150 ft. x 120 ft. Studio B - 100 ft. x 120 ft. Studio C - 150 ft. x 120 ft. Studio 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.

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. Selfdrive ransomes with trailers available. Portable dressing rooms available for studio lot or stages. Viewing theatres for 16 and 35m. seating capacity 44. 20 fully equip-

ped cutting rooms. Power-house supplying direct power to all stages and lot.

Executive restaurant, canteen

Associated independent companies on the lot providing lighting, dubbing theatre, plastering, prophire, camera hire, greeneries and constructional flatage.

Big 'H' stage, which was due for demolition under a local authority development plan, was recently granted a reprieve for at least five more years.

TWICKENHAM

Studio 1 - 116 ft. x 62 ft. (with tank, through Warner Bros.

10 ft x 10 ft.)

Studio 2 - 50 ft. x 40 ft. Studio 3 - 95 ft. x 60 ft. 34 cutting rooms.

Post-synch, theatre; re-recording and dubbing theatres; office suites.

More limited production facilities are available at the following

BUSHEY

Claimed as Britain's oldest studio, it's now run by Cygnet Films, a 16m documaking outfit. Situated close to Elstree, north of London. it comprises basic 16m equipment, postproduction wherewithal, a 3,000-square-foot sound stage, and production offices. A former silent stage is now a store, housing props and costumes from (nearby resident) Stanley Kubrick's "Barry Lyndon.'

EDINBURGH

Scotland's most comprehensive 35m and 16m facility, a few miles south of the capital. Small sound state (1,333 square feet), plus a 10acre lot with helicopter landing area. Most postproduction necessaries are on hand. Studios sees itself as a "studio on location," with a variety of spectacular and period backgrounds in close reach, and a dailies shipping service to and from London laboratories

GRICE'S WHARF

Developed by producer Richard Goodwin and designer-director Christine Edzard, the converted riverside warehouse in London's Rotherhithe district now comprises a commercials studio, and postproduction facilities within budget-range of lowcost features. Stopframe animation is proving a growth experimental field for Goodwin and Edzard's Sands Films (EMI's "Stories From A Flying Trunk" is the first feature to emerge); and a picture research library — for consultation by art departments — is due to open this

Small London studios favored by the capital's 100-or-so gung-ho commercials producers are:

BBRK (on the Shepperton site) Blandford West One (West End) Blandford West Ten (Notting Hill district)

Halliford (near Shepperton) Kingly (West End)

Prospect (Barnes district, southwest)

St. John's Wood (north central area) At least two new facilities could

appear on the U.K. scene over the next 12 months:

NORWOOD

City Council of Leeds, about 200 miles north of London, have given broad approval to a plan by Norwood Colosseum Developments to revamp the local Gaumont theatre into a film and tv production studio. Development would be part of a general facelift operation on a historic but rundown

LONDON DOCKLANDS

toriums as well as film and ty stuwarehousing in East London — another depressed area, currently being adopted by more and more arty-craftsy setups and eyed by media companies. Finance of \$50,-000,000 was still being firmed at presstime, again with local authority blessing and involvement.

"The Hand" is now an Edward R. Pressman production for Orion Pictures, with Pressman producing and Oliver Stone writingdirecting. Psychological thriller begins filming Feb. 15 in Northern California, with Michael Caine top-

Imbibing, Shopping, **Eating And Getting Around In England**

London.

Reform of Scotland's puritanical liquor laws a couple of years ago left a loophole which means that country now enjoys longer drinking hours than anywhere else in the United Kingdom. Before the reform, Scotland was completely dry on Sundays, and pubs closed on other days at 10 p.m.

Now, although pubs in England and Wales have to close in the afternoons, in Scottish cities like Edinburgh, Glasgow and Aberdeen many exploit the loophole and stay open continuously from 11 a.m. until 11 p.m.

Even that's hardly generous compared to countries with no legally-enforced temperance at all. But in Britain, hotels are the only oases: they're allowed to serve drinks around the clock to residents. Pub hours vary by county, but separate lunchtime and evening sessions are the general rule.

No Long Lunches

Despite its membership of the EEC, the U.K. hasn't adopted those long European lunches and handy late-shopping hours, although the number of Asian-run grocery stores which capitalize on London's evening trade is increasing steadily. By and large, though, when offices close (around 6 p.m.), so do stores. Some downtown areas now follow the example of London's Oxford Street and extend that by a couple of hours on Thursdays or Fridays.

In the capital, at least, most shops stay open during lunch. Saturday is usually a full day, but in the sticks one day in the week is a halfday — either Wednesday or Thursday, depending on the town.

Banks, except at airports and some hotels, observe strict hours throughout the nation. They open at 9:30 a.m., close at 3:30 p.m., and are shut on weekends.

Post offices follow shop hours more or less; allow for slow service and long queues. Postage charges are due for another hike this year, when local letters will cost 12 pence (about 27¢) and overseas mail will start at about 33¢, minimum weight.

Subway System

The London subway system closes around midnight, and opens again by 6 a.m. (There's a smattering of night buses.)

Cab fares in the capital have risen so fast over recent years that the meters are permanently out of date - check the conversion tables pasted on the interior window, and never believe any talk about surcharges (especially from Heathrow airport) beyond what's shown.

Inland flying is no booming trade The Sensus Project, an ambitious | for state or private operators on this concept comprising liveshow audi- small island, so scheduled flights are mostly aimed at ferrying busidios, aims to develop six acres of nessmen morning and evening. There's no tradition of cheap nightflying internally here, as there is in Italy, for example.

But the mainline railroad is gradually looking up. New so-called Inter-City services hit Scotland in five hours, Manchester in under three. And the freeway network now connects most regions.

The British also invented the hovercraft, and it works.

Ken Gibbel, Brian Libby and Alan Chappius set for American Cinema Prods." "The Octagon," in which they'll limn a trio of terrorist lined. Clark Paylow will be exec trainees. Producer Joel Freeman producer on the Orion release also set Dann Cahn to edit the pic, which Eric Karson is directing.

Think



The Rank Organisation is at your service

Rank Film Productions

Pinewood Studios, Iver, Bucks. SL0 0NH 0753-651700. Telex: 847505

Pinewood Studios

Iver, Bucks. SL0 0NH.0753-651700. Telex: 847505

Rank Film Laboratories

North Orbital Road, Denham, Uxbridge, Middx. UB9 5HQ Denham 2323 (STD 089 583) Telex: 934704

Rank Video Centre

142 Wardour St., London, W1V 4BU, 01-734 2235. Telex: 261237

Rank Cintel

Watton Road, Ware, Herts. SG12 0AE. 0920-3939 Telex: 81415

Rank Audio Visual

P.O. Box 70, Great West Road, Brentford, Middx. TW8 9HR 01-568 9222. Telex: 27976

Rank Strand Electric

P.O. Box 70, Great West Road, Brentford, Middx. TW8 9HR 01-568 9222. Telex: 27976

Rank Film Distributors

127 Wardour St., London, WIV 4AD. 01-437 9020. Telex: 262556

Rank Leisure Services

 $7\,Gt. Russell\,St., London, WC1B\,3NL.01\text{-}580\,2010. Telex: 22356$

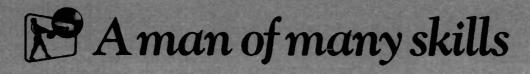
Rank Advertising Films

127 Wardour St., London, W1V4AD. 01-439 9531

or your enquiries to:

The Rank Organisation

11 Hill St. London, W1X 8AE. 01-629 7454 Telex: 262521



Mink





EDMOND CHILTON Leisure Services & Hotels Companies; The Rank Organisation.



The Pinewood Operation isn't the only location in the

rolling countryside of Buckinghamshire for the film maker.

Shakespeare, Sir Walter Scott, Thomas Gray, the Astors and

More recently their hallmarks have been left at Pinewood

There are the historic connections with William Penn,

by Herb Ross, Don Siegel, John Guillermin, Alan Parker,

Norman Jewison, John Huston, Lewis Gilbert, Richard

MORRIS YOUNG, Managing Director, Rank Film

In 1980 when the whole of the Western World is facing one of the great depressions of all time, it once again poses the question mark over the film industry which historically does well during a depression and yet has great difficulty in raising finance which is so expensive.

With so many promises from majors and independent producers, we at Rank look forward to an exciting year. Nicolas Roeg's Bad Timing, starring Art Garfunkel and Theresa Russell, is already sold to Fox in Europe and to many Latin American and Asian countries. This is to be closely followed by David Wickes's Silver Dream Racer, a

contemporary love/gladiator story starring David Essex, Beau Bridges and Cristina Raines. The Eternal Triangle of Love, this time between machine and woman both in the most daring and sensual situation. This film is supported by great names like Suzuki, Texaco, Heron, Faberge, Ingersoll, Atar, Penthouse who will make this film a world beater in all promotional and selling forms of extravaganza.

These pictures plus our tremendous UK line-up of Fox

Films, Avco and independent productions such as Euan Lloyd's Sea Wolves and Otto Preminger's Human Factor, provide us with the capacity for an immensely strong UK operation and the ability to compete worldwide in an intensely competitive quality market.

CYRIL HOWARD,

Managing Director, Donner, Alfred Hitchcock, Fred Zinnemann, Andrew

McLaglen, Michael Crichton, Laurence Olivier, Raoul Walsh, Ronald Neame, George Cukor, Francois Truffaut, Sidney Poitier - all part of our history. Buckinghamshire covers 456,281 acres, 100,000 of out-

standing natural beauty. Pinewood claims 100 of them. Plus a continuously developing technical charm of its own.

cinema advertising can achieve for you.



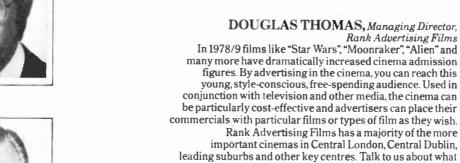


the Windsors.

ANTHONY WILLIAMS, Executive Director, Rank

Film Productions

Rank Film Productions are looking forward to the challenge of the '80's with confidence. Here is where film makers of the future will find co-operation and fulfilment.







LEW SMALL, Managing Director, Rank Leisure Services Rank's Odeon Theatres - with 275 screens throughout Britain, including 10 in London's West End - provide producers and distributors with the finest exhibition opportunities in the UK. During recent years we have invested heavily to maintain the circuit's position and we shall continue to do so in the future.



A man of many skills

Ilhimk





BRIAN SMITH Chairman. Industrial & Consumer Products Companies; The Rank Organisation.



Wednesday, January 9, 1980

BRIAN A. EDNEY, President, Rank Industries America

Rank Industries America was formed in 1978 to manage Rank's industrial interests in North America, which include a range of products and services for the television, motion picture and theatre industries

Strand Century celebrated its 50th year with a number of new products, including axial lekolites, a complete line of HMI and Bambino Fresnelites and the light palette memory lighting control system. The flying spot telecine MK III from Rank Cintel has become an established product in the Broadcast television industry and the Cooke Varotal, Cine Varotal and 16mm Cooke Varokinetal lenses from Rank Precision Industries are widely used in the motion picture



SERVICE above all else has earned our international reputation as Europe's finest processor of motion pictures on both film and tape.

STOP PRESS! OPEN THIS MONTH at The Video Centre 142 Wardour Street, London, W1V 4BU, Telephone: 01-734 2235, Europe's ,largest cassette duplication plant. All formats – PAL, SECAM, NTSC, BETA, PHILIPS, VHS, 1/2" 3/4".





JOHN ETHERIDGE, Director and General Manager,

No other Telecine has been as well received as the Cintel Mark III Flying-Spot Scanner. In the film industry, the
Telecine comes into its own for special effects work, where it is widely used to transfer from film to tape. At the other end of the process, the Mark III is used to put feature movies on to video cassette or videodisc for showing in cinemas, by airlines or in the home.

The development of +Digiscan, the digital frame store, and the topsy pre-programming system has increased the versatility of a telecine which readily accepts 16mm, 35mm, Super 8 and slide formats.

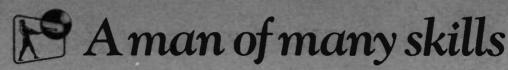
 $+ Digiscan \ is \ a \ registered \ trade-mark \ of the \ Rank \ Organisation.$

DAVID JAMES, Managing Director, Rank Audio Visual

The Sound and Projection Division of Rank Audio Visual supplies some of the world's most reliable and versatile cinema equipment. The range consists of 35mm and 70mm projectors (with spool capacities ranging from 1800 to 4000 metres), long playing towers, sound systems, lamp-houses, automation equipment and screens. Additionally, a vast range of accessories is available, such as rectifiers (single and 3-phase), xenon bulbs, lenses, spool cabinets, test film and splicers.

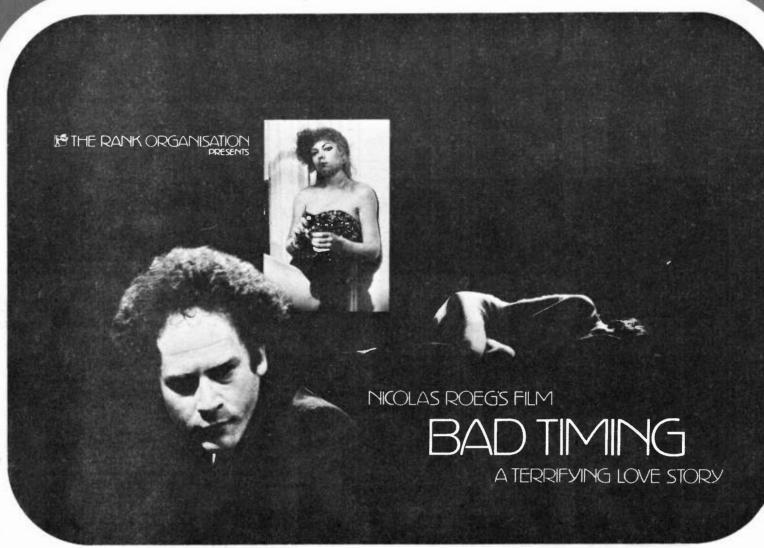
The Seating Division manufactures and markets the firmly established and well designed Rank Seating range. This range includes the luxurious "sunset" auditoria chair (three models are available with a choice of coverings and with fixed or tip-up seats) and the "Title System" - a series of finely made seats each with a choice of coverings - designed to suit every application. This unique combination to seating and cinema equipment allows Rank Audio Visual to provide an equally unique total cinema equipment/furnishing





Think





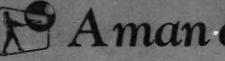
ART GARFUNKEL/THERESA RUSSELL HARVEY KEITEL/DENHOLM ELLIOTT IN "BAD TIMING"

PRESSENT ANTHONY RICHMOND/EDITOR TONY LAWSON/ASSOCIENTIM VAN RELLIM/musik director RICHARD HARTLEY SCREENPLAY BY YALE UDOFF/produced by JEREMY THOMAS/directed by NICOLAS ROEG A RECORDED PICTURE COMPANY PRODUCTION/filmed in TECHNOVISION®/released by RANK FILM DISTRIBUTORS LIMITED

Shot on location in Vienna, London, Morocco and New York.

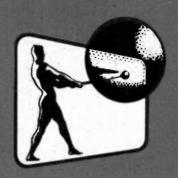
Processed at Denham by Rank Film Laboratories.

Distributed by Rank Film Distributors.



Aman of many skills

Think





THE RANK ORGANISATION PRESENTS DAVID ESSEX · CRISTINA RAINES

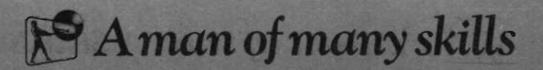
AND BEAU BRIDGES IN

WITH CLARKE PETERS AS CIDER · HARRY CORBETT · DIANE KEEN · LEE MONTAGUE · SHEILA WHITE PRODUCED BY RENÉ DUPONT · WRITTEN AND DIRECTED BY DAVID WICKES MUSIC BY DAVID ESSEX · MUSICAL DIRECTION BY JOHN CAMERON DOLBY STEREO | IN SELECTED THEATRES A DAVID WICKES PRODUCTION · FILMED IN PANAVISION® RELEASED BY RANK FILM DISTRIBUTORS

Made at Pinewood Studios, England and shot on location at international race tracks.

> Processed at Denhamby Rank Film Laboratories.

Distributed by Rank Film Distributors.





For Foreign Sales

New York Office

Larry Friedricks

HEMDALE LEISURE CORPORATION 375 Park Avenue, New York, NY 10022 Tel: (212) 421 9022 Telex 147214 (Hemdale, NYK).

London Office

George Miller

HEMDALE LEISURE CORPORATION
3 Audley Square, South Audley Street, London W1Y 5DR.
Tel: 01-491 7491 (10 lines) Telex 22503 Hemgrop London W.1.

Los Angeles Office

John Rock

HEMDALE LEISURE CORPORATION 7th Floor, 9255 Sunset Boulevard, Los Angeles 90069. Tel: 213 550 6894 Telex: 674911

HEMDALE LEISURE CORPORATION

FILM FINANCE
FILM PRODUCTION
INTERNATIONAL FILM SALES
UK DISTRIBUTION
INN FILMS (Feature entertainments in hotels)
ISLEWORTH STUDIOS
AUDLEY SQUARE THEATRE

FILMS IN PRODUCTION

Ready for delivery:

CATTLE ANNIE & LITTLE BRITCHES

Starring Burt Lancaster, John Savage, Rod Steiger, Diane Lane, Amanda Plummer. Screenplay Robert Ward & David Eyre. Produced by Rupert Hitzig & Allan King. Directed by Lamont Johnson

THE BORDER USA

Starring Telly Savalas, Danny De La Paz, Eddie Albert. Screenplay by Michael Allin. Produced by Donald Langdon. Directed by Christopher Leitch.

HARIFQUIN

Starring Robert Powell, David Hemmings, Carmen Duncan with Broderick Crawford. Screenplay by Everett de Roche. Produced by Antony I. Ginnane. Directed by Simon Wincer.

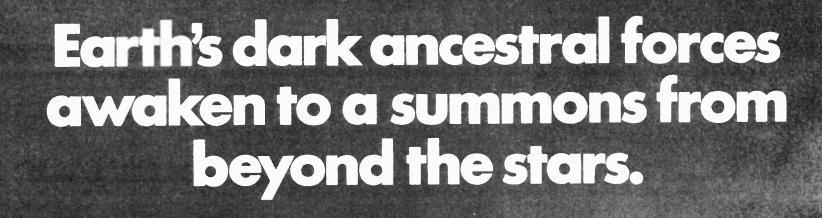
In Production:

ALICE

Starring Sophie Barjac, Jean Pierre Cassel, Susannah York, Dominic Gaurd, Jack Wild, Paul Nicholas. Produced by Baudouin Mussche.
Directed by Jerzy Gruza & Jacek Bromski.

A RUMOR OF WAR

Starring Brad Davis, Keith Carradine, Randy Quaid, Stacey Keach. Screenplay by John Sacret Young. Produced by David Manson. Directed by Richard T. Heffron. 118





John Mills stars in

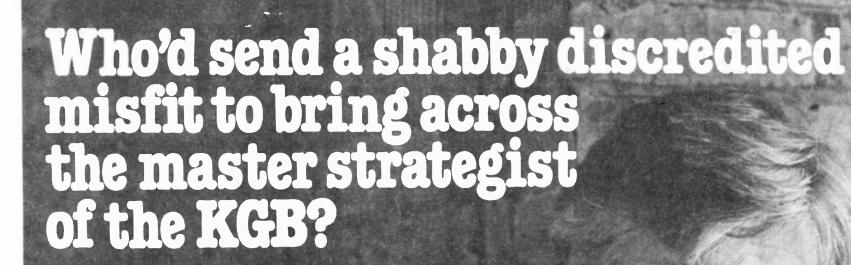
Nigel Kneale's

Also starring

Simon MacCorkindale and Barbara Kellermann A EUSTON FILMS PRODUCTION

Worldwide representation: Paul Kijzer 14 Rue de Tilsitt, 75008 Paris Telephone 755 9469

100 South Doheny Apt 1:103 Los Angeles, California 90048 Telephone 273 2969



David Hemmings stars as

A EUSTON FILMS PRODUCTION

Worldwide representation: Paul Kijzer 14 Rue de Tilsitt; 75008 Paris Telephone 755 9469

100 South Doheny Apt 1:103 Los Angeles, California 90048 Telephone 273 2969



DOLEDOY and MAX T. ROMAN

wish all their friends in the BRITISH FILM INDUSTRY and ALL OVER THE WORLD

A year full of HEALTH, HAPPINESS and BOX-OFFICE SUCCESS

promising films that will definitely help in obtaining HEALTHY, HAPPY and HIGH RESULTS

IN PRE-PRODUCTION

READY BY DECEMBER 1980

A MAX ROMAN PRODUCTION

Of the Explosive Psychological Thriller

"THE DIVIDING LINE"

written by **ROBIN MAUGHAM**based on his bestselling novel of the same title

A MAN TORN BETWEEN TWO IDENTITIES —

— A WOMAN TORN BETWEEN SANITY and INSANITY

starring **ROBERT POWELL**and SEVEN other INTERNATIONAL STARS

POLEROY LTD.
c/o Gee & Durbridge
81 Piccadilly
London, W1V JHO
Telex Poleroy 912881 CW UK TX

New Executive offices: Tel. 723.8444
Berkeley Mansions
64 Seymour Street
Marble Arch
London W. 1

A Bonus To Start The New Year With A Bang

ACTION ● DRAMA ● SUSPENSE and SPECTACLE

Wednesday, January 9, 1980

READY FOR RELEASE

A MAX and YVONNE ROMAN PRODUCTION of a film by ROMANO SCAVOLINI



THE PLIGHT OF AN INNOCENT AMERICAN CAUGHT IN THE WEB OF INTERNATIONAL INTRIGUE

starring GEORGE AYER

MARY CHRONOPOULOU • ALLEN LIEB • JOANNE JACKAL • MARY MAK RUSTY SALLING • LORNE POLANSKI • ELIZABETH KELLY and PHAEDON RAPHAEL

> Edited by MAXINE JULIUS • PROCESSED AT KAY LABORATORIES Assoc. Producer JOHN TINKER

Written and Directed by ROMANO SCAVOLINI Produced by MAX & YVONNE ROMAN

64 Seymour Street, Marble Arch London W.1. Tel. 723.8444 For Information & Sales: **POLEROY LTD**.

FOR ENTERPRISING DISTRIBUTION IN THE UNITED KINGDOM

CONTACT
JOHN HOGARTH

ENTERPRISE PICTURES LIMITED.



IN DISTRIBUTION

THE EUROPEANS

A DIFFERENT STORY
INCREDIBLE HULK—The Movie

ALSO FOR RELEASE IN 1980

BLACK JACK
A FORCE OF ONE
GOOD GUYS WEAR BLACK
JUST A LITTLE INCONVENIENCE
LATE GREAT PLANET EARTH
MEETINGS WITH REMARKABLE MEN
THERE GOES THE BRIDE
WILDCATS OF ST. TRINIANS



ASSOCIATED COMMUNICATIONS CORPORATION

Lord Grade of Elstree, Chairman & Chief Executive Jack Gill, CBE, Deputy Chairman & Deputy Chief Executive

TELEVISION BROADCASTING

ATV Network Ltd.-UK.

FILMS and TELEVISION

PRODUCTION Marble Arch Productions Inc.;

ITC Entertainment Ltd.;

Black Lion Films.

DISTRIBUTION ITC Entertainment Inc.;

Associated Film Distributors (with EMI) – USA;

ITC Film Distributors Ltd.—UK.

EXHIBITION Classic Cinemas Ltd.-UK.

MUSIC ATV Music Publishing Ltd.;

ATV Music Ltd. (UK); Bruton Music Ltd.;

ATV Northern Songs Pty. Ltd.; ATV Music Corporation (USA).

RECORDS Pye Records Ltd.

THEATRES Apollo, Her Majesty's, Lyric, Globe,

(UK.) Theatre Royal Drury Lane, Queen's, London Palladium, London Coliseum,

Victoria Palace, Bristol Hippodrome.

THEATRICAL

COSTUMES Bermans & Nathans Ltd.

TELEPHONE

EQUIPMENT Ansafone Ltd.

PROPERTY Bentray Ltd. – UK. 3,000,000 sq. feet of

industrial and commercial space,

and Airport Park Hotel, LA.

OTHER MAJOR ACTIVITIES

Marbarch Insurance Ltd.; Concord

Reinsurance Ltd.; Bryanston Insurance Ltd.; Alex Cockburn & Co. Ltd.; ATV Licensing Ltd.; ACC Leasing Ltd.; ACC Investments Ltd.



NUMBER ONE NAME IN U.K. DISTRIBUTION



MAJOR RELEASES INCLUDE:

KENTUCKY FRIED MOVIE RABID THE BROOD GIRLS

If you want a better deal for your pictures in the U.K.think of NUMBER ONE FIRST!

JACK HENDERSON NEIL AGRAN PETER LONG STANLEY LONG

Still available for certain territories: "THE ADVENTURES OF"... SERIES UNDER THE DOCTOR: THE BLACK PANTHER

ALPHA FILMS LTD., 92 WARDOUR STREET, LONDON W.1. Tel: 01-437 0516



THE ROMANOV SUCCESSION

FROM THE NOVEL BY BRIAN GARFIELD

('DEATH WISH' AND 'HOPSCOTCH')

WILL BE

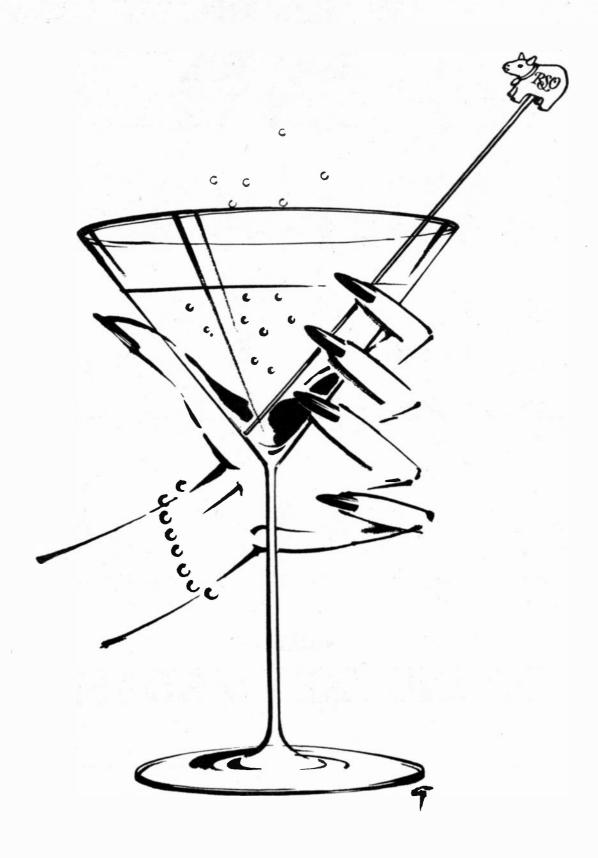
A MAJOR PRODUCTION IN 1980

ARYA FILM PRODUCTIONS LTD.

STUART LYONS . PINEWOOD STUDIOS . IVER HEATH BUCKS . ENGLAND

Tel. Iver (0753) 651-700. Telex 847505 PINEW.G.

THEATRE • FILMS • RECORDS • TELEVISION



THE ROBERT STIGWOOD ORGANISATION LTD 67 BROOK STREET LONDON W1 TELEPHONE 01-629 9121 The Who Films
&
Curbishley/Baird productions

1979-THE YEAR OF QUADROPHENIA

SPRING1980 MCNCAR

starring
ROGER DALTREY & ADAM FAITH

INPREPARATION

'GET OFF MYCLOUD'

'THE HUSSARS'

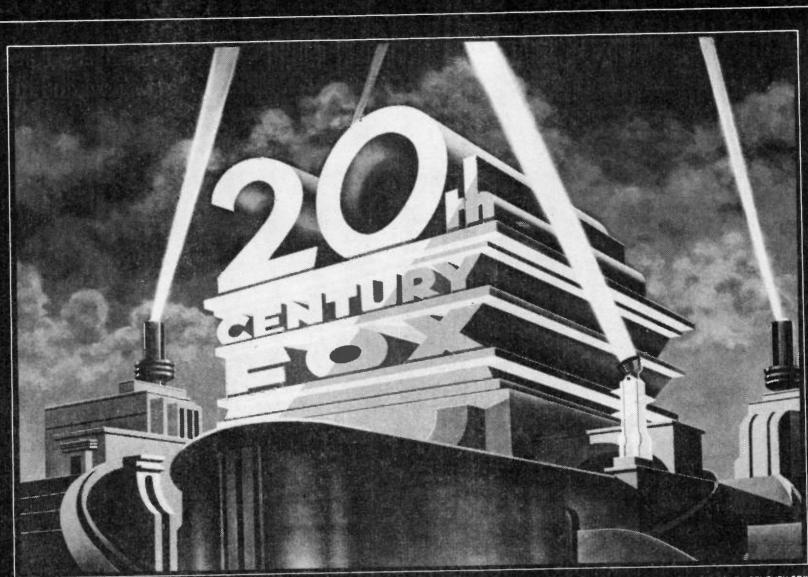
'THE COUNTRY&WESTERN MOVIE'



A44

Public Relations Consultants: DENNIS DAVIDSON ASSOCIATES 61-65 Conduit Street, London WIR 9FD Tel: 01.4396391 Telex: 24148 DADASS G

DENNIS DAVIDSON ASSOCIATES 211 South Beverly Drive Suite 200, Beverly Hills CA90212 Tel: (213) 275-8505 Telez: 910 490 2562



© 1979 TWENTIETH CENTURY-FOX

Production:

TWENTIETH CENTURY-FOX PRODUCTIONS LTD.

Distribution:

TWENTIETH CENTURY-FOX FILM COMPANY LTD.

Head Office:

TWENTIETH CENTURY HOUSE, SOHO SQUARE, LONDON W 1V 6AP Telephone: 01-437 7766 Telex No.: 27869 Cables: CENTFOX, London W1



WITHIN AN HOUR OF MAJOR EUROPEAN CAPITALS



OSPREY FILM DISTRIBUTION LIMITED

120 PALL MALL LONDON SW1 TELEPHONE: 01.839 3292 TELEX: 895 1579 OSPRY G



THE NAME FOR THE 80's

INTERNATIONAL FILM AND TV SALES

SIDNEY AND LAWRENCE SAFIR

SAFIR FILMS LIMITED

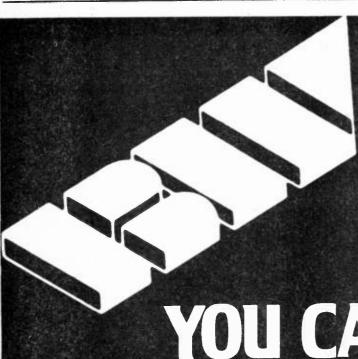
GALA HOUSE 15-17 OLD COMPTON STREET LONDON WIV 6JR
TELEPHONE: 734 5085/5086 TELEX. 25572 CABLES: SAFIRFILM LONDON WI



LONDON

Pinewood Studios Iver, Bucks. SLO ONH Telephone: (0735) 651700 Telex: 888 193/6 ENAVCO/G NEW YORK 375, Park Avenue Suite 3303 New York City U.S. A Telex: 237432





YOU CAN TELL WHERE WE'RE GOING BY A WE'VE BEEN!

No one livened up the 70's like Brent Walker –with hit after hit after hit–

Production

Distribution includes

Exhibition

Brent Walker, the most exciting new name in British Films. And now we're going strong growing strong into the 80's, with a flourishing programme of new productions and new marketing in distribution.

Brent Walker Group Head Office. 9 Chesterfield Street. London WI Tel: 01-491 4430 Telex: 23639



Brent Walker Film & Theatre Division 5-7 Brewer Street, London WI Tel: 01-437 7377

COLUMBIA-EMI-WARNER DISTRIBUTORS LTD The major force in UK distribution announce the following exciting productions from their 1980 line-up

1941



And Justice For All

Kramer Kramer





FROM A FLYING TRUNK

The Awakening

IME TIME



THE DAY E WORLI **ENDED**

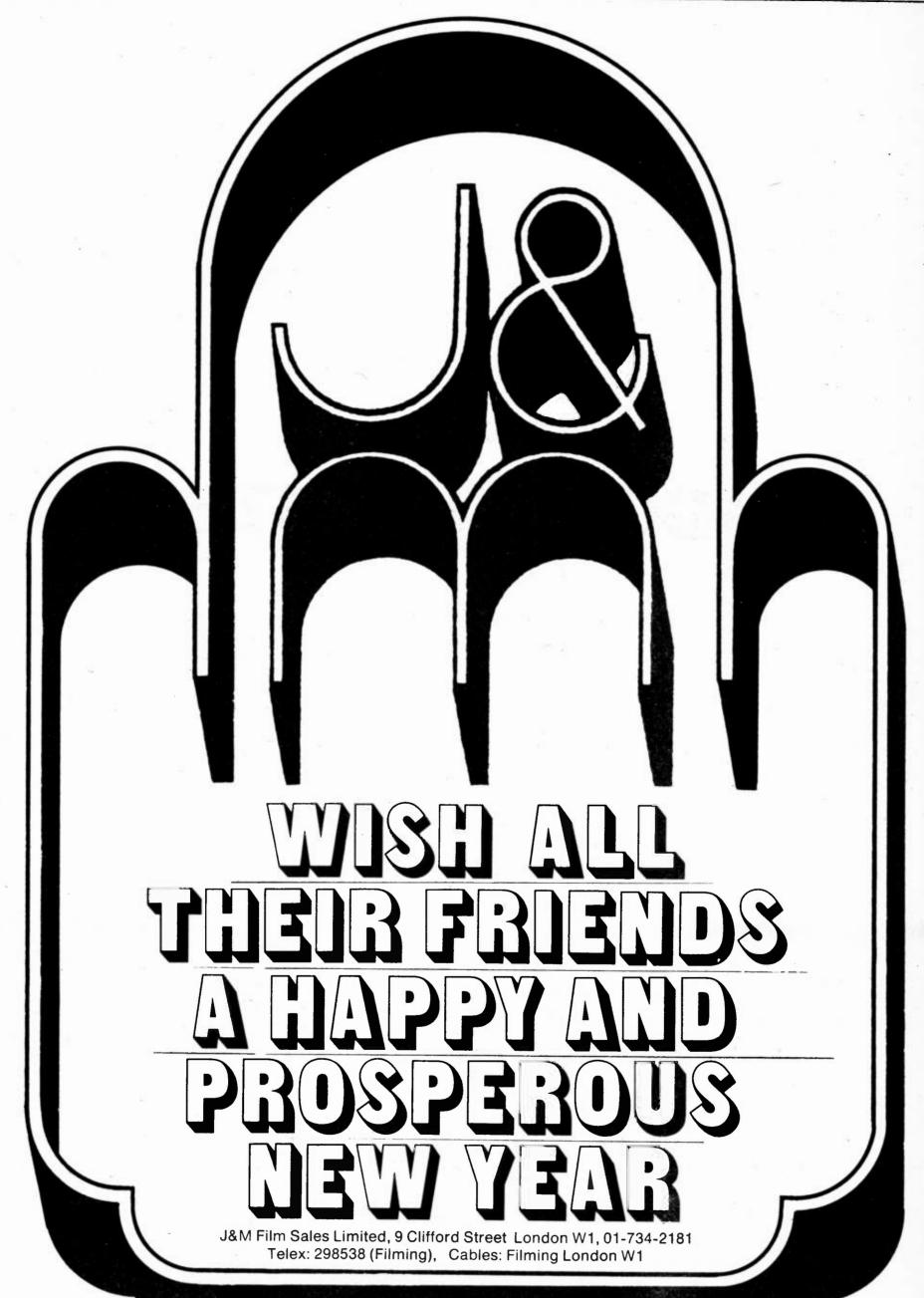
COLUMBIA-EMI-WARNER DISTRIBUTORS LTD 135 Wardour Street, London W1V 4AP, Telephone: 01-734 6352

Telegrams: Colwardis London W1 Telex: 22653

MICHAEL WHITE LIMITED

Film and Theatre Productions

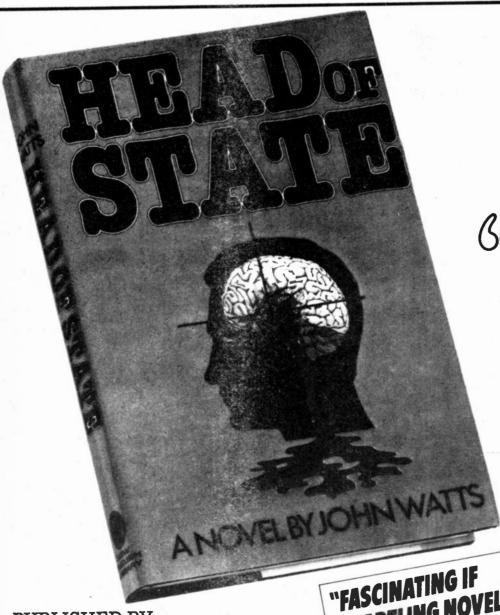
13 DUKE STREET, ST.JAMES'S, LONDON SWIY 6DB Cables: EXPERIMENT LONDON SW1 Telex: 881 2967



British Film Awards tied up with newspaper.

Every year the Evening News sponsors the British Film Awards. Its readers vote for their favourite films and artists over the preceding year. Which means that the people who actually pay to see the films get a chance to have their say.

And with a jury that amounts to 11/4 million readers, the verdict really means something. Evening News



TAUTLY WRITTEN AND CHILLINGLY PROPHETIC, THIS IS A TOTALLY DIFFERENT KIND OF SUSPENSE NOVEL, AN ENGROSSING AND OFTEN HARROWING LOOK AHEAD TO THE FUTURE POSSIBILITY OF SCIENCE TECHNOLOGY AND HUMAN AVARICE.

BY JOHN WATTS

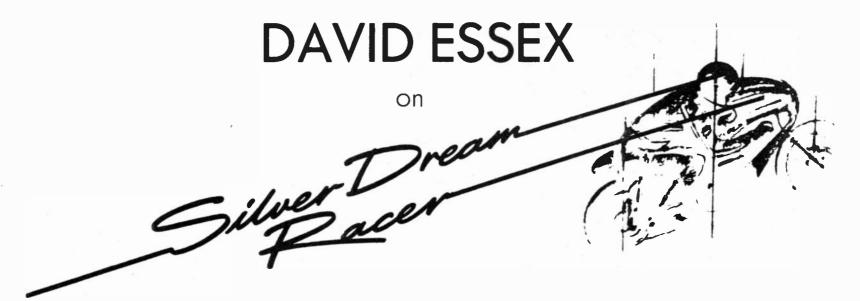
BASED ON AN ORIGINAL SCREENPLAY BY ROYTUVEY MAURICE SELLAR CHARLES BERMAN

PUBLISHED BY NEW ENGLISH LIBRARY **PRICE £4.95**

STARTLING NOVEL" EVENING NEWS

"A FAST-MOVING ACTION-PACKED THRILLER. SUNDAY MIRROR

"A MARVELLOUSLY **EXCITING THRILLER**" SCREEN INTERNATIONAL Thank you, the Rank Organization, David Wickes, René Dupont, Beau Bridges, Cristina Raines and all who have worked with





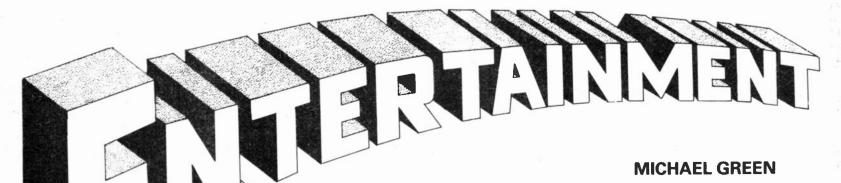
Hollywood Representative:

TIM STONE, 1052 Carol Drive Los Angeles 90069 Tel. (213) 275-9599 Personal Manager:

DEREK BOWMAN,

1 Upper Brook Street,
London, W.I.
Tel. 408-1648

When it's a question of powerful promotion and successful selling of motion pictures



PETER ANDREWS

means a great deal in the U.K.

ENTERTAINMENT FILM DISTRIBUTORS LTD., 60 WARDOUR STREET, LONDON W.1

Tel: 01-734 4678

Telex: 27950 MONREF 2794

Cables ENTFILM LONDON

The brightest spot in your programme



a Halas and Batchelor 'animated short'

3-7 Kean Street, London WC2

Telephone 01-240 3888 or 01-836 1623

Cables HABAFILM, LONDON Telex 269496

British Showbiz Peers

(Continued from page 103)

Dame Vera Lynn (singer). Dame Alicia Markova (ballet

dancer).

Dame Anna Neagle (actress).

Dame Marie Rambert (choreog.

Dame Marie Rambert (choreographer).
Dame Flora Robson (actress).

KNIGHTS
Sir Donald Albery (legit 1

Sir Donald Albery (legit producer/Director, Anglia TV).

Sir Thomas Armstrong (Chairman, Musicians' Benevolent Fund).

Sir Frederick Ashton (choreographer).

Sir Richard Attenborough (actor/film director).
Sir Cecil Beaton (costume de-

signer). Sir Lennox Berkeley (President, Performing Rights Society and

Composers' Guild).
Sir Adrian Boult (Composer).
Sir Paul Bryan (Director, Granda TV)

ada TV). Sir John Burgess (Chairman, Border TV).

Sir Billy Butlin (holiday camps). Sir James Carreras (producer). Sir Richard Cave (Chairman. Thorn-EMI).

Sir Eric Clayson (Director, ATV Network).

Sir John Clements (actor). Sir Geoffrey Cox (Chairman, London Broadcasting Company).

Sir Samuel Curran (Director, Scottish TV).

Sir Colin Davis

Sir John Davis (film executive). Sir Ralph Carr-Ellison (Chairman, Tyne Tees TV).

Sir Basil Engholm (Chairman, British Film Institute). Sir Denis Forman (Chairman.

Granada TV).
Sir John Gielgud (actor).

Sir Richard Graham (Chairman, Yorkshire TV).

Sir Alec Guinness (actor).

Sir Alec Guinness (actor).
Sir Peter Hall (director).

Sir James Hanson (Director, Trident TV).

Sir Robert Helpmann (dancer/-choreographer).

Sir Harold Hobson (President, Assn. of London Theatres Press Representatives).

Sir Edward Lewis (Chairman, Decca Ltd.).

Sir Emile Littler (theatreowner).

Sir John Llewellyn (Director-General, British Council).

Sir Ronald Millar.

Sir John Mills (actor)

Sir Claus Moser (Chairman, Covent Garden).

Sir Frederick Pontin (holiday camps).

camps).
Sir John Read (Deputy Chairman, Thorn-EMI).

Sir Michael Redgrave (actor).

Sir Ralph Richardson (actor). Sir George Sharp (Director.

Grampian TV).
Sir Maurice Sutherland (Director, Tyne Tees TV).

Sir Michael Swann (Chairman, BBC).

Sir John Terry (Denton, Hall and Burgin).

Burgin).
Sir Michael Tippett (composer).

Sir Michael Tippett (composer). Sir John Tooley (General Manager, Covent Garden).

Sir Richard Trehane (Director. Southern TV).

Sir William Walton (composer). Sir Huw Wheldon (TV producer and presenter).

Sir John Woolf (film producer/-Head of Drama, Anglia TV).

Sir Brian Young (Director-General, Independent Broadcasting Authority).

"Greatheart," original 30-minute, 35m film directed by Kevin Hynes, will play the Fox Venice Theatre for a one-week run beginning Monday to qualify for Academy Award consideration. Period drama is set in 1917, and toplines Douglas Werner and Mark Neely.



The total information and research service about everyone in the news.

(By subscription only)

 $10\, \text{Dover Street, London W1X\,3PH} \\ 01\, 499\, 8511$

Renee Wilson On Prowl In Europe For Pix & TV Product For VC's In U.S.

London.

Scouting now for British an. European film and tv material for U.S. videocassette distribution is Renee Wilson, who's spent the last 18 years pushing product the other way, as overseas sales rep for what was ABC's Worldvision Enterprises.

Via a link with London-based Phi TV. Wilson's new venture, American Communications network, aims to acquire theatrical and nontheatrical rights from local producers with an eye to campuses and other discerning minorities - a potentially expanding market with the aid of the video medium, Wilson believes.

As well as English-language material, ANC plans to peddle European language programming to ethnic communities within the U.S.

Safir Films Plans An **Australian Expansion**

Safir Films, sales agency run by pere et fils Sidney and Lawrence Safir, picked up the Romulus library of features for television layoff as part of the company's burgeoning activity in tele sales. Company also has segments of the "World About Us" and "Survival" natural history series, perennials on the local tv networks.

Safir Films, now three years old, has exclusive representation of the South Australian Film Corp's feature output and is also repping George Peppard and David Carradine productions.

Theatrical pickups from Europe include Martin Shute's "There Goes The Bride," David Hamilton's "Laura Moore" and Frank Launder's "Wildcats of St. Trin-

Pye Awaits New Name

Pye Records is due for a namechange in 1980. The diskery's right to use the name of the British electronics manufacturer out of which it grew over 25 years ago will expire during the year.

Pye of Cambridge moved into audio software in 1954 with a label called Pye-Nixa, which resulted from the merger of two companies New Zealander Hilton, Nixa's classical label, and pop-oriented Polygon. In 1956 the Nixa element was dropped, although rights to that trademark were retained by Pye.

ATV (now Associated Communications Corp.) became partowner of the company in 1959, then acquired the remaining Pye shares seven years later. At that point, use of the Pye logo was negotiated by ATV for a 14-year term.

No decision has yet been made on the Nixa tag will be revived.

Density & Diversity

London.

The London film trade is concentrated in the midtown Soho sector and tends to favor local spots for dining and drinking.

The area is noted for (among other things) restaurant density and diversity, but the trade's faves, probably in descending order, are the Braganza (seafood). Quo Vadis (Italo) and Mykonos (Greek). Chinatown is also within the Soho perimeter.

Numerous pubs are also pop-

Continued from page 106)

Tel: 734-2142

FILM ARTISTES ASSN.

Address: F.A.A. House, 61 Marloes Road, London W.8

Tel: 937-4567/8

Gen. Secretary: Sean Brannigan

FILM FINANCES LTD.

Address: 34 South Molton Street, London W.1

Tel: 629-6557

Man. Director. R.M. Soames

FILM PUBLICITY GUILD LTD.

Address: Old Court House, Old Court Place, Kensington High Street, London W.8

Tel. 937-8100

Chairman: Eddie Evans

GUILD OF FILM ART DIRECTORS

Address: c/o Pinewood Studios, Iver Heath, Buckinghamshire.

(relocating mid-1980) Tel: 994-2731

Chairman: Peter Murton

INDEPENDENT BROADCASTING AUTHORITY

Address: 70 Brompton Road, London S.W.3

Tel: 584-7011

Secretary: Brian Rook

INDEPENDENT TELEVISION COMPANIES ASSN. LTD.

Address: 52/66 Mortimer Street, London W.1

Tel: 636-6866

Secretary: Mary Lund LONDON FILM FESTIVAL

Address: National Film Theatre, South Bank, London S.E.1

Tel: 928-3234/3842 Director: Ken Wlaschin

NATIONAL ASSN. OF THEATRICAL, TELEVISION & KINE EM-**PLOYEES**

Address: 155 Kennington Park Road, London S.E.11

Tel. 735-9068

Secretary: J.L. Wilson

NATIONAL FILM DEVELOPMENT FUND

Address: 27 Soho Square, London W.1

Tel: 437-4884

Secretary: Peter Coles

MECHANICAL-COPYRIGHT PROTECTION SOCIETY LTD.

Address: Elgar House, 380 Streatham High Road, London S.W.16

Tel: 769-3181/8

Secretary: Norman Robinson

MUSICIANS' UNION

Address: 60/62 Clapham Road, London S.W. 9

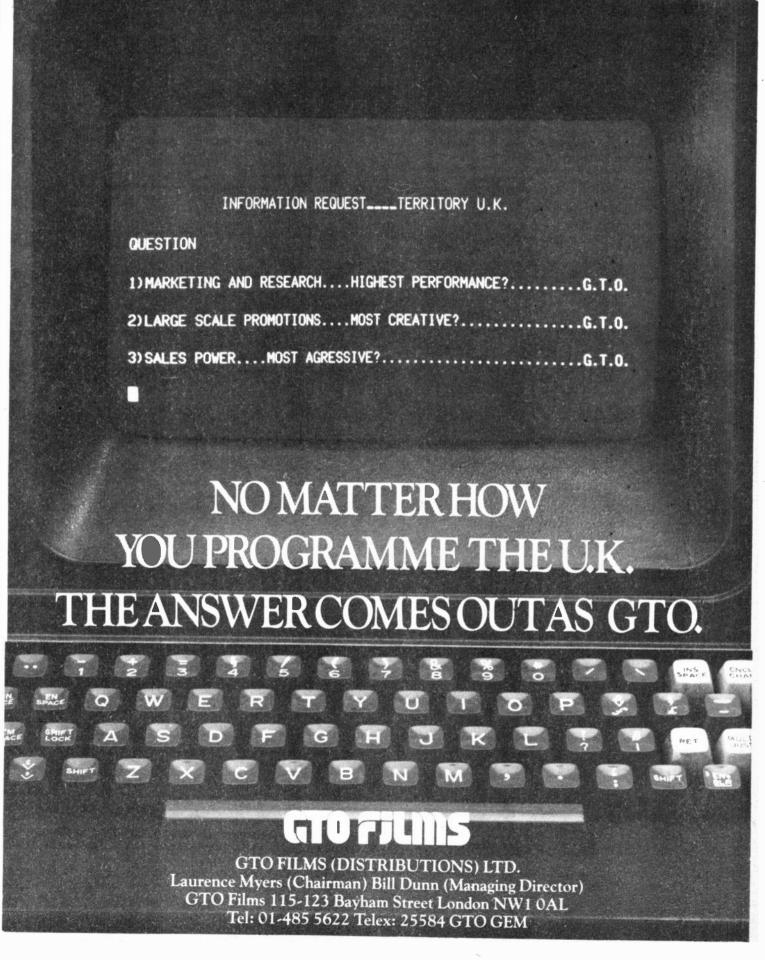
Tel: 582-6366

Gen. Secretary: John Morton

SOCIETY OF WEST END THEATRES

Address: Bedford Chambers, Covent Garden, London W.C.2

Secretary: Robert Lacy Thompson



Yank Presence In U.K.

(Continued from page 103)

James Brockington Colin Bruce Jeffrey Burnett Mark Capri John Barlow Cook **Tony Cyrus** Francis Drake Michael Ensign Ray Evans Horace Faith Carla Farnsworth-Webb Geoffrey Farnsworth-Webb John Fass Morton

Ronald Fernee **Daniel Foley** James G. Fritsch Hal Galili **Weston Gavin** Steven Gill Jerry Harte Robert Henderson **Douglas Hinton** Chuck Julian Ian Lambton Robert MacLeod Colin Maitland

Vincent Marzello Al Matthews Paul Maxwell Christopher Muncke Francis Napier Kenneth Nelson Jeremy P. Newson Robert O'Neil Philip Oxman Robin Pappas **Richard Parmentier** Derek Partridge Paul Penfield Olivier Pierr Richie Pitts Joe Praml John Price Grant Pullen

Manning Redwood Felix Rice Doyle Richmond William Roberts George Roubicek Hayne Ryan Gene Sandys Lon Satton Michael J. Shannon **Ted Simonett Guy Siner** Peter Small Gordon Stern **Timothy Stetson** Alan Tilvern D. Geoff Tomlinson Harry Towb Paul Wagar Jack Warshaw John Washbrook Don Wienstein Peter Whitman Ramsay Williams Tom Emlyn Williams Gilbert Winfield John Yost Matt Zimmerman Martha Beirne Sydnee Blake Peppi Borza Karen Bowen Monica Bufferd Angela Carrington Clair Chapman Trisha Clarke Ellen Cullen Shellev Cuthbertson Nancy Diuguid Fran Fullenwider

Jean Gilpin Linda Goranson Kate Harper Margaret Harwood Gail Henley Helen Horton Stacey Hughes **Dulcie Huston** Alison Jackman Anne M. Kinslow Victoria Kirtland Karion O. Konyot Jacki Laughlin Lorna Lewis Kathleen McCreery Patricia W. McCullock Julia Marshall Christine Nagy Patricia A. Richards Margaret Robertson Zhivila Roche Jane Singer Lizette Gordon Smith Pat Starr Donna Todd Diana Van Fossen Jean Waggoner Faye Ellen White Leueen Willoughby Melissa Whitsie

AFM Corp. chairman Joel D. Nelson has formed Marnel Publishing Co. to publish two books next year. First will be Saul Stember's "The Yellow Bus," other being Francine Carroll's "Astrological Diet Cookbook."



SHOW YOU THE WAY IN THE 80's

TO HELL WITH DIALOGUE LETS WRECK SOMETHING

DAVID CRONENBERG'S

STARRING JENNIFER O'NEILL STEPHEN LACK · PATRICK McGOOHAN

WALERIAN BOROWCYZK'S DrJekylla MrHyde LULU

HUMAN EXPERIMENTS

DYING IS ONE HELL

OF A WAY TO MAKE A LIVING!

FOR MONEY

DAVID CARRADINE

ADRIENNE & MALCOLM FANCEY NEW REALM DISTRIBUTORS LTD

22/25 DEAN STREET LONDON W1 Telephone: 01-437-9143



THIS IS JUST ONE OF OUR HATS

FOR MORE OF OUR HATS SEE PAGE 167

Ponder Video Projection

(Continued from page 101)

video machines this year.

Logistically the advantages are several, and significant. Whereas at present each of an airplane's set of linked film projectors must be loaded with a separate print (which is inaccessible during flight if it breaks down), all video units can be fed from a single, convenientlyplaced cassette player

With software handling thus simplified, Hogan foresees far more flexible programming: local advertising cassettes will be run as the plane lands; closed-circuit capability will put the captain onscreen live: grounded passengers will watch local tv. A signal at the start of each tape triggers the projectors to adjust automatically for academy, widescreen or Panavision ratios

Transferred to standard theatrical exhibition, those smoother logistics and variable input options hint not only at big reductions in distribution costs, but also at a future in which a theatre is more than just a place to show feature films. If videotheatres catch on, Hogan believes exhibition could become a multifacted business.

Cheaper Softwear

Already, independent producers queried reckon that the cheaper software — cost of a prerecorded vidcassette can be as little as onefifth that of a 35m print - combined with cheaper shipping and the viability of very small auditoriums, could widen the range of playable product, enhance returns from selective playoff of artfilms and suchlike, and generally enable exhibs to be more agile vis-a-vis demand programming.

Then, without seeming unduly futuristic. Hogan speculates on the possibilities for video theatres when patched into cable networks or online to receive satellite transmis-

One playback unit could serve. say, 5,000 theatres, he notes. And at times of the day when a facility is normally "dark," it could be kept "working" with conferences, training courses, live relays of sports events, and other fodder too specialized for the tele but still potentially profitable this way.

Retraining Programs

Centrally-fed government retraining programs for the unemployed are one example application. Hogan believes; nationwide dealer teach-ins could be cost effective, too, presumably; and he points out that the Liverpool soccer team, for instance, has nine supporters' clubs in London alone, which might turn out to watch the weekly game in a neighborhood auditorium.

So far, EMI is the U.K.'s lone experimenter. Britain's other strong chain, the Rank Organization's Odeon circuit, has hung back — to let the competition bear the teething troubles

Elsewhere, with the exception of some activity in Johannesburg and Canada, video projection is mainly confined to intimate porn theatres. Many mainstem exhibs have yet to be convinced that big-screen video technology has reached a standard of real commercial acceptability

Reliable Workhorse

Advent machines installed in EMI theatres produce an image only eight feet in width. Riches

describes the Advent as "a very reliable workhorse," but was among a large number of local trade types who gathered recently to check out another U.S. projector, built by Image Magnification Inc. (IMI) of Florida and imported by Londonbased Samuelson Film Service. It's claimed to be capable of filling a 20foot-wide screen.

Samuelson's presentation met with some dubious response. despite the more powerful unit's competitive price of around \$15,-000. (Advents cost about \$10,000 IMI can be improved." A so-called here.) Speywood managing director Clive Young said simply: "We were considering buying an EMI researcher, Art Tucker, hit develfor rental purposes, but we weren't opment problems and is currently impressed.

Although an upgraded Advent machine is expected shortly, there is clearly scope for growth in the machines throw three beams (red, medium-capability - and medium-price — section of the market. basic Eidophor unit, which produces a 40-foot by 30-foot image, is price-tagged at well over \$400,000.) sles. Speywood's Hogan forecasts the strongest demand will be for a 14foot screen-size.

Priced At \$60,000

Cost precluded Riches' serious consideration of a "superb" GEC light-valve projector - it was priced at \$60,000. He's testing a Sony machine, and "trying to see if the Barco-beam device, expected last year from another Florida-based

The advantage of that one was to be its use of a single "gun." All other blue, green) at the screen where, hopefully, they converge precisely. (At the top end, incidentally, the The already-combined Barcobeam should cut out a number of setting-up and maintenance has-

> Economics aside, there are still problems over image-definition and picture-brightness. Latter can be intensified by using a special high-reflectivity screen, but the benefit is directional - viewed from side-seats, it doesn't work.

> > **Some Complaints**

Riches admits he's had complaints from audiences at the EMI theatres, although "mostly from people in the business, or if we've been showing an 'upmarket' type of have dried up of late, but that could

just mean the locals who care have got wise and now steer clear.

The definition problem is simple, but daunting. The electronic image generated by current video projectors consists of about 500 "lines" of information, whereas 35m filmstock carries the equivalent of some 3,000. Hogan says 900line videos could be developed forthwith if the money were available. Less conservative predictions talk of 1,500-line systems. But even that's only half as good as film.

(Hogan contends that much of present poor projection quality stems from poor recording standards. Projection from a bad tape can mean the picture on the screen consists of only 200 or so lines. He'd like to see EMI get together with others moving into the field to enfilm." He also says the complaints force standards and, perhaps, invest in hardware improvement.)

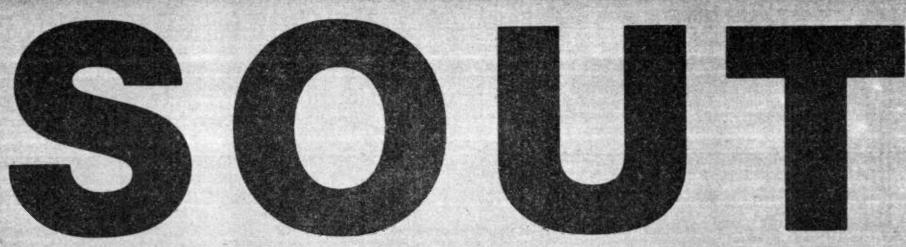


Michael Myers Miracle International Films

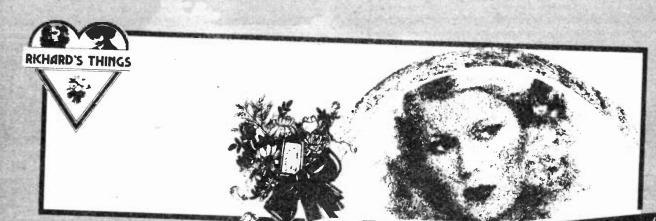
92-94, Wardour Street, London W1V 4JH Telephone: 01-437-0507 Cables: Miricfilm London

Susie Cookson + David Speechley = MÖVIZ Ltd 100 Wardour Street, London W1V3LE, England





COMING FROM SOUTHERN PICTURES



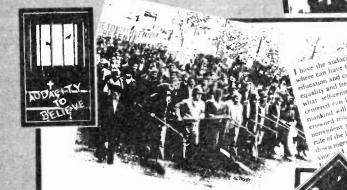
RICHARD'S THINGS by Frederic Raphael based on his

After Richard's sudden death, what remains for his loving wife and his beautiful young mistress? Each other.

THE LAST PENTATHLON by Stanley Price

Every year an athletic competition between four friends brings out however, it brings out the worst. THE LAST PENTATHLON (A comedy)





AUDACITY TO BELIEVE

by Julian Mitchell based on the book by Shella Cassidy.

Neither humiliation, torture nor the constant threat of death by the Chilean regime can deter English doctor Shella Cassidy from the fight for her beliefs or the will to

THE GRAHAM MURDERS by Andrew Brown based on the book by Howard Willis.

In a beautiful but remote part of New Zealand in the year 1941, violence overtakes a small isolated community, which finds itself in the grip of a massive manhunt for a crazed murderer.

WINSTON



The Greymonth Evening Star.

WINSTON CHURCHILL THE WILDERNIESS YEARS by John Prebble.

A series about Churchill's loneliest decade — his years of struggle and fears, between 1929 when he left office and 1939 when he returned to lead his country

THE ALBERTA HUNTER STORY being developed by Chris Albertson.

At the age of eight, Alberta Hunter ran away from Tennessee and began singing in a Chicago sporting club. Seventy-five years later, she entertained President Carter in the White House. This series spans eight decades in the exciting life and music of one of the greatest names in the history of the blues.

CONTACT, MARK SHIVAS, SOUTHERN PICTURES LTD, 58 FRITH STREET, LONDON W.1. Tel: 01-439 2367 TELEX: SOUTHTEL 261682



ADVERTISING AND PUBLIC RELATIONS: UK INTERNATIONAL



ELEVISION'S WINTER DRAMA ON ITV.



WORZEL GUMMIDGE

Further adventures of the mischievous Scarecrow, played by Jon Pertwee for all the family. Thirty all-film half-hours available this year.

DEAD MAN'S KIT

Larry Lamb stars as a Naval Petty Officer investigating the mysterious death of a mess mate To be transmitted, with High Tide, in ITV's Armchair Thriller series



HIGH TIDE

Ian McShane stars as an ex- prisoner recently released from a manslaughter sentence, haunted by the last cryptic words of his victim. High Tide and Dead Man's Kit are available as eight half hours, or as T.V. Movies.

HIGH TIDE

An afternoon drama series set in a Housing Association where a disparate group of people live





Further adventures of the Carter Family and the railway that they run. For younger viewers.



THE RAVELLED THREAD

A children's drama set in the 1860s dealing with a dastardly plot to help the Confederacy.

CONTACT: IAN WARREN SOUTHSTAR TELEVISION INTERNATIONAL 159-165 GREAT PORTLAND STREET LONDON WIN 6NR Tel: 01-637 1164 TELEX: 263953

OR: MICHAEL CRAWFORD SOUTHSTAR TELEVISION INTERNATIONAL SOUTHAMPTON SO9 4YQ Tel: 0703 28582 TELEX: 47503 SOUTVS - G

London

Rated indispensable by visiting producers — whether here for feature, telefilm or documentary production - is the corps of experienced 'native production supervisors and managers which exists in the British service trades.

Herewith a sampling, with recent credits, of ps&m members of the production union Assn. of Cinematograph, Television and Allied Technicians.

These are the identifying symbols, repeated in the career credit listings which follow:

AP — Associate producer PM — Production manager PS — Production supervisor

GFPE — Member of Guild of Film Production Executives STUART BLACK (AP; PM; LM.)

(Features): "Number One of the Secret Service": "Sword of Vengeance": "The Fast Kill." (Docus): "England's North Country": "The Beacons and Beyond"; "Robbie": "Seaspeed Journey"; "Omnibus 150". (TV): "Game of the Century"
"Olympic Gold."

LEE BOLON (PM.) (Features): "The Next Man": "Dick Deadeye"; "Tommy": "Golden Girl."

(TV): Commercials & Docus

COLIN M. BREWER (AP; PS.-GFPE) (Features): "Green Ice"; "Escape to

Athena": "The Medusa Touch"; "Equus": "Where Eagles Dare": "Oliver": "Becket": "The Spy Who Came In From The Cold." (Award): Directors' Guild of America for "Oliver."

MICHAEL BROWN (PS; PM.)

(Features); "The Godsend"; "Touch of le Sun"; "What'll You Have"; "I Know the Sun"; What I Like''; "How to Undress in Public Without Undue Embarrassment" vet House". (TV): "Journey to the Un-

TIMOTHY BURRILL (PS; AP.)

(Features): "Tess": "Supern 'The Prince and the Pauper" "Superman I" : "Alpha Beta". (TV) : "The Lucky Touch" Canterville Ghost.

MALCOLM CHRISTOPHER (PS.-GFPE) (Features): "Raise The Titanic": "The Man Who Would Be King": "Barry Lyndon": "Voyage of the Damned." (TV):

Return of the Saint. JOHN COMFORT (PS.-GFPE)

(Features): "Breaking Glass" Goes The Bride"; "Golden Girl"; "Moonraker": "Revenge of the Pink Panther"
"Rocky Horror Picture Show." (TV) 'Beauty and the Beast.

ROGER E. CONNOLLY (PM.) "Crossroads of

(TV): "Explorers": "Crossroads Civilization": "Silent Witness": "Hajj"

ALEXANDER DE GRUNWALD (PM;

(Features): "Flash Gordon": "The Odd Job'': "The Legacy": "That Luck Touch." (TV): "W. Somerset Maugham" "That Lucky 'Return of the Saint" "Romeo and Juliet"; "Meeting at Potsdam" NIC OLAS R. FARNES (PM; PS.)

(Features): "Holocaust 2000"; "Quir ani"; "Night Shift"; "Pumaman." (TV) "The Word.

CECIL F. FORD (AP; PM; LM.; GFPE) (Features): "Superman 2"; "Bi the Beatles"; "Yesterday's Hero"; "Birth of Boys From Brazil': "Tomorrow Neve Comes": "It Shouldn't Happen to a Vet "Tomorrow Never 'All Creatures Great and Small" Glass Menagerie". (TV): "The Profes-

RAY FRIST (PM.-GFPE)

(Features): "Raise the Titanic"; "Wildcats of St. Trinians": "Omar Mukhtar -Lion of the Desert": "The 39 Steps": "The Water Babies": "Wombling Free": "Ara-bian Adventure": "Warlords of Atlantis": The Eagle Has Landed.

RON FRY (PS; PM; GFPE)

(Features): "Hedda": "Keep It Downstairs". (TV): "Dick Turpin": "The Professionals": "The New Avengers": "Space

DENNIS R. GARDINER (PS; PM.)

(Features): "Watership Down". (TV):
"A Thousand and One Nights": "The
Adams Family": "The Partridge Family": "The Count of Monte Cristo."

LAURIE GREENWOOD (PM.-GFPE)

(Features): "Sweeney!": "Sweeney II". (TV): "Caleb Williams": "Charlie Muffin": "Quatermass": "Van Der Valk": "The Sweeney": "The Prison": 'Sea Song.

DENNIS G. HALL (PM.-GFPE)

(Features): "Inchon": "Force 10 From Navarone

BERNARD HANSON (PM; LM; GFPE)

(Features): "Silver Dream Racer": "Lost and Found": "The Spy Who Loved

JOHN L. HARGREAVES (AP; PS.)

"International Velvet"; nd the Rose"; "The Step-"The Slipper and the Rose": "The Step-ford Wives": "Don Quixote." (TV): Elton John docu. Dame Edith Evans docu.

GEOFFREY HELMAN (AP; PS; GFPE) (Features): "Omar Mukhtar - Lion of ne Desert": "The Passage"; "Superman "The Message." (TV): "The Zoo Gang.

JOYCE HERLIHY (AP; PM.)

(Features) "A Nightingale Sang in Berkeley Square": "The Europeans": "Agatha": "The Shout", "Death Line": "Little Malcolm." (TV), "Sam and the

WILLIAM HILL (AP; GFPE)

(Features): "Bear Island"; "Players"; "Voyage of the Damned"; "The Man Who Would Be King.

DOROTHY HINDIN (AP; PM;)

(Features): "High Rise Donkey"; "Hi Jack": "Raising the Roof"; "Lionheart." (TV): "The Moody Blues" Special. (Docus): for Trafalgar House Group; Mobil Oil: Land Rover: Range Rover: oty: Max Factor; C.O.I.

DENIS HOLT (AP; PS; GFPE)

"North Sea Hijack" (Features): "Yesterday's Hero": "Absolution" Big Sleep": "Equus": "A Little Music": "The Medusa Touch": "The bsolution": "The "A Little Night Music': "The Medu Joy": "The Stick Up. RON HYDE (PM.)

(Docus) . approx. 35 during last 5 years Commercials.

TEDDY JOSEPH (AP; PS; GFPE) (Features): "Reds"; "Yanks"; "The

AIVAR KAULINS (PM.)

(Features): "Big Wheels and Sailor"; "Bad Timing": "Mr. Selkie": "Riddle of the Sands": "One Hour to Zero"; "The Hostages". (TV): "Game of the Century." BASIL KEYS (PM: PS.)

"Jock of the Bushveldt" (Features): "Jock of the Bushveldt"; "The Fast Ones": "The Day of the Weasel": "These Old Shades": "The Lady Vanishes": "The Greek Tycoon": "Crossed Swords": "Aces High." (TV): "Search

W. KIRBY (PS; PM; GFPE) (Features): "Julia"; "The God King.

TERRY LENS (PS; PM; GFPE)

(Features): "The Human Factor": "Little Wildbunch": "Summer of the Red Wolf": "Gunbus." (TY): "All Quiet on the Western Front:" "Echoes of the Sixties." TED LLOYD (PS.)

(Features): "The Dogs of War": "North Sea Hijack". "The Legacy": "March or "March or Die": "The Man Who Would Be King." BARRIE MELROSE (PS; PM; GFPE)

(Features), "Cuba", "Death on th Nile"; "The Ritz"; "Robin and Marian" "Royal Flash"; "Juggernaut," "Death on the

DAVID MIDDLEMAS (PM; PS; GFPE) (Features); "Firepower"; "T leep"; "The Spy Who Loved Me." "The Big

Sleep"; "The Spy who Lorsan FREDERICK MULLER (PS.)
"Paneve"; "The Boys FREDERICK MELASTIC (Features): "Popeye": "The Boys From Brazil": "Obsession": "Guer-"" Masse Doree": "Don't Look nica": "La Messe Doree"; "Don't I Now." (TV): "The Return of the Saint.

TOM PEVSNER (AP.) (Features): "Dracula": "Julia": "The Wind and the Lion."

ARNOLD J. ROSS (LS.)

(Features): "Firepower": "Love and ullets": "March or Die": "Star Wars"; Drainingan: "The Tamarind Seed."
(TV): "Return of the Saint"; "The Professionals"; "The Protectors"; "The Persuaders"; "The Champions"; "Shirley's World." "The Tamarind Seed.

TOM SACHS (AP; PS; GFPE)

(Features): "Hopscotch": "The Lady Vanishes": "The Sellout": "The Spiral Staircase": "Vampire Lovers": "Scars of "The Amorous Milkman' Dracula'

BRUCE SHARMAN (PS; GFPE)

(Features): "Muppet Movie II": "The Empire Strikes Back": "Eagle's Wing": "The Four Feathers": "The Water Bab-

ies": "Star Wars TREVOR J. SHIELDS (PM.)

TV commercials & docus only ROBERT SIMMONDS (PS; GFPE)

(Features): "Superman 2": "Superman 1": "The Message." (TV) "Death of an Informer.

ROY STEVENS (AP; PS.)

(Features): "Omar Mukhtar - Lion of the Desert": "The Chant of Jimmy Blacksmith": "The Man Who Fell to Earth' 'Juggernaut' "Ryan's Daughter 'Charge of the Light Brigade." (TV)

'Man in the Iron Mask CHRISTOPHER SUTTON (PS; AP;

GFPE)

(Features): "The Enchanted Or-"Rise and Fall of Idi Amin" "The Thief of Baghdad"; "The Class of Miss McMichael"; "Welcome to Blood Miss McMichael"; "Wel City"; "The Likely Lads" "I Don't Want to be Born"; "The Devil Within Her"; "Cat and Mouse

DUSTY SYMONDS (PM.)

(Features): "Superman LINDA TAYLOR (ASST. PM.)

(Features): "The Human Factor". The Passage": "Force 10 From Navarone": "The Last-Remake o Geste": "Robin and Marian": "The Last-Remake of Beau Geste'': Lucky Touch.

COLIN TIMSON (ASST. PM.) British Transport Films

DONALD TOMS (PM.; GFPE)

(Features): "Birth of the Beatles": 'International Velvet": "The Dikely Lads": "Aces High": "Brief Encounter". "Percy's Progress". "Butley": "O Lucky Man." (TV): "The Professionals": "Space 999"; "Chico."

DOUGLAS TWIDDY (AP; PM; GFPE) (Features): "Rough Cut"; "The Shining": "The Incredible Sarah": "The Old Curiosity Shop.

PHILIP VAUGHAN (PM.)

(Features): "Only to Order": "Think wice": Guinness "Book of Records." Twice": Guinness (TV): Working with all large contractors in UK & Chanel 10, San Diego. TIM VAN RELLIM (PS.)

(Features): "Bad Timing"; "The Kids Are Alright": "Les Brontes"; "Cruisin"; "Born to Boogie." (TV): "Haunted"; "Transformation": "Dawnbreakers." JOHN D. WILCOX (PM.)

(Features): "Stevie": "Are You Being Served?": "Take Me High": "Virgin and the Gypsy" (TV). "Amahl and the Night Served?": Visitors

BERNARD WILLIAMS (AP; PS; GFPE) (Features): 'Flash Gordon'; 'The Last Remake of Beau Geste''; 'Barry Lyndon''; 'Sky Riders''; 'A Clockwork (Relocates to L.A. in Spring). NIGEL WOOLL (PM.)

(Features), "Reds"; "Yanks"; "force 10 From Navarone"; "The Prince and the

certain key grades with minimum weekly freelance salaries. It acts as a guide, at least, to likely going rates. Reckon daily rates at onefourth of the weekly wage. (Former percentage "uplifts" applied to hirings of less than a certain duration have now been dropped.)

Film And Stage

Members of NATTKE, which comprises stage as well as film and tv technicians, include wardrobe, makeup and hairdressing staff, property buyers, drivers and projectionists.

EEPTU (Electrical, Electronic, Telecommunication & Plumbing Union). "Sparks" rates are generally negotiated by established lighting companies such as Lee Electric, which then quotes comprehensive deals to producers, covering personnel and hardware. Pinewood studios is now more or less the only producer-type employer of electricians on staff rates. but Stanley Kubrick has been known to hire sparks direct, as opposed to via a subcontractor.

Nine-Hour Day

Equity (British Actors' Equity). Artists' contracts are based on a nine-hour day, the extra hour being allowed for makeup. Nearly all contracts are negotiated on a daily basis, but if a weekly deal is agreed, it covers six days, not five. Both Saturday and Sunday are ordinary (not overtime) days, though statutory holidays involve double-time payment.

There's a step system for overtime rates. Main points there are that a basic wage of more than \$880 a day commands no overtime. while up to that figure, hourly overtime rate is single-time or less except for the lower paid (below \$175 a day), who do slightly better.

Extras

FAA (Film Artistes' Assn.). Crowd artists work a basic eighthour day, since makeup is rarely needed. Current rate is about \$55 a

When shooting within a 65-mile radius of London's West End (area includes all major studios, natch). producer is obliged to hire crowd artists through Central Casting, which reps only FAA members. Agency was set up by BFPA to put an end to what Nimwegen describes as "excessive commissions and bodily services required by independent agencies in return for a day's filming.'

Producer-members of BFPA pay 10% commission to Central Casting (it's fallen progressively from the original 15% level); nonmembers are charged 15%. Artists pay nothing.

Outside the 65-mile limit, it's okay to pick up crowds locally.

MU (Musicians' Union). Session rates are standard, and generally adhered to — there is no tradition of going rates at this point. Rate is \$75 for a three-hour session, subject to a maximum of 20 minutes recorded music. Some increments are negotiated if players double instruments, or claim porterage for double basses and the like.

Dummying to playback of already-recorded material commands between \$53 and \$62 for an eight-hour day.

Writers

Writers' Guild. When it comes to screenplays, the rules don't mean much, as individual rates vary widely. Official minimum is \$11,000. That's adopted as a standard fee by the National Film Development Fund, the state-appointed setup which makes preproduction loans.

Steve Marriott, in the process of re-forming Humble Pie, has signed

A Guide To British Theatrical Unions

Making a non-union picture in the United Kingdom is not permissible under agreements currently in force between the British Film Producer's Assn. (BEPA) and the seven unions operating in the industry

Further, a preproduction meetng between production company and union reps to discuss crewing, schedule, cash and other logistics is mandatory before shooting starts.

Britain earned itself a bad name among U.S. producers in recent memory for alleged non-cooperation, slow work and general obsession John Frankenheimer claimed the only time he caught a strong reaction on the faces of British extras was when he had the teawagon wheeled out in front of a crowd and then blown up, with the cameras rolling.

Competitive Edges

Much has changed, however, folproduction bases, and the lean years of the mid-'70s restored British crews' competitive edge.

U.S. technicians' new three-year agreement with the International Alliance of Theatrical Stage Employees was especially good news here, as local rates and conditions – even after last month's review – still undercut it substantially. Many Americans continue to regard British workers as slow compared to their U.S. counterparts, but no one seems to quibble with what ends up on the screen.

BFPA's industrial relations officier, Hank Nimwegen, who can claim considerable experience of negotiating on behalf of visiting pro-Me": "The Eagle Has Landed": "The Omen": "Mohammad": "The Man With the Golden Gun": "Ransom." negotiating on behalf of visiting producers, states that his early consultation on a production — before sultation on a production — before mums, or higher.

contracts are set and the budget inked — can forestall nasty surprises and expensive backlashes later.

With a 40-hour, five-day week still the base-line here (actors' union is an exception), an increasingly common practice on features is a built-in-overtime deal across the board, which gives flexibility and cuts out time-wasting on-set negotiations. A 10-hours-a-day.sixdays-a-week agreement for all technicians is, for example, feasible and favored. Dino De Laurentiis' "Flash Gordon," based at Shepperton studios, is a current instance.

'French Day'

Another option is the so-called 'French day.' That allows for a straight seven-hour workday with no meal-break, starting at midday. Mel Brooks' production, "The Elephant Man," now in at Lee International studios, involves actor John Hurt in a five-hour makeup job, so a late start with no loss of lowing withdrawal of the Holly- man-hours makes sense. Unwood studios from regular London | usually, "French Days" with ordinarily early start-times lunches on-the-run were negotiated for "Murder On The Orient Express," in order to clear actress Lauren Bacall for a nightly West End stageshow ("Applause").

> Differences between current minimum rates and "going rates" vary according to usual rules of supply and demand. For most of last year, high volume of U.K.based production pushed going rates well up.

Rates Increasing

There's a lull during the comparatively quiet winter, but going rates are expected to rise again by March. Nimwegen says going rates for features crews should be anticipated at three times the union mini-

Note that sterling-to-dollar conversions throughout the following are at the rate of \$2.20 to one pound. Dollar figures are rounded to exclude cents.

ACTT and NATTKE (Assn. of Cinema & Television Technicians and National Assn. of Theatrical, Television and Kine Employees). These unions between them cover all technical grades except electricians. Larger ACTT tends to take the lead in negotiating new agreements, with which NATTKE than falls in line.

Notable point of ACTT's revised salary scale, effective December 1 1979, is that high-earners' overtime on weekdays is now computed on the minimum rate, regardless of an individual's personal (going) rate. Weekend working, and work on statutory holidays, is still single-time based on the personal rate for the first eight hours, but thereafter the new lower overtime rule applies.

Basic Wages

So-called high-earners are grades with a basic weekly wage of more than \$656. For workers on a lower scale, weekend and holiday working involves guaranteed payment for eight hours: those and other overtime rates can be timeand-one-half, double or doubleand-one-half, depending on the wage-bracket.

Minimum weekly salary for top grades with freely negotiated contracts is now \$753. Those grades are associate producer, director, supervising art director, supervising dress designer and publicity direc-

Preponderance of British film technicians are freelance since most studios ceased to operate as a management pact with Steve fully-staffed facilities. (Pinewood is Leber and David Krebs of Conthe exception). Table shown lists temporary Communications Corp.

London.

BLIGHTS, BLESSINGS OF BRITISH FILMING

Primer Of British Holidays

Britain has eight statutory holidays in the year, on which banks and most stores are closed, transport is half-hearted, and work costs twice as much. (English expression for the latter is "bubble," because it rhymes with double.) That's three fewer than the U.S., which has 11 annual holi-

With Easter Monday as well as Good Friday a closedown day here, that long weekend is one to watch. Brits are also inclined to regard Christmas and New Year as one extended binge, so telephones can stay unanswered for as long as 11 days in a row if — as last year — a weekend falls just before the Yule.

Occasions which make London police (and traffic) less cooperative than usual are: Notting Hill carnival, held on the last summer holiday (see list) in a west-central district; the Queen's official garden parties, on certain midweek days in summer — downtown vicinity of Buckingham Palace is virtually cut off; and soccer games on Saturdays throughout much of the year, which paralyze localities near stadiums dotted all over

Firework Parties

On November 5 (not a holiday), firework parties are the order of the evening in honor of Guy Fawkes, a would-be revolutionary who was narrowly prevented from blowing up Parliament in 1605. Halloween, on the other hand, is no big deal here.

Scots celebrate their patron saint, St. Andrew, on November 30. One of the world's great whisky-drinking nations is no slouch on that occasion. Still more widespread liquid nationalism can be expected from Irish communities, especially in London, on St. Patrick's Day, March 17. The Welsh honor St. David (March 1) locally, but the English let St. George ride by on April 23 with barely a salute.

The clocks go forward one hour, to British Summer Time, on the night of March 15/16 this year; then revert to Greenwich Mean Time on October 23/24. Normally New York is five hours behind London, and California eight hours.

PUBLIC HOLIDAYS IN THE U.K. IN 1980

Good FridayApr	il (
Easter Monday	il 7
May DayMay 5 (Monda	ay.
Spring Holiday (Memorial Day in U.S.) May 26 (Monda	ay)
Late Summer Holiday (not Scotland) Aug. 25 (Monda	ay)
Christmas Day (also U.S.)	ay.
Boxing Day Dec. 26 (Frida	ay.
New Year 1981 (also U.S.)Jan. 1 (Thursday	ay

London Hotels: Steep But Steady

London hoteliers had a bad year. and they don't expect 1980 to be any better. Although their own-costs have risen steeply, they say they can't put their charges up owing to lack of trade. American visitors, in particular, have apparently vanished in droves over recent years.

The British Hotels, Restaurants & Caterers Assn. makes two further claims. One is that London is now among the cheapest cities in Europe for staying over and eating out. The other is that British hotel prices have been more or less steady for the past five years.

That fall-off in tourism could just have something to do with the fact that inflation has almost doubled local prices in five years, and "steady" presumably means hotels have kept pace. New York is rapidly becoming one of the world's bargain basements for roving Britons with cheap air fares and an increasingly strong sterling pound to add luster. VAT Too

On business trips to London nowadays, expect to pay anything between \$75 and \$120 a night for an okay, centrally-located room, including breakfast. Allow 15% VAT (tax), and probably 15% service on top. If better than okay is your style, consult the list below of 10 of the capital's better-known joints.

British Tourist Authority's offices in New York, Los Angeles, Chicago and Dallas can be quizzed for up-to-date info.

(Note that sterling to dollar con-

| fast, VAT and service unless otherwise stated.)

HOTEL PRICES

Inn On The Park (Hyde Park).

Inter-Continental (Hyde Park). (Continued on page 168)

STUDIOS REVIVED

Blighty has its blights and its blessings, like everywhere else. No one's disputing Hollywood's status as the filmmaking capital of the world. But London has forged powerful links with Hollywood down the years, and here at least the natives speak both English and movie-lingo - even if the accents seem a little funny at times.

The '60s and '70s saw a love-affair between the British and American industries progress through extremes. Yank courtship of local talent, sparked - or so it appeared - by the success of the homegrown "Tom Jones," and fuelled by parallel music business developments that turned the northern port of Liverpool into an international byword, was rewarded when Time Magazine coined that "swinging London" tag.

For half a decade, Britain was the "Darling" of the studios, which kept up a steady flow of finance via local production bases into that and many other titles.

But when mini-skirt hemlines fell, payrolls went on climbing, Come the downbeat '70s. Limey facilities and labor were still making like it was boomtime. With its faith in Britain-as-setting dwindling fast, Hollywood's economic assessment of the U.K. soured, too. As an out-of-town production center. New York, for one, now made more sense than London.

Closure by MGM of its studio, lot. laboratory and offices here was perhaps the most dramatic emblem of the fullscale dollar withdrawal that followed. And the British industry, with not only its prices, but all its creative aspirations tailored to American finance, was forced to become the wooer. | front projection advances. Charles

(Continued on page 166)

Shooting Outdoors In Britain

Can Be Hazardous - Forget Weather **Predictions As Unreliable But There Are Moments**

'Exec' Defined

London.

The Guild of Film Production Executives has in membership many experienced production execs working in the film trade.

Stated underlying qualification for membership of the Guild is the capacity to take a film from script to answer print.

Board of governors comprises: Stuart Lyons (president), Peter Manley (vp), Johnny Goodman (vp), Andrew Mitchell (vp), Hugh Attwooll (Secretary and Treasurer); Roy Goddard, Denis Holt, Terry Lens.

Brit. Technicians Among World's Best In Special Effects

London.

As a film facility bastion, England's also distinguished for its corps, some 80 or so strong, of specialized technical talent. Numerous Oscars, for optical, matte and front projection pioneering, bear testimony to special effects achievement.

Virtuosity is one thing, but costeffectiveness appears to be another angle for producers in the new era of the bloated budget epic. Labor costs may be up, that is, but are still under Hollywood's.

The various James Bonds, "Superman," "Alien," "Star Wars," et sequel, are among recent signal achievement pix. Derek Meddings labored on, and was laureled for, work on "Superman" and "Moonraker." Zoran Perisic, also on "Superman," was hailed for

(Continued on page 168)

Reason the British talk about the weather all the time is, it's so interesting. But as far as predictions go, watch out!

Request for a long-range forecast from the meteorological office elicited the response: "If we get it right one or two days ahead, we're really pleased with ourselves.

Location shooting in the United Kingdom can indeed be hazardous. But - local farmers aside - the best guesstimates, for the day ahead at least, come from airfield controllers, to whom it matters. The smaller and more military the bet-

That doesn't help much with the capital, but the London Weather Centre is not bad on basics. Prerecorded area forecasts available on the telephone tend to hedge their bets to the point of blandness.

Generalizations

A few generalizations can be made. (One is that winter is wholly unreliable in all parts of the country.) In summer, East Anglia counties - the eastern bulge north of London — consistently clock the lowest rainfall. Far southwest goes in for extremes; late fall sunshine down in Cornwall county is a secret normally kept from tourists by the natives, though here revealed. Like Ireland, when Wales is wet, it's wet.

Light continuity should be written out of the script if the setting is Scotland in summer - hourly weather changes are all part of the dramatic landscape. The good moments, however, can be dazzling. North Sea oilrigs are strictly for enthusiasts. Isle of Man lies warmly in the Gulf Stream; cozy as it is, there's not much of interest to shoot there, but it can work as base for sea-location work.

Apparently the "hemispheric circulation" at the turn of the year bears some resemblance to that in 1908, 1912, 1951 and 1972. Well, at presstime temperatures are "average for the time of year" (it's rainy with sunny intervals and some snowfalls), and that could mean ...

But then in other respects those years bore no resemblance to each other at all.

Least Restricted Film Work' Marks Gt. Britain ONONONONONONO By ALAN SAPPER NONONONONONONONONONONONONONONO

(Secretary, Assn. Cine & TV Technicians)

London.

Britain is one of the least restrictive employment areas in the western world. No bars exist against working in any part of the United Kingdom and soon this will expand to Western Europe. Foreign picture location crews in Britain work freely without penalty, or union ticket is not just a receipt for dues but a professional card, guaranteeing to an employer that the holder is a proficient professional technician.

Seven Film Unions

The seven film unions here work together by spheres of influence agreements culled way back in 1947 and also by joint consultations within the Federation Of Film Unions.

Production in 1980 will be based on workers who understand the true nature of filmmaking. They are dedicated to the achievement of version is at rate of \$2.20 to one the highest technical levels. New pound. Quoted prices — rounded to | technology and methods have exclude cents — are for single- always been accommodated by bedroom suites, excluding break- agreement with the producers. The can colleagues. Both must recog-

present arrangements of the film | nize the interdependence of our naunion contracts with the producers allow for agreed flexibility based on maximum preproduction consultation and agreements.

Growing 'Internationalism'

The formation internationally of film financial and distribution packages is reflected in the growing the necessity of doubling up. The internationalism of trade unions. During 1974, an effective International Federation of Audiovisual Workers was established which cooperates with its sister federations of actors and musicians. These now meet regularly in every continent of the world so as to meet the challenges of under-employment, new technology and the regulation of proper commercial prac-

During the mid '80s there will be several major conferences: of Common Market countries, Scandinavian countries and world conferences of film production. New forms of cooperation will have to be forged by Britain with our Ameritional industries.

Side by side with international blockbusters the indigenous national Federation of Workers was established which cooperates with its sister federations of actors and musicians. These now meet reguso as to meet the challenges of under-employment, new technology and the regulation of proper commercial practices.

Without the creation and development of an indigenous lower budget film production program, a national film industry will always be subject to the exploitation of international finance whose main natural concern is a return on that finance in the quickest and most massive way. The insulation against such "domination and financial rape" is a healthy product throughout the '80s.

America and Britain can front goes into national release at Easter. the next 20 years with confidence and just a little excitement.

'Star Trek,' 'Black Hole' Lead In Merchandising. Pace Toy Binge In Brit.

Electronic and micro-chip creations led the Christmas retail toy larly in every continent of the world | binge in Britain, paced by "Star Trek" and "Black Hole chandising.

The Disney space epic opened in London only a few days ahead of Christmas, but the company began fanning awareness among potential licensees three years ago. with the result that it now has more merchandising ties than ever.

According to London-based marketing exec Keith Bales, "Black Hole" has the biggest merchandising backup of any Disney live-action feature since "Davy Crockett." He figures on the merdevelopment of the indigenous chandising sales momentum to really boom when "Black Hole"

> In Britain alone, distrib is pro-(Continued on page 168)

J-PRODUCT

studios. By the end of this month that theatre will be able to handle West End complex, revan postsync and effects, including footsteps.

Transfer bay can reduce 35m sound to 16m, and also transfer 17.5m. Features dubbed recently include "Life Of Brian," "Golden Girl," John Hayman's "Genesis Project" and "The Wildcats Of St. Trinians.

Samuelson. London's largest film equipment renter also has some postproduction facilities, and with the growth of Samuelson's new Production Village studio, that side of the business is expected to expand considerably over the next

At present 10 cutting rooms are available, with both Steenbeck and moviola machines on hand, plus an edge-numbering service.

The 35m and 16m sound transfer suite picks up most of its work as an adjunct to the camera and sound recording hardware hire side, and land. postproduction equipment - including doublehead projectors for screening dailies on location — is available for external rental. Cutting room stores can be purchased at the Production Village technical emporium. A commentary suite comprises Sony U-Matic gear with computerized editing capability.

John Wood. Two 35m dubbing theatres, capable of postsync and effects recording, handle 65% of commercials in the U.K., according to Wood, who's partnered in the business with actor-voiceoverman Patrick Allen.

Although 92% of the studio's turnover is commercials work, commercials directors tend to bring their first features into the theatre. apparently. On the commercials side, 10 bookings a day is not unusual.

Sound transfer bay (16m as well as 35m) also makes optical tracks. A three-studio radio recording complex has just been opened. which is already capturing 15-20% of the spots market, Wood says. He recently mixed his 32,000th commercial and reckons four London mixers handle 90% of the ads biz.

World Wide. Three dubbing theatres handle a wide range of business over the year, including features. Surfaces are available for footsteps recording, and the studio picks up a good deal of postsync work, notably in the foreign versions field — for which it provides a complete service (see below).

Come April, one 35m theatre is due to have highspeed rock 'n' roll installed, plus an automatic dialog replacement facility. At present one 16m theatre has highspeed r'n' r. Other facilities for dubbing in the Soho district are:

Kay Laboratories (see above) Mercury

Warwick

MUSIC

Reckon upwards of \$150 an hour for London recording-to-picture facilities, with stock on top of that. Most studios are equipped with standard "toys" - harmonizers, digital delays, phasers and other enhancement gadgets. Dolby noise reduction can be counted upon.

Video systems with timecode readouts are catching on as a means of providing picture synchronization in smaller studios.

Advision. Generally strong on the ty and commercials side, studio good features year, with scores

West End complex, revamped last year at a cost of \$500,000, comprises three studios: one is 48-track, can accommodate 60 musicians. and has recording-to-picture capability onto 35m and 16m; second is a 'wild'' recording facility, and smaller; third is a 16m and 35m dubbing theatre, with sound transfer and optical track equipment.

Air. Owned by Chrysalis Records, company's main emphasis is not on the film side, though two out of four studios have projection facilities. Larger of those can accommodate 65 musicians, and has a 24track mixing desk.

Air is moving strongly into the video market, however, and is the only outfit capable of dubbing music to vidtape via a timecode interlock system. Two tv specials were recently completed, one featuring Sky for German airing, and a Kate Bush show for Granada TV in Eng-

Jingles provide the bulk of the turnover, however, although the odd feature comes in if the musical director is a regular for other work. Sergeant Pepper's Lonely Hearts Club Band" and "Live And Let Die were two scores laid down at Air.

Anvil, Heavily favored by features composers, often because its acoustics suit symphonic sound, studio was where "Star Wars," "Superman," "Alien" and many another big picture score was recorded in recent years.

Stage accommodates 120 players; facility is a 24-track system. The Empire Strikes Back" is an upcoming booking, and Alex North, Jerry Goldsmith and Maurice Jarre are among regulars.

Anvil also comprises a dubbing theatre, a separate postsync and effects theatre, cutting rooms, and a production company which makes documentaries and featurettes for the Children's Film Foundation. Premises are close to Pinewood studios.

Music Centre. Result of a merger between two music studios, CTS and De Lane Lea, the Music Centre — in northwestern Wembley district at the capital — is another big favorite for features scores. hosting Henry Mancini, John Cameron, Alan Ferguson and others over the past year.
"Yanks," "The Prisoner Of Zen-

da," "Quadrophenia," "Cuba" and "The Human Factor" were scored there recently.

Largest of the four studios can hold 130 musicians; other three, between 10 and 40. Yet film and tv work supplies only 30% of the business, and the disk side (there's a disk-cutting facility in-house) is

A video timecode system, with ting rooms. video projection, is shortly to be inexpand the recording-to-picture side. NECAM computer-controlled mixing desk installed in one of the smaller studios will be linked to video equipment.

Backup Services. Supplementing services usually, but not always, offered by laboratories and postproduction houses are a smattering of smallish operations which specialize in ancillary editing activities. Some editors (and producers) have more faith in what can be a more personalized service. At any rate, the outfits don't seem to starve.

Mike Fraser. Claims to be a uniclaims to have had a particularly que round-the-clock, seven days-aweek service in negative cutting handled for "Silver Dream Racer" and edge-numbering, with 13 years

in the game. Company also offers | strong. film storage facilites. A sister company, Media Production & Research, makes educational and promo pix presented by tv 'names," and undertakes film research.

Other setups are: Mike Hart PNC (Professional Negative Cut-

Telecutting Sylvia Wheeler

SPECIAL FACILITIES

A few companies which started out in one particular field have grown to comprise a range of postproduction services alongside the original facility. Spotlighted below are those which seem of significance for their ability to offer several types of expertise and equipment under one roof.

De Wolfe. Started by Felix De Wolfe as a music publisher in 1911, the London family business made its first recording in 1927, and now has offices in New York, Toronto. Tokyo, Paris, Brussels, Holland and Italy, plus agents in 40 other countries.

Library of 25,000 separate titles is claimed as the largest in the world. Annual catalog growth by some 1,-000 titles involves an outlay - including composers' fees and recording costs — of over \$500,000 a year, according to James De Wolfe. About 10,000 sound effects are also available.

Company retains 18 staff composers, in addition to library consultants, and supplies music for features, tv and commercials, the last two accounting for 60% of the business.

De Wolfe estimates 40% of music used on tv is supplied by the studio; an average of 20 spots a week are scored from stock or to commission. Recent features handled were the Monty Python pix, including incidental material for "Life Of Brian," and publishing on the "Emmanuelle" score is an ongoing source of income.

Construction of a new recording facility is underway in London's Islington district — to be called Angel studios — at a cost of \$3,000,000. Due to open in June, with projection, 48-track equipment and capacity for 100 musicians, it shapes to compete with the so far unchallenged features facilities, Anvil and the Music Centre.

At present De Wolfe has one small studio in-house at its West End base, without projection and with room for only 10 players. Existing sound transfer department can lift from tape onto 35m and 16m film, and there are 12 cut-

General Screen Enterprises. Oristalled as part of a general aim to ginally a trailermaking outfit, started in the mid-'60s GSE grew to comprise a small laboratory and most postproduction facilities.

Opticals work continues to be the principal emphasis, and a new 600-square-foot special effects stage opened towards the end of the year. That aims to cater for blue and black mattework shooting for use with both models and live act-

Rostrum cameras, with aerial image capability; negative cutting; ultrasonic film cleaning; cutting rooms; stills shooting area; and a new preview theatre are other individually available 35m and 16m facilities at the company's Uxbridge base near Pinewood studios. Trailer production remains expects us to recreate the effects in

National Screen Services. Another trailer company that's now become an all-round opticals house, NSS in fact began about 50 years ago as a fun cinema publicity service, supplying posters and frontof-house stills, as well as trailers, to theatres all over Britain. That's still an aspect of the business — the company made 50 trailers last year but Oxberry rostrum camera facilities (with a computerized stand due for installation this year) and other postproduction services are individually available at the Telefex division in Soho district.

Production side, which besides trailers turns out commercials. promo reels and featurettes, is based at Greenford, on London's far west side. NSS has its own blackand-white laboratory for high-contrast work and slash duping.

Visnews. The Newsfilm agency started in 1957 as a joint BBC-Rank Org. venture, to supply news footage worldwide from an independent, non-American base. As newsreels declined as a part of theatrical programming. Rank relinquished its share, and the agency is now operated by BBC, Reuter, Australian Broadcasting Commission, Broadcasting Corp. of New Zealand and Canadian Broadcasting Corp.

In recent years, production facilities which began as the backup to news production have progressed to offering services to producers from (mainly Third World) countries without postproduction facilities back home. Managing director Sir Charles Cohen estimates over \$6,-000,000 of Visnews' annual \$21,000,-000 turnover comes from external production services, including 'project management" of that

The 16m-only lab specializes in reversal film — about 50% of its business — with bulk panel printing accounting for 20%, and a 24-hourturnaround reduction printing service for commercials bringing in the rest.

Expanding video facilities comprise tape-to-film transfer, a 625/525-line standards converter, small presentation studio, and the only Sony broadcast-standard cassette system in the U.K. Overseas Visnews crews can be picked up locally for location shooting.

All facilities, which do not comprise sound rerecording equipment, are based in London's northwestern Harlesden district, including a (separately listed) film library.

OPTICALS

Specialist opticals houses started springing up in the early '60s, initially in response to a need for a faster, more controlled service than laboratory opticals departments could provide. Preference among directors and editors persists for working on a close personal basis with the special effects technology buffs responsible for what may be a film's biggest selling point, and business has grown dramatically in recent years.

Explosion of special effects features is fine, but one creative director warned: "There's a danger of cheap quoting, and consequently cheap work which could be noticed even by the audience if standards are eroded. Commercials jumping onto the features bandwagon makes for plenty of business, but what happens too often is an agency

Superman' for a couple of pounds.

Companies listed are all in central London. Larger studios such as Pinewood, Elstree and Shepperton have other facilities on-site.

Geoff Axtell. Reckons almost 90% of his business comes from commercials, but handled optical effects on some recent features, including "Dracula," "Zulu Dawn" and upcoming "McVicar."

Equipment comprises two animation stands with 35m and 16m aerial image capability, one of which is computer-guided. More sophisticated computer linkups are due to be incorporated later in the year. Company also handles handpainted, high-contrast (not bluescreen) mattework.

Camera Effects. Probably London's busiest opticals house, having been one of the first specialists to emerge 17 years ago. It's now equipped with four cameras, plus an optical printer. Company worked on 14 features last year, and claims to have developed close relationships with a number of directors, including Richard Donner.

"Superman" titles were devised and shot at the studio, using Camera Effects' own modification of the 'slit-scan' technique.

Creative head Sheldon Elbourne says the company now acts as a design consultant in addition to being a facility, since special effects storyboarding and direction fall increasingly into the specialist's court. That also applies to commercials: about 40 come in for special effects work every month, he

Filmfex. Whole of "Watership Down" was shot by the company. which also worked on "Alien" with an associate animated graphics company, Lodge-Cheesman, Filmfex has six rostrum camera stands, two with aerial image capability and one computerized. It claims to specialize in "slit-scan" work, currently a hot favorite with commercials producers.

Roy Turk. With virtually no involvement in features, Turk's sixyear-old company divides its time between commercials and tv work. Latter covers not only titles, but substantial program material for BBC (which does not have aerial image equipment of its own), Thames TV and other ITV companies. Turk uses freelance graphic artists rather than retaining staff.

LIBRARIES

In addition to BBC and Independent Television News, which store extensive footage of their own origination, London has several libraries of stockshots, features and ty excerpts, and newsreels. Indexing systems vary, as do charges most of which are due for immin-

Stockshots currently cost around \$300; excerpts, charged by the 35m foot, generally have a minimum charge of about the same. Charges vary according to the extent of copyright, and client's field: inclusion in a commercial can mean the price per foot is 10 times the rate for documentary use.

For use in a feature, reckon \$16-20 a foot beyond a minimum length of 20 feet.

Search fees sometimes apply, but then commonly you only pay for what you use, which could be nothing. Library charges only cover royalty and handling; laboratory costs are extra.

EMI and EMI-Pathe. Former (Continued on page 162)



Thinking of Filming in the United Kingdom?

Then you will need to know about

- Incentives for investing in British film production
- How the Eady levy works
- Union agreements covering the employment of writers, artists, technicians, craftsmen, electricians, musicians
- Obtaining work permits
- Co-production treaties
- National legislation affecting the British film industry
- International regulations on the import/export of films
- European markets

CONTACT:

THE BRITISH FILM PRODUCERS ASSOCIATION

27 Soho Square, London W.I. Tel 734-2142 Cable: BRIFPAX

President: Kenneth L. Maidment Secretary: Ian Mitchell Director of Labour Relations: Hank Nimwegen

HE LEE GROUP OF COMPANIES

LEE ELECTRIC (LIGHTING) LIMITED

Lee's offer a complete lighting service worldwide to any Film or T.V. Production however large or small. We hire all types of film and T.V. lighting including H.M.I., C.S.I. Quartz, conventional fresnel lamps and Brutes. We have vehicles with working driver/electricians to carry equipment to location, 40 silent mobile generators from 50 AMPS up to 1500 AMPS with operators and over 120 permanently employed electricians. We have depots of lighting equipment, not only at the Wembley address, but also at Shepperton Studios, EMI Studios, Elstree, and Twickenham Studios. We are major contractors to all Independent Television Companies and the B.B.C. We have provided all the lighting requirements of over twenty feature films in 1979 including "Flash Gordon," "Saturn 3," "The Empire Strikes Back" and "Alien."

Executive Contacts: B.J. Lee - B.A. Lee - R. Pearce - A. Lucas Telephone: 01-903-9655 (Hire Office)

01-903-9811 (Executive Contact)



LEE INTERNATIONAL FILM STUDIOS LIMITED

Since opening our new Wembley Studios in May 1978, we are pleased to have serviced six major feature films, a major British Television Series as well as several smaller features and a continuous run of commercial productions. By early 1980 we will have five sound stages operating from 138' x 100' x 40' to 75' x 40' x 20' as well as a small "insert" stage of 45' x 25'. Naturally we have full pre-and postproduction facilities, including 70 production offices and 15 fully equipped cutting rooms. Positioned in Wembley, we are ideally placed for projects to be shot on Central London Locations. Contacts: Denis Carrigan - Bernie Pearson - Elaine Oldman Telephone: 01-902-1262



LEE ELECTRIC LIGHTING (NORTHERN) LTD.

Situated in Manchester, Lee North are ideally positioned to provide the full Lee service throughout the North of England and to accommodate the large stock of lighting equipment needed to service the major Feature Films, T.V. Companies and Commercial Production Companies. We have also added a new 12,000 sq. ft. lighting store. Lee Northern Sales, suppliers of filters, bulbs and equipment, is housed in the new building. Newly introduced is our lamp refurbishing service and powder coating plant. Early 1980 will see the introduction of our mobile lighting control vehicle, incorporating a 64 channel 64 memory console (56 x 5k, 12 x 10k). Give us a ring!

Jim Pollard - 061-788-9716 Contacts: Roy Chapman



LEE ENTERPRISES LIMITED

Lee Enterprises was formed in 1974 to fulfill the wholesale and retail sales requirements of the film, television and specialist lighting industries. Staffed by technical experts with years of experience in the industry, we are pleased to offer our solutions to your problems. As stockists of products from the world's leading manufacturers, including OSRAM, THORN, WOTAN, AEG, GE and SYLVANIA and sole U.K. Agents for LOWEL and L.T.M. We understand the industry's needs, and offer fast and efficient service.

Contacts: Bob Jeffs - John Edwards - Ray Hall

Telephone: 01-903-9811

Telex: 924-743



LEE FILTERS

In the world of modern lighting filters, the leading name is Lee. A range of 60 colours means you can always choose the right filters for the job. And Lee's sophisticated manufacturing facilities mean that you can rely on consistent colour quality every time. Add to this the fact that Lee Filters are made from an immensely strong polyester base, giving double the life of conventional filters, and you can see why Lee Filters are the number one choice throughout the film and television industries. Available ex-stock from us or appointed Lee

Contacts: David Holmes - Eddie Ruffell

Telephone: 0264-66245



INTERNATIONAL STUDIOS

FIRST 18 MONTHS AT WEMBLEY

THE CORN IS GREEN

PRODUCER: Neil Hartley
ASSOCIATE PRODUCER: Eric Rattray
DIRECTOR: George Cukor

MAJOR BRITISH TELEVISION SERIES

THE PROFESSIONALS

EXECUTIVE PRODUCERS: Albert Fennell - Brian Clemens
PRODUCER: Raymond Menmuir
ASSOCIATE PRODUCER: Chris Burt

QUADROPHENIA

PRODUCERS: Roy Baird - Bill Curbishley

EXECUTIVE PRODUCERS: Roger Daltrey - John Entwistle - Peter Townshend

DIRECTOR: Franc Roddam

THE BIRTH OF THE BEATLES

PRODUCER: Dick Clark
PRODUCER: Tony Bishop
ASSOCIATE PRODUCER: Tom Walls
DIRECTOR: Richard Marquand

THE AWAKENING

PRODUCER: Robert H. Solo
ASSOCIATE PRODUCER: Harry Benn
CO-PRODUCERS: Andy Scheinman - Martin Shafer
DIRECTOR: Mike Newell

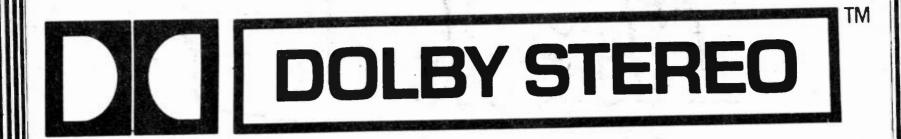
THE ELEPHANT MAN

PRODUCER: Stuart Cornfeld
PRODUCER: Jonathan Sanger
DIRECTOR: David Lynch

THE DOGS OF WAR

EXECUTIVE PRODUCERS: Norman Jewison - Patrick Palmer
PRODUCER: Larry De Waay
DIRECTOR: John Irvin

Contact Denis Carrigan or Bernie Pearson on 01-902-1262 Lee International Film Studios, 128, Wembley Park Drive, Wembley, Middlesex HA9 8JE



BRITISH STUDIOS EQUIPPED TO PRODUCE DOLBY STEREO SOUNDTRACKS:

DELTA SOUND (SHEPPERTON)

EMI ELSTREE STUDIOS

PINEWOOD STUDIOS

TREVOR PYKE SOUND

TWICKENHAM STUDIOS

Some of the Dolby Stereo releases mixed in these studios include:

ALIEN; ARABIAN ADVENTURE; BEAR ISLAND; BIRTH OF THE BEATLES; BLUE SUEDE SHOES; DRACULA; GOLDENGIRL; HURRICANE; MOONRAKER; MONTY PYTHON'S LIFE OF BRIAN; QUADROPHENIA; SATURN 3; THE FIRST GREAT TRAIN ROBBERY; ZULU DAWN; AND FOREIGN LANGUAGE VERSIONS OF 'APOCALYPSE NOW'

FOR DETAILS ON RECORDING AND MIXING A SOUNDTRACK FOR RELEASE IN DOLBY STEREO, PLEASE CONTACT:

In the U.S. 731 Sansome St, San Francisco CA 94111 tel: (415) 392-0300 telex 34409 Cables Dolbylabs In the U.K. 346 Clapham Road, London SW9 9AP England tel: 01-720 1111 telex 919109 Cables Dolbylabs London

Dolby and the Double-D symbol are trademarks of Dolby Laboratories.

Think



WHAT IS A STUDIO DEAL AT PINEWOOD?

In short the answer is:

whatever is wanted. And only that.

Many producers, the famous, the beginners, have for many years come to Pinewood with little money or with plenty.

The problems have been discussed with varied permutations of constructive, cost restricting answers.

To afford to come to Pinewood is to afford the time to meet (anywhere)

to discuss the requirements. This has been going on for years here. Now, to many, the crunch has come. And we are concerned for them.

> We have, we think, the best of everything at Pinewood. Today even with the crunch we are spending thousands to improve even on the best, to cut your costs.

We are concerned with the reports that films are going to be made, "But let's cut out the big studio overheads".

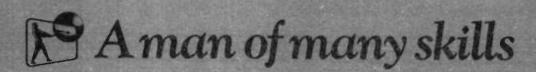
This is something we cannot understand for there are none here at Pinewood. Over the years, even with multi-million pound productions at the studio, many producers have come to us with small budgets and they made their films here, on a deal which they could afford. They wanted the minimum. They got it with the maximum of understanding. During these days of the crunch there should be no small print.

Nothing is too much trouble



PINEWOOD ROAD, IVER, BUCKINGHAMSHIRE, SLO ONH Telephone: IVER (0753) 651700 Telex: 847505 PINEW G





HIGH SPEED A.D.R. IS NOW AVAILABLE IN LONDON

FOR POST SYNC DIALOGUE AND EFFECTS

ROGER CHERRILL LTD.

65/66 DEAN ST., LONDON WIV 5HD

TFI: LONDON 437 7972 TELEX: 25554 PECLDN G

Roger Cherrill is proud to be first in England with the Magna-Tech High Speed Electronic A.D.R. System which won a citation from the Academy of Motion Picture Arts. Proved in use over the last four years in Hollywood, and now in great demand here.

ROGER CHERRILL LTD

THE FIRST THIS SIDE OF HOLLYWOOD

Wednesday, January 9, 1980

Think



RANK FILM LABORATORIES

STRIKETHE RIGHTNOTE EUROPE

The Rank Organisation has unrivalled knowledge of the motion picture industry. It has the most extensive film studios in Europe, Britain's largest cinema circuit and Rank Film Laboratories.

A forerunner in film and videotape technology, Rank Film Laboratories provides a complete film processing and printing facility from its headquarters close to Heathrow Airport as well as a complete videotape facility from the Rank Video Centre, Europe's largest cassette duplication company.

For information concerning Cinema, Television, Industrial, Educational or Broadcast markets contact;

Rank Film Laboratories

Mike Levy, International Sales Manager, North Orbital Road, Denham, Uxbridge, Middlesex UB9 5HQ England.

Tel: Denham (Bucks) 2323

Telex: 934704

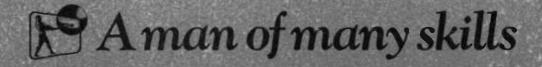
Rank Video Centre

Peter Lamb, Sales & Marketing Manager, 142 Wardour Street, London W1V 4BU, England.

Tel: 01-734 2235 Telex: 261237

RANK FILM LABORATORIES

Serving the motion & television industries across the world



J.D.C J.D.C J.D.C J.D.C J.D.C

LIFE OF BRIAN***JDC***CLASH OF THE TITANS***JDC***

***JDC ***YANKS *** JDC *** GODSEND *** JDC ***THE BITCH

NIGHTINGALE SANG IN BERKELEY SQUARE *** JDC ***

FLASH GORDON *** JDC *** MCVICAR *** JDC *** QUADROPHENIA

KIDS ARE ALRIGHT***JDC***THE PROFESSIONALS***JDC***

*** JDC *** MARTIAN CHRONICLES *** JDC *** THE STUD

THE LEGACY *** JDC *** THE KNOWLEDGE *** JDC ***

MEETINGS WITH REMARKABLE MEN*** JDC *** DEEP WATER

THE GOLDEN LADY***JDC***LONG GOOD FRIDAY***JDC***

JDC THAT SUMMER*** JDC ***RUDE BOYS

WE ARE PROUD TO HAVE SUPPLIED CAMERAS AND LENSES TO THESE FILMS

J. DUNTON (CAMERAS) LTD. 128, WEMBLEY PARK DRIVE, WEMBLEY, MIDDLESEX. TEL. 01-903 7933 TELEX: 924743

J.D.C J.D.C J.D.C J.D.C J.D.C

Elstree Studios

Fact speaks for itself

THE SHINING''

R WARS" II

(PART) "FLASH GORDON"

"A MAN CALLED INTREPID"

and in POST PRODUCTION

"QUADROPHENIA" "WINGS OVER AMERICA

All production facilities on nine sound stages including the newest and largest purpose built stage constructed for "THE EMPIRE STRIKES BACK"

"Your Success is our Future" The finest facility Studio in Europe

EMI ELSTREE STUDIOS LIMITED

EMI Elstree Studios, Borehamwood, Herts. Telephone: 01 953 1600 Telex: 922436 EFilms G. Cable: EMIFILMS

Member of the EMI Group International leaders in music, electronics and leisure



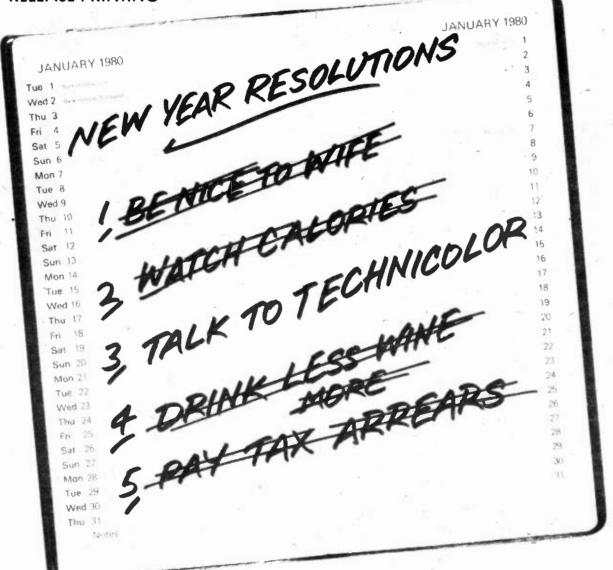
UK International Advertising and Public Relations Aspen House, 25 Dover Street, London W1X 3PA Telephone 01-491 7621 Telex 8952707UKADVG



70mm, 35mm, 16mm, 8mm. PRODUCTION · PROCESSING RELEASE PRINTING

Technicolor

the greatest name in color



London

TELEPHONE

759-5432

TELEX

(851) 22344

Hollywood

TELEPHONE

(213) 769-8500

TELEX

67-4108

Rome

TELEPHONE

(396) 4126-447

TELEX

(843) 610392

New York

(212) 582-7310

TELEX

12-6794

Technicolor European Marketing Services, 13 Rue Quentin Bauchart, 75008 Paris · Telephone 01 - 7239421 (Telex 613369)

When you do something recognised internationally as the very best, you'd be amiss not to shout about it.



LONDON

Dennis Davidson Associates Ltd, 61-65 Conduit Street. London W1R 9FD Telephone: 01 439 6391

Cables: DADASS London W1. Telex: 24148 DADASS G

LOS ANGELES

Dennis Davidson Associates Inc., 211 South Beverly Drive, Suite 200, Beverly Hills, California.90212 Telephone: (213) 275 8505. Telex: 910 490 2562.

The International P.R. service to the Film & Television Industry

General Screen Enterprises Ltd

announce the completion of their new

MODEL/LIVE-ACTION STAGE complete with fully integrated lighting and permanent blue matte, black and white screens, 35mm and 16mm live-action cameras

plus

Production offices, Luxury viewing theatre with bar facilities.

It's right next door to GSE's

TRAILERS-TITLES-OPTICALS COMMERCIALS

workshop at 93-97 Oxford Road, Uxbridge, Middlesex UB81LU

Contact: Fred Chandler

Phone Uxbridge 31931

Cables: Enterprise Uxbridge Telex: 934883





Now well into our third decade as one of London's leading

post production facilities. Our Studio complex features: * MUSIC STUDIOS with full facilities for recording in

interlock with 35/16 mm film and 46/24 track tape. st LUXURIOUSLY APPOINTED DUBBING THEATRE

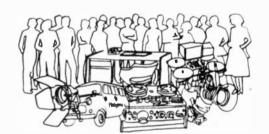
* 35 & 16 mm rock & roll dubbing. * Post Sync recording. * Transfer bay for 35/17.5/16 mm single & three track magnetic.

* 35 mm optical transfer system.

Some of the music scores recorded in 1979 include: Silver Dream Racer, Birth of the Beatles, The Knowledge, McVicar, Very Like a Whale

23, Gosfield Street, London W1P 7HB. Tel: 01-580 5707. Telex: 28668

Platypus



Camera equipment Sound equipment Lighting equipment Editing Research & production management Personnel Sound transfer Studio rental (sound proof, air conditioned interview studio) Transport



Platypus Film Services Platypus Films Limited Platypus Editing Services Limited 9 Grape Street London WC2H 8DR Telephone 01-240 0351 Cables Platfilms London WC2 Telex No 885738



Personal Plane Services Ltd. Wycombe Air Park, Booker, Nr. Marlow, Bucks.

Tel: High Wycombe (0494) 29432 Evenings (0494) 881981 Contact: Edna Bianchi

★SUPPLIERS OF HISTORIC AND OTHER AIRCRAFT FOR FILM WORK ☆THE MOST EXPERIENCED PEOPLE IN THE BUSINESS — 34 YEARS ★OWNERS OF AIRCRAFT DATING FROM 1910 TO THE PRESENT DAY ☆ BRITISH AND FOREIGN, MILITARY AND CIVIL AIRCRAFT

AVAILABLE ★FULL TEAM OF PILOTS, ENGINEERS AND EQUIPMENT ☆TOP AEROBATIC PILOTS AVAILABLE AT ANY TIME ★OWN AERODROME FACILITIES AND SET SITES ☆COMPETITIVE PRICES *AVIATION CONSULTANCY SERVICE

Some of the Films we have been involved with:

'Those Magnificent Men in Their Flying Machines'

''Blue Max'' ''Mosquito Squadron'

"Blockhouse 'Crooks and Coronets'

"BBC Air Race

"The Little Prince"
"South Riding"

'Our Miss Fred'

'Aces High'

'The Eagle Has Landed'

"Life of De Gaulle" (French)
"The Greek Tycoon"

"The Thirty Nine Steps"

'A Man Called Intrepid'

"Omar Mukhtar

Television:

'Father Brown' "Harry Worth"

'Some Mothers do 'ave 'em''
'Oorlogswinter'' (Dutch TV)

'Hobbies on Thursday'' (French TV) 🐀

"The Avengers"; "Dr. Who"

'Magpie'

Wings

'Clapperboard'

"Emitel" (Spitfire)
"Secret Army"

'Hi! Summer

"Writers Workshop" Shock of the New

Commercials: Cadbury's Fruit and Nut

Coty Perfume Selfridges

Hector Powe

British Leyland

Dannimac Philips

History of Aviation

Glenn Miller

Murray Mints Austin Reed

Yardley Lancomb

Wrigley's Spearmint

Aircraft Based with us:

1910 Fokker Elll 1914-15 1915 Morane Saulnier $3~{
m SE5s}$ 1916 1929-40 Morane Saulnier 230 Viima Finnish Bi-plane 1937

1937

1937-47

1938-47 1938-47

1938-47

1939-50

1940-47

1939

1945

DeHavilland Rapide German Bucker Jungmeister 2 Spitfires Stampe Bi-planes Tiger Moths

Boeing Stearman German Fieseler Storch Harvards Italian G46 Fiat Russian Vak 2 Bucker Jungmann

Lysander CAP10 (Aerobatic)

Buccaneer Sea Plane

Duncan Ongley Associates Limited FILMS · RECORDS BOOKS · TRAVEL

WE ARE
the U.K's fastest growing
the U.K's fastest growing
Entertainments Advertising
Agency.

MAZ.

In the business to increase your profitability.

WE ARE...
here to tell
you how

DUNCAN ONGLEY ASSOCIATES LIMITED

43/44 Great Windmill St LONDON W1 Tel: 01-437 8761/4 Tx: 28604 Ref: 2950

comprises some 15,000 stockshots and plates for travelling mattework and backprojection, and also has access to about 1,000 features for excerpt purposes.

Stockshots, partly compiled from spare 20th-Fox and Columbia U.K. footage, date back to 1930. Features available, in addition to EMI product, include all output from now-defunct British production companies British Lion, Anglo-Amalgamated, ABPC, Ealing Studios and British International Pictures. Library chief Jack Middleton claims orders can be honored within half a day.

EMI took over Pathe in the late '60s, thus acquiring some 50,000,000 feet of 35m newsfilm, which is stored at its central London base. That library contains all Pathe's weekly theatrical newsreel material from 1919 through 1970, when production stopped. Apart from some-16m trims from Thames TV docus, there's nothing more recent available, but some pre-1919 footage is kept. Videocassette rights are now negotiable, with an eye to compilation documentaries for the homeviewing market.

Movietone. 20th-Fox newsreel company stopped U.K. production of weekly theatricals only last June. Its 50 years of 35m sound activity is stored on the Rank laboratory site west of London, and is supplemented by archive material dating back to 1896 — taken over from the

based at EMI's Elstree studios, privately-run Henderson library. and including some early handtinted footage - plus stockshots and backprojection plates from the former Pinewood studios library.

Rank's "Look At Life" series of short programmers, and Movietone's own 20-year output of docus and shorts, make up a total of some 80,000,000 feet of film.

Chief Peter Hampton claims the library has more color, and more recent material than most, and says Movietone will continue shooting significant events and historic occasions (it covered Lord Mountbatten's funeral and has film of the new Pope) to keep stock upto-date.

Visnews. Although the news agency only started in 1957, its library took over the British Paramount library (which was on the site Visnews acquired) in 1959, and then four other catalogs in 1963 -Gaumont Graphic (silent footage only), Gaumont British, Universal and Empire News Bulletin.

Result is the library has material covering 1896 to the present. with selections from early nitrate footage up to 1952 available on tape. It's all newsfilm, with the color stuff all on reversal stock.

A feature of the library is that indexing is straightforward alphabetical, as against the BBC's, for example, where research calls for qualified help from staff. Visnews' Pam Turner says items can be available on tape within half an tres record and mix foreign lan-

(Continued from page 146)

World Backgrounds. Started by Ralph Rogers in 1956 to service the (then) Grade Org. and develop the ing scripting, casting and direcfirst collection of specifically color material, the library now consists of 50,000-60,000 35m "spares" from

features, tv series and commercials.

hour of request.

Sources are European productions, or U.S. films made over here. About 4,000 backprojection plates are also held.

Company keeps original negative at its Elstree studios base, but now also has offices in L.A. (viewing prints available). Paris (videocassettes of complete stock) and Cape Town (card indexes).

Material is indexed by subject with all shots in one category laced on one roll for ease of location and selection. Some rare, high-premium - surcharged - footage. notably of the Battle of Britain, is a special feature of the library.

Some sound effects libraries are: Cinesound (near Elstree studios)

Film Sound Effects (Twickenham studios)

Magnetic Effects (Bayswater district, sub-West End)

Pathe (West End)

Tape Effects (Pinewood studios)

FOREIGN VERSIONS

Although several dubbing thea-

guage versions regularly, outfits spotlighted are those which provide a complete service compris-

Louis Elman. Split off from De Lane Lea recently to set up his own business on the Shepperton studios site. Offers a complete revoicing service, mainly from foreign languages into English.

Elman has two cutting rooms, and liaises commonly with Delta mixer Doug Turner for recording. He recently made English (as opposed to American) versions of CBS-TV's "The Lion, The Witch And The Wardrobe," and "Just A Gigolo.'

Robert Rietty. He's proved to be one of Britain's most adaptable facilities. Actor-writer-director, described by a competitor as "king of foreign versions," once revoiced 85 actors in two days, on his own.

Of Italian descent, he had a Russian mother, spoke French at home (English now, without an accent) and married an Iraqi. Result is he's dubbed Jack Hawkins, Fernandel, Marcello Mastrojani and Klaus Kinski with seemingly equal ease.

He's also "matched" the voices of actors Peter Sellers. Gregory Peck. John Gielgud, Rod. Steiger and Sean Connery among others: also nonactors Adolf Hitler, Albert Einstein and Lenin.

When Robert Shaw died before

completion (though after shooting) of Lorimar's "Avalanche Express," Rietty took over. "It's so much an individual business," he says, which is why his Gambit International company is more or less a one-man band, "It's also very anonymous" he adds. A regular employer over the years has been Orson Welles who, "when he can't finish a picture, tends to say, 'Get Bob'.

World Wide. (Postproduction house provides a full service, which keeps one of its dubbing theatres booked for about half the year. Translation into 23 languages is available: Germany, Japan and France provide the most customers at present, apparently.

SUBTITLING

Although most laboratories handle subtitling by overlay printing (that is, optically combined when the print is made), only one independent company undertakes the cheaper method of etching onto the processed film. FILMTEXT. situated in southwestern Richmond district of London, provides a full 35m and 16m service, including translating and scripting, spotting and timing, blockmaking and embossing.

Two European companies commonly used by U.K. producers are TITRA of Paris, and MEUTER-TITRA of Brussels.



THE CFS GROUP

London's Communications Centre!

COLOUR FILM SERVICES LTD

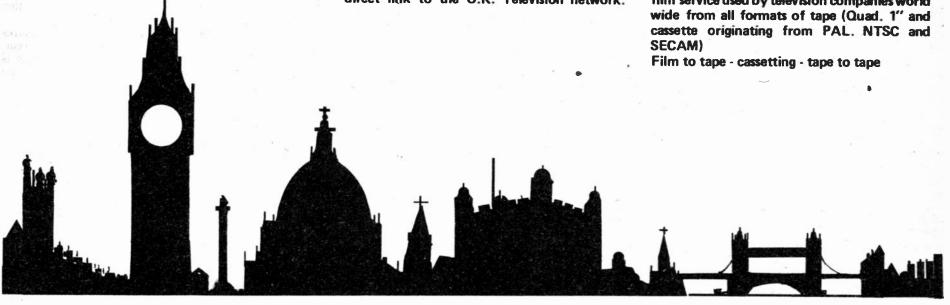
For 30 years Europe's leading 16mm colour film laboratory providing every service for the film and television producer.

C.F.S. CONFERENCE CENTRE LTD

London's newest 110-seater conference centre in the heart of the West End. Fully equipped with every TV and audio-visual facility, with direct link to the U.K. Television network. **COLOUR VIDEO SERVICES LTD**

The complete video and sound facility house for the TV and film industry.

The superb new digital "Videoprint" tape to film service used by television companies world

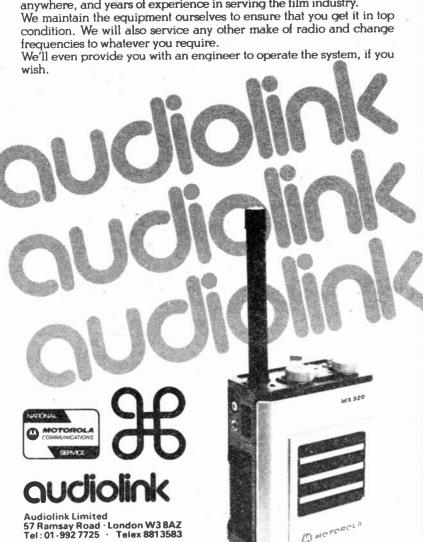


Contact: Dick Goodey Colour Film Services Ltd 10 Wadsworth Road Perivale, Middlesex UB6 7JX Tel: 998-2731 Telex: 24672 **Contact: David Chase CFS Conference Cente Ltd** 22-25 Portman Close London W1A 4BE Tel: 486-2881 Telex: 24672 **Contact: Frank Bailey** Colour Video Services Ltd • 22-25 Portman Close **London W1A 4BE** Tel: 486-2881 Telex: 24672



For your 1980 project, Audiolink offers for hire the best two-way radio equipment available - all from Motorola.

Audiolink's business is radio, with as wide a range as you can find anywhere, and years of experience in serving the film industry. condition. We will also service any other make of radio and change frequencies to whatever you require.



Need film stock? Our location's **Wardour Street**

We're specialists. Film stock is our business.

We're Wardour Street's only direct suppliers of KODAK and FUJI motion picture film, with the widest range of 16mm and 35mm in town.

We're professionals, supplying to professionals. Worldwide. Wherever you are, we'll make sure the film gets through to you.

Be cost-effective. Take advantage of our special sale-or-return terms.

There's only one FSC. Call us or call in.



The Film Stock Centre

68/70 Wardour Street London W1V 3HP Tel: 01-734 0038

In Hollywood contact: Studio Film & Tape Inc. 6670 Santa Monica Blvd. Hollywood California 90038 Tel: (213) 466-8101

In New York contact: Studio Film & Tape Inc. 630 9th Avenue New York N.Y. 10036 Tel: (212) 977-9330

License-and-Tutor Rule If Employing Pupils

inordinately restrictive, just pernickety.

Notably devilish is the rule that a time-off-fromtiating with a dozen different bureaucracies.

Exception there is that foreign children's licenses are obtained from the authority local to the producapplications made less than three weeks in advance.

crowd artist rates.)

Total time per day allowed on call at studio or location, incl. travelling Between (hours) Working time on set without a break Total time allowed on set Minimum education time on school days (Rest and play time for Under 5s)

Although technically one chaperone can look after 12 One of the headaches on "Bugsy Malone," apart kids, and one tutor can teach up to six at a time, in from the predictable problems connected with infant practise a higher ratio is usually required. It depends talent, was the sheer logistical complexity of abiding on the mix of sexes (all have to be accompanied fullby British laws on child employment. Not that they're time, including to the john) and educational stand-

Work hours vary with age. Basic regulation is that school license must be obtained from the local author- children over 13 years old may work only 80 days a ity where the child lives, so 12 kids can mean nego- year — not a calendar year, but a 12-month period reckoned back from any shooting day. Under 13s can work only 40 days.

With the official Home Office pamphlet seemingly tion company. Authorities take a very dim view of unavailable at present, we summarize the daily rules below. Nightwork with kids, it should be noted, is com-If work coincides with school term, all children un- pletely out. On location, mandatory teaching hours der 16 need licenses — and private tutors. Chaperones may sometimes be aggregated over, say, a week if the have to be arranged whether shooting is during term right weather is at a premium. Since travelling time is or not. Both have to be authority-approved, and can be included in the total hours a child is allowed on call, a hired for about \$55 a day. (Fee is informally pegged to studio car is often preferable to (slow) public tran-

13 & Over	5-12	Under 5
8 hrs 9am-7pm 60 mins 3½ hrs	7 ½ hrs 9am-4.30pm 45mins 3 hrs	5 hrs 9.30am-4.30pm 30mins 2 hrs
3 hrs	3 hrs	(remainder)

THRUE Machine U-Matic. Time Code editing. Repeatability Accuracy. AMPLX Time Base Correctors I Industries Vision Mixer. Colour Caption camera. ne Editing mited 8 Poland Stree London W1

CHARACTER MERCHANDISE OFFICES

A.T.V. LICENSING **Executive: Rod Heppolette BBC ENTERPRISES** Executives: Roy Williams.

GLOBAL TELEVISION SER-VICES LTD. **Executive: Cyril Ince.** COPYRIGHT PROMOTIONS

Executive: Richard Culley CROSS ASSOCIATES LTD.

Executive: George Cross WALTER TUCKWELL & ASSOC.

Executives: Walter Tuckwell, J.K. Tuckwell.

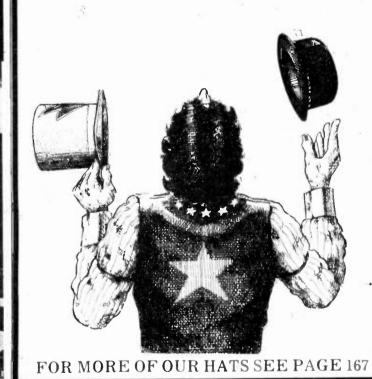
STARTEL

Executives: Terry Flounders; John Hanson; P.S. Jackson BLACK FALCON (UK) LTD.

Executives: Michael Baumohl: (Continued on page 168)

HERE'S ANOTHER ONE OF OUR HATS





ANVIL ANVIL ANVIL ANVIL ANVIL

SOME RECENT WORK

MUSIC

FILMS **ALIEN SUPERMAN** STAR WARS

TESS FORCE TEN FROM NAVARONE

T.V. SERIES LIFE ON EARTH OUT FOX

DRACULA HURRICANE CATTLE ANNIE & LITTLE BRITCHES NIGHTINGALE SANG IN BERKELEY SQUARE **CABO BLANCO SPACEMAN & KING ARTHUR** THE LADY VANISHES

FILMS WATER BABIES STEVIE PRIVATE FILE OF J. EDGAR HOOVER RIDDLE OF THE SANDS SILENT FLUTE

EISENHOWER "THE WAR YEARS" DANGER UXB **MINDER** SAINT OUT

RE-RECORDING: P/S & EFFECTS

THE NEW AVENGERS **DICK TURPIN PROFESSIONALS**

THE RESULTS SPEAK FOR THEMSELVES

DENHAM STUDIOS, DENHAM, U.K. (TEL: DENHAM 3522/5) FILM & RECORDING GROUP LTD.

U.K. Laws' Special Protection To Kids, **Animals In Films**

Children and animals used in films enjoy special protection under British laws. As well as aiming to suppress exploitative filmmaking within these shores, the two acts in question also outlaw local exhibition (theatrical only, in the case of animals) of exploitation footage shot anywhere in the world.

As regards children, the law relates to pornography; as regards animals, cruelty.

Artistic license is no defense, since both laws exist to protect performers, not audience sensibilities. Children (under 16 years old) may not be involved in, or exposed to, "indecent" activity on the set. Such footage is illegal in Britain, whether shot here, or held here for purposes of commercial film or tape exhibi-

Left Undefined

With "indecent" left undefined it's fallen to James Ferman, secretary of the British Board of Film Censors, to make practical interpretation of the Protection Of Children Act since it was introduced in 1978 - a measure so far unique to the U.K.

His insistence that two shots of 12year-old Brooke Shields be cut from "Pretty Baby," because they could render Paramount, distributor CIC and director Louis Malle liable to prosecution, indicated that Ferman considers, for example, nudity in a sexual context to be dangerous. Nudity of itself, however, is not necessarily illegal, he believes.

Participation in sexual activity, of course, is bound to be a problem. Ferman has not been shown the 1979 Cannes prizewinner, "The Tin Drum," presumably because its German makers know it hasn't a chance as it stands. He reexamined several features already on release when the law was first introduced, and directed cuts in "Taxi Driver" and "Night Hair Child," though "The Exorcist" got away unscathed.

Positive Proof

If a child is over 16, but doesn't look it, Ferman needs positive proof before he can pass a questionable scene. Legal age of consent in the producing country if the film is non-British is irrelevant: it's still the British age of consent that counts.

Cruelty to captive or domestic animals is barred under the Cinematograph Films (Animals) Act of 1937. Animals on game reserves are considered captive. Footage which shows that a scene was staged in which cruelty to a non-wild animal occurred - either by humans or by other animals cannot be shown in public theatres.

An anomaly of the law is that it does not cover tv, nor any homeviewing markets for film or tape. Occasionally, cuts made in a feature for its theatrical release have been restored for subsequent tv showings.

Problem Areas

Bullfights and cockfights are predictable problem areas. When it comes to slaughter, the method must be humane. Shooting is permissible if seen to be instantaneous, and standard "humanekiller" devices are also okay. On "Apocalypse Now," Ferman consulted the Royal Society for the Prevention of Cruelty to Animals, which considered the killing of a caribou by severing its spine with an axe to be among the quickest ways possible, so the scene stayed in.

The protection of animals law has

never been tested, perhaps partly because of its anachronistic wording vis-a-vis types of exhibition. (Partly also, no doubt, because commercially-minded producers will more readily forego showing details of animal cruelty than, say, explicit sex.)

The child pornography rap needs Director of Public Prosecutions approval, but negatives and prints can be seized before trial - so consultation with Ferman if shooting here, or before a non-British film enters the country, could save a lot of has-

CASTING IN LONDON: PLATOON OF EXPERTS

With some 30,000 actors registered with Equity the omnibus talent union, plus more than 100 American thesps resident here, visiting producers sometimes become bemused with choice, hence the platoon of casting directors that keep busy hereabouts.

Among the most active freelance c.d.'s are:

Maude Spector

Esta Charkham Maggie Cartier Mary Selway Jayce Gallie Lesley de Petitt **Patsy Pollock Rose Tobias Shaw** Weston Drury Irene Lamb Marilyn Johnson Valerie van Ost Jimmy Liggat Alan Foenander

May Raze Denham While **Need For Studio Space Induces Property Hunt**

At a time when various producers and entrepreneurs are checking London area sites for construction of new film studios spurred on chiefly by the likely opening of a fourth tv channel here within the next two years - it's ironic that one of Britain's oldest facilities, Denham Studios, may be bulldozed this year.

Although Denham's nine stages,

Alexander Korda, have not been used for production since the '50s, opponents of a plan by the new freeholder, British Land, to demolish the property in favor of a \$30,000,-000 offices and warehousing development claim they could be resurrected as fourwallers on short notice.

Eight stages are currently occupied by Rank Xerox special products division; one by Anvil Film & Recording Group as a busy music and postproduction facility. The 140-acre site adjoins Rank Organization's film laboratory, and lies close to Pinewood studios. Anvil has already been requested to quit by June, although its lease runs another five years.

British Land's plans to build a U.S. campus-style industrial park need approval by the local authority before the jackhammers can move in. Meanwhile campaigning by employees and other interested tradetypes has been energetic.

Francis Coppola, over here recently for the London bow of "Apo-calypse Now," reportedly vouch-safed interest in Denham's potenformer headquarters of the late Sir | tial as a British production center. |

Britain's 1979

Herewith the top-grossing boxoffice major company theatrical releases in the United Kingdom last

"Moonraker" (UA) — \$19,-*000,000

'Superman'' (WB) — \$7,480,000 "Jaws 2" (U) — \$3,850,000

"Watership Down" (CIC) -\$2,860,000

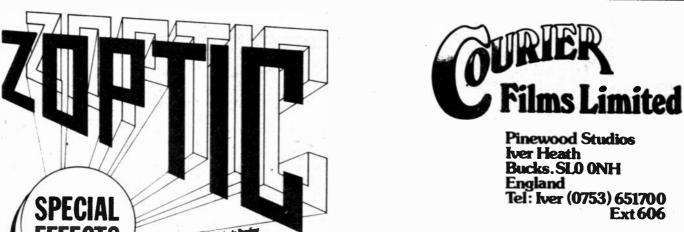
'Alien'' (20th) - \$7,858,996* "Deer Hunter" (EMI) -\$2,640,000

"Grease" (Par) - \$2,200,000 "Midnight Express" (Col)

\$1,980,000 "Porridge" (ITC) - \$1,210,000

"The Champ" (MGM) — \$990,000 "Pete's Dragon" (Disney) - No figure supplied.

*Includes Republic of Ireland. (Dollar figures calculated on basis of 2.20 = 1 pound sterling.)



IT'S THE ONLY WAY TO FLY

ZORAN PERISIĆ

FLYING UNIT DIRECTOR

SUPERMAN II

ACADEMY AWARD FOR BEST VISUAL EFFECTS

SUPERMAN _ THE MOVIE

MICHAEL BALCON BAFTA AWARD FOR OUTSTANDING BRITISH CONTRIBUTION TO CINEMA

SUPERMAN _ THE MOVIE

Do you need help selecting your Art Department?

THE GUILD OF FILM ART DIRECTORS

A RESERVOIR OF TALENT AND EXPERIENCE Contact The Secretary Phone London 994 2731

The Location Caterers

(Directors: Jean Hobbs, Phil Hobbs)

The oldest Established Film Location, Caterers in the U.K.

Modern Fleet of Heavy-duty go-anywhere, **Mobile Kitchens**

Nowhere too far — No numbers too large

Good, reliable Back-up service on 24 hour call

Last year — apart from English Locations, we catered in Paris, Venice, Austria, Brazil, Ireland and Libya.

We shall be happy to quote for your next U.K.-based Production.

Telephone:- 01-272-4012/3

FONTHILL MEWS, LENNOX ROAD **LONDON N4 3NP**

Blights, Blessings Of Brit. Prod.

(Continued from page 145)

not the wooed. The mid-70s were legendarily lean.

Then, into the ill-fated ABPC stuio at Elstree (saved from shuttering by EMI with, at the time, more gesture than judgment) came "Star Wars" — though like its makers themselves, the Brits didn't know what they had.

Craftsmanship

The capacity, craftsmanship and, above all, competitive cost of lengthy studio-work on the picture that was to revive jackpot-thinking in Hollywood, also awakened U.S. producers to the notion that England was perhaps no longer all talk, teabreaks and timesheets.

By the time the sequel, "The Empire Strikes Back," got underway last year at Elstree, the British service industry was right back on form, riding the wave of big studio pictures like "Superman," "Alien," "The Shining," "Dracula" and "Ni-jinsky." "Flash Gordon" and 'Superman II" started up within the last six months, and Lucas-film's "The Raiders Of The Lost Ark" looks to be the first epic-sized 1980 venture to be entrusted to the

reopened outpost across the pond. Current opinions vary as to just how much cheaper it is to base in the U.K. as against California, and there may be as many percentages as there are pictures. Dino De Laurentiis reckons he's saving 20% on "Flash Gordon." Producer-director Michael Winner estimates wages here are 30% or more down on the U.S., though higher manning levels eat into that somewhat.

Producer Charles H. Schneer won't have gained much on the shooting of MGM's "Clash Of The Titans," he avers, but the post-production period (long, in his case, since it involves at least a year of special effects benchwork) could show a 20% edge.

One peculiarity encountered when hiring a British crew, as Schneer points out, is that hardand-fast budgeting is impossible. There's no such thing here as a fixed union rate of pay, as there is in the U.S.

Long dependence on overseas producers for the bulk of local employment has created a bargaining situation in which workers' "going rates" fluctuate according to demand. Union rulebook minimums give some idea of differentials between grades, but no one actually works for them.

Separate Negotiations

Apart from the slog of separate negotiations with every employee that can make planning of a long schedule difficult, renegotiation clauses are not uncommon on pictures like "Superman." But Schneer states labor-management relations on "Clash Of The Titans" stayed smooth throughout lengthy lensing stages of his (in all) twoyear sked, although his request for a no-strike clause across the board was refused.

"Clash" is based at Pinewood fully-serviced facility. (Elstree's chief, Andrew Mitchell, operates a franchise system, with facilities companies leasing workshops on site. Shepperton is now a wholly fourwall complex, though independent servicing outfits are to be found there, too.)

Schneer reckons the extra overhead incurred at Pinewood more than pays for itself. "When you make a deal with (manager) Cyril Howard, you have certain assurances on costs and labor negotiations," he says. "Those assurances are worth money. We could have been in a lot of trouble on a picture like 'Clash' if we'd been in the wilderness with a wildcat crew.'

Horses For Courses

It's a case of horses for courses, naturally. Ironically, while all three big studios were SRO for most of last year, it was Pinewood that suffered postponements as winter drew in, and at the year's end 1980 bookings looked to be in lighter pencil there than at the other two.

Strengthening of sterling against the dollar is another factor that's counting the possible cash cost to an

American producer of each point the pound gains, optimistic ob-servers prefer the long-term forecast — that harder currency means more confidence overseas in Britain and things British. Nicely patriotic, that one.

Whether it's a lot cheaper to make a film here or only a little, there is one tangible bonus if it's made through an incorporated U.K. company, and if almost all the labor involved is local. That way, it can be classed as a "British" film and qualify for Eady money, the subsidy which currently jacks up U.K. rentals by 35-40%.

Labor Costs

In reckoning up labor costs, two non-British personnel can be discounted. Provided 80% of the remainder is paid to locals, it's possible to register a film as "British" even if it has, say, an American star and an American director.

How much the bonus is worth, of course, depends on how much a film takes in the U.K. Straight analysis by admissions puts Bristudios. Britain's one remaining tain's share of the world market at fully-serviced facility. (Elstree's about 5% — hardly significant for strong international product. But trade sources work to a higher proportion - as much as 13% - for certain types of product, notably for pictures made here. With Eady at its present level (36%) counted in, that's increased to almost 17% for some films.

Further, Eady is not simply a matter of numbers. With British theatres required to show an annual quota of local (that now includes EEC) product, registration as a "British" film can visibly boost playdates.

Amendment

(Amendment to the Eady statute, effective February 10, will put a ceiling of 500,000 pounds roughly \$1,100,000 - on Eady earnings by any one film. While that takes much of the jackpot element out of the system, it's worth noting that only about five films have ever passed that figure. Two, however, were recent: "Superman" and Moonraker.")

When planning a picture to be shot abroad, that is, in neither the bedevilled U.K.-based production U.S. nor the U.K., the question budgets of late. But rather than whether to take a full British crew,

(Continued on page 168)

International Production Publicity ... UK Release campaigns... Full Cannes Publicity Service...

URQUHART PUBLIC RELATIONS

GORDON URQUHART

ELANA OVERS

35, Curzon Street, London W.1. - Tel: 629 1666 - Telex: 943763 CROCOM-G

YOU'VE ALREADY SEEN SOME OF THE HATS WE WEAR. NOW WE'D LIKE TO TELLYOU SOMETHING ABOUT THEM.



Our Traditional Hat

This is the hat by which most people know us. And for us it's become a very popular model.

It's the one under which we've become one of Europe's fastest growing film labs specialising in feature films, major television programs, documentaries and commercials.

With offices in London, Paris and Munich.

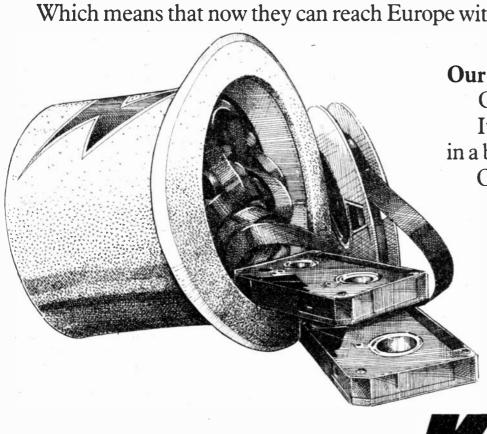
Our American Hat

This hat represents our recent American connection – the opening of our Los Angeles office.

This office serves as a direct line into our European operation in London.

Which should come as very good news to American producers because this will make it a lot easier to service all of their European outlets.

Which means that now they can reach Europe without leaving town.



Our New Top-hat

Our new top-hat symbolizes our entry into video. It's a big hat. But then we've made our entrance in a big way.

Our video division now includes the largest cassette duplicating centre in Europe designed to serve the consumer video market.

And we're also leading the way in tape-to-film transfer.

When you consider the way we've been growing, we think we chose the

right hat.



KAY LABORATORIES LIMITED 91-05 GILLESPIE ROAD LONDON 1. ILS TELEPHONE 01 0.0 4422 PARIS - 34 AVENUE PRESIDENT MILSON 75016 PARIS TELEPHONE 727 9177 MUNICH-BAYERSTRASSE 15 17 2 MUNICH-D-8000 TELEPHONE 043249 LOS ANGELES - 1.04 JUENTURY PARK EAST JENTURY CITY LOS ANGELES TELEPHONE (213) 553 0859

Blights, Blessings Of Brit. Prod.

(Continued from page 166)

monly decided by comparing the cost differential involved with likely Eady earnings

than \$600,000 dearer to ship out a full British contingent, think again.

A good many U.S. productions find their way to Britain partly be-

or supplement key technicians with cause the local pool of literate, repickup workers on location, is com- putedly intelligent talent is seen as a virtually no equivalents to international '60s names like Michael Local producers seem to agree Caine. Peter Sellers. Sean Conthat if it's going to work out more nery. Alan Bates and Albert Finney. True. Dudley Moore finally hit with "10," but otherwise perhaps only Robert Powell and Roger Moore in his James Bond persona

can be claimed as recent discover-

Britain remains, nonetheless, an ever-reliable source of castable character actors. Ex-Shakespearians Ian Holm and David Warner. for example, crop up increasingly plus, even if the '70s have thrown up nowadays, seemingly headed for the ranks of British-turned-international talent which include Peter Ustinov, David Niven, Vanessa Redgrave, Donald Pleasence, Robert Morley, Angela Lansbury, Trevor Howard, Diana Rigg, and numerous others.

"The U.K. is still looked on by the

U.S. as a mecca of creativity out of all proportion to its size," says Schneer, who's spent 20 years here ("through boom and bust") as an expatriate Yank who finds it conducive.

Winner, who is furnished with ample experience of working both sides of the Atlantic, notes a commonly-felt lack of hipness on the part of British authorities towards location filming, which is "basically viewed as an intrusion." he feels," whereas in the States they appreciate the money it brings onto

"In New York I was allowed to shoot in a real police station. In London, on the first day of a multimillion dollar picture, the equipment trucks were given 17 parking tickets. It's not a question of the money — it's the nuisance.

But despite logistical hassles and minor irritants, he still concedes, "Emotionally I like working here. And although it's risky. I usually get

Brit. Technicians

(Continued from page 145) ..

Staffel at Rank is another with a technical achievement award from the Motion Picture Academy.

Radio-controlled robots as deployed in "Star Wars" constitute a local silicon-chip glory

Others among the widely revered heroes of screen trickery are George Gibbs (currently on "Flash Gordon"), Kit West. Ian Wingrove. Nick Allder, Allan Bryce, Brian Johnson, Martin Gutteridge and Arthur Bevis (collectively bannered as Effects Associates), and Cliff Culley. Also, John Stears (Special Effects Worldwide), muchpraised for work on "Star Wars." 'Awakening," "Thunderball" and 'Superman.

Included in the fraternity is the odd American like Ray Harryhausen, longstanding collaborator of producer Charles ("Clash of the Titans") Schneer.

Several alumni now operate in Hollywood - Peter Ellenshaw of Disney "Black Hole" renown for one, having started years ago on matte work in London.

London Hotels

(Continued from page 145) -

\$215-\$443 incl. VAT. service

Dorchester (Park Lane), \$312 up London Hilton (Hyde Park Corner), \$231-\$374/incl. VAT

Ritz (Piccadilly), \$328 Royal Lancaster (Hyde Park)

Connaught (Mayfair). \$222-\$246/incl. VAT

Savoy (Strand) . \$176-\$220 Cumberland (Marble Arch). \$183 White House (Regent's Park).

Merchandising

(Continued from page 145)

moting pic with \$600,000 in tv spots plus another \$50,000 on radio. There are major tie-ins with Nabisco, also with Dunbee-Combex-Marx for a line of toys, and with one of the leading national baked products firms. among others.

A novelization of the film is coming out via New English Library. which has ordered a paperback run of 500,000 copies. Other ties include records and tapes (through EMI and Pickwick), a "Black Hole" candy Easter egg. T-shirts, yo-yo's. pyjamas, etc.

Disney also foresees a rejuvenated Mickey Mouse merchandising push this year.

Character Merch.

(Continued from page 164).

Caroline Nelson.

SAUL ZAENTZ PRODUCTION CO.

Executive: Charles Berman. SYNDICATION INTERNA-TIONAL LTD.

Executives: Peter Ditton: Michael Holder; Paul Eisler.

WESTERN PUBLISHING **Executives: Peter Woods**

CHARACTER MARKETING LTD.

Executives: Frank Williams:

Dennis Scuse. WALT DISNEY PRODUCTIONS Executives: Keith Bales: Arni Halling.

LOOKING FOR SOMETHING SPECIAL?

Explosions --- Flashes --- Smokes --- Flames ---**Bullet Hits --- Special Fireworks --- Aerial** Explosions --- Robots --- All Types of Radio Control --- Flying Helicopter and Aero Models --- Precision Fibreglassing --- etc - etc -

For video showreel or biographical information please ring us. Recent work includes: "Danger UXB" "Porridge" the Movie "Tommy Steele's Quincy's Quest"

Chris Verner

Andy Thompson

ECIAL EFFECTS at Theatrescene Contact Bryan Kendall 01-240 2116

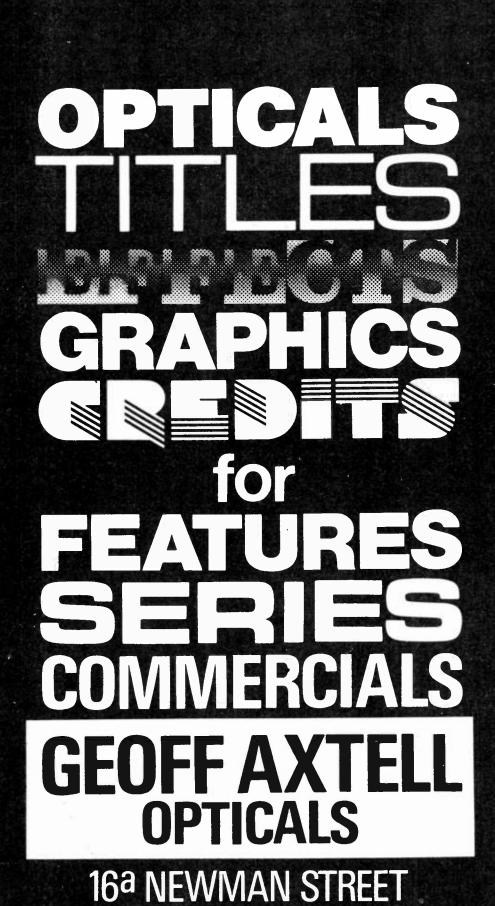
ADRIAN DIGHTAM LIGHTING TECHNICIAN

Incorporating all aspects of lighting for Theatre, Film, Concert and Display including design.

94 John Trundle Court, Barbican, London EC2Y 8DJ Telephone: 01-638 5010 (24 Hours) International: + 44 1 638 5010

Chief Lighting Technician with London Contemporary Dance Theatre till spring 1980 — then available worldwide

"The Lighting throughout the evening was exemplary" London Financial Times, 17 May 1979



LONDON W1, ENGLAND

EL: (01) 637 9321

TELEX 268312 WESCOM G GEFAX

BRITAIN MAY RUE THE WAVES OF CHANG

Stats On TV Use In Britain

London.

The British nation, some 56,000,000 people in more than 20,000,000 households, continues to rate tv as its prime pastime. Average viewing during the past year was more than 17.5 hours weekly per person.

The number of license holders for tv and radio (annual fees from which finance BBC) has steadily increased over the past five years, as following chart shows, to well over 18,000,000.

	,	Monochrome	
Year	_ Total	sets	Color sets
1975	17,700,815	10,120,493	7,580,322
1976	17,787,984	9,148,732	8,639,252
1977	18,056,058	8,098,386	9,957,672
1978	18,148,918	7,099,726	11,049,192
1979	18,381,161	6,249,716	12,131,445

Trade estimates are that some 6% of domestic sets are rented, the

Radio's Technology-Capacity Ratio Held Key To Coming Growth Boom

By AUBREY SINGER

(Managing Director, BBC Radio)

London. In the next 10 years radio will astonish the world. It is the one area where the technology is inexpen-

sively matched to capacity. Signal labelling (the use of inaudible markers on radio signals) will enable a new breed of pushbutton set, some with alphanumeric lettering displays to tell you the channel, program, time, date, year and a news headline, as well as giving the title of the program. This is not science fiction. It exists in the research labs now.

Digital recording will bring better quality of sound to these new sets and satellite transmission will enable stereo hookups to girdle the earth. The cost of satellite lines will come down even more. Already, on the new National Public Radio satellite link across the U.S. it is costing \$25 for an hour's stereo line.

But because radio is not as demanding of attention as television it will once again come into its own as an entertainment media. Not only will the main staples, news and music, gain in response and flexibility, but radio drama will come into its own once more. Already it is on the way back in the States and it retains its popularity here.

But how will programs be distributed? By network or local sta-

Whichever way, the program makers will have plenty to do. Here in Britain both network and local radio will remain, though probably with the one retracted and the other expanded.

Syndication Ahead

Syndication undoubtedly will come into its own. There will be an increase in freelance production. As in television, the stations and networks will distribute, but more and more production will move into the marriages - forced infusions of private sector on a domestic and worldwide syndication basis.

Because the capital costs of the means of production are comparatively low, it will proliferate, and these small groups, a multiplicity of outlets, will not be as amenable to labor problems as the more centralized means of television pro-

Ultimately, in Britain, I see a four-tier structure of radio. There will be BBC network and BBC local. There will be commercial local radio (ICR) and there will be a fourth-tier community radio.

In a sentence, radio is bound to grow. It is an industry responding to hustle without the hassle of other media.

BBC's Lost Pounds

London.

Local estimates are that some 20,000,000 pounds (approx \$44,000,000) in revenue due to BBC from set users is not forthcoming for the broadcaster because of license fee evasion.

Cost to consumer of annual license for color transmissions is 35 pounds (call it \$77) and for a monochrome receiver 12 pounds (\$26.40).

1980: License **Renewal Year** In British TV

This is the year that contracts for operating commercial tv stations in the 14 regions of the country come up for grabs. The Independent Broadcasting Authority, licensing body which leases its transmitters to appointed contractors, is presently preparing to advertise for broadcast licensees. Existing franchise-holders along with hopeful new station owners must apply.

Nothing's foregone about renewals. In the last round of reapplications more than a decade ago. one station lost its franchise, there was a forced merger between two major stations, a new applicant won a London franchise, one major region was carved into two and many stations were obliged to take onto their respective management boards representatives of local interests.

This time around, stations are equally nervous about shotgun all, a redrawing of the ITV regional map which would reduce the total number of station's operating on the ITV network.

Everyone in broadcasting knows it's easier to promise than produce new-form television, but new combines presently blossoming with bids for the most lucrative ITV regional franchises cannot be dismissed too lightly. If they appear to represent a substantial regional interest not presently catered to, or if they have an attractive-sounding new approach to broadcasting, the IBA has demonstrated a willingness to listen.

The government-appointed (Continued on page 170)

THE BBC HAS

By BERT BAKER

Confronted with inflation, a future that will be radically influenced by satellites, cable, videocassettes, videodisks and subscription television, competing for audiences against the relatively wealthy commercial television companies and, in 1982, with another commercial channel, how far into the '80s can the British Broadcasting Corp. be sustained as a public service financed by license

Last month's increase in the color set license by nine pounds to 34 pounds, and by two pounds to 12 pounds for monochrome, was the fifth increase in 10 years.

The extra license revenue of 124,-000,000 pounds brings the BBC's annual income up to 480,000,000 pounds to support two national networks, which is no more than ITV's advertising revenue last year from its single network.

BBC's salaries and wages are currently about 20% behind those of ITV, with a new round of pay bargaining due next April, when those doing comparable jobs in ITV will be anticipating a further 15% pay increase in July.

Granting the increased license fee, Home Secretary-William Whitelaw, responsible for broadcasting in the U.K., decreed that "particular attention will have to be paid to containing increasing cost, especially labor costs, if there is to be no diminution in the BBC ser-

But the BBC will need to offer something approaching the recent ITV pay increase (after 11 weeks of avoid a further drift away of its talented and trained staff - in the direction of ITV, particularly in the event of new franchises, due for renewal in 1981, being allocated, or into independent production in preparation for the fourth channel.

Such a possibility has become apparent in discussions about the fourth channel, marked by a letter to the Independent Broadcasting

(Continued on page 178)

Yank Shows In Sharp Decline On British Television Screens; **Quotas Aren't Even Reached**

London.

American show has moved up to \$25,000 an hour, but local schedreliance on them as cornerstone pieces. Feature films apart, U.S. programming here is becoming so much cosmetic fill-in material attractive more because it is cheap to buy than for any substantive rating clout.

British interest in pickups (or coproductions) lies in the acquisition of shows that couldn't be made well domestically — westerns, actioners, some types of comedy. But oaters, have faded and action shows have gone soft.

"And," says one prominent buyer, "we are buying fewer tv movies than we used to because the Americans are making biographies of people we don't care about, or weepies about love triumphing over disease." In other words, American product is moving toward the kind of drama the U.K. networks produce. And, increasingly, the natives seem to prefer their own drama/action product.

Some indication of the lessening appeal of American programming here is that many commercial stations (and maybe BBC) have picked up many hours of material that will never be transmitted.

Often, in a market that basically has two customers, BBC and ITV, the only way certain shows and series can be sold is via a piggyback deal with a package of features.

One major ITV station says it has more than 50 hours of American dispute) of 45% over two years to shows picked up this way that will never be aired.

Another indication of the working potency of Hollywood formula drama is that none of the ratingshungry commercial stations on the ITV web uses its full quota of Yank shows in primetime.

Take the London region, for example, where BBC's rating challenge is strongest and where indie stations Thames TV and London Weekend TV have to employ big

audience pullers to keep ad-Network price for a top vertisers happy: Neither station comes remotely close to using the five hours foreign programming aluling of Yank imports indicates less lowed in primetime. One to two hours is the norm, excluding feature films.

Some Don't Work

A Thames executive explains: "We often buy American shows for peak time but then don't use them there because they don't work. For instance, 'Fantasy Island' and 'Love Boat' just didn't rate.'

The recent cutback of foreign quota on the indie net from 14% to 12% of the overall sked apparently has had no detrimental effect on the ITV skeds and early complaints about the restrictive move have totally subsided.

BBC-TV bosses, too, openly declared a policy of reducing the use of American grind material.

Not all the moaning has to do with the quality of American product. The sudden-death nature of the domestic American ty trade, which kills off series after only a few segments, also throws out British schedules if a show has been earmarked for a key slot.

Stations tend to schedule primetime first, then dispense whatever foreign quota is left in latenight or daytime berths. "But we don't know how many episodes a series is going to run," a station program planner complains. "If we buy four shows which run four seasons in America, then we have bought too much. But if we have bought four that get cancelled, then we have to buy a<mark>nother</mark> four.'

Minis Are Popular

One Yank video genre that is finding favor here is the miniseries. Stations attest to their playability from 9-11 p.m., where they effectively bridge the mandatory 10-10:30 p.m. ITNewscast.

The spotty performance of many other types of American show has called into question in some ITV circles the way these shows are bought.

In order to compete with national BBC, which will lay out top dollar (a) for the shows it really wants and (b) to remain the "first call" for Yank distributors with shows to sell, the 15-station ITV web also buys centrally.

Many of these so-called "network buys" are scheduled in a common primetime slot (as are many feature films and tv movies). But if they don't work, a station may elect to run/it at another time or stockpile it in the growing heap of unused Yank footage around the ITV network. That's when station chiefs question the merit of the collective

Many stations will acquire Hollywood (or other foreign) material outside a network buy. Programmers at the smaller regional ITV stations, whose primetime schedule is largely predetermined for them by the network feed from five major ITV outlets, see the slotting of foreign shows as an opportunity to do their own thing.

Stations, therefore, will pick up shows to slot in late night, daytime, kidvid or even weekend holes

In absence of a full network buy, (Continued on page 178)

ITV Ad Billings Up Despite Strike

In 1979 the 15 commercial station comprising the ITV network here will come out ahead of 1978 in ad billings, despite an 11-week strike which blacked out the web.

A Variety estimate of total ad billings for 1979 is nearly 337,000,000 pounds (or \$740,748,282) converting at rate of 2.20 dollars to pound sterling. The 1979 ad total compares with 325,703,758 pounds (about \$716,550,000) certified as the stations' net income (after agency discounts and commissions) for 1978 by the Independent Television Companies Assn.

Notable in the following month-by-month breakdown was the dynamic growth shown in November 1979 after the strike-hit months of August, September and October.

1978	1979	1
*****		'
January \$48,351,560		
February	\$59,195,338	٦
March	574,352,227	(
April	82,689,798	1
May \$59,467,950		5
June \$46,393,959	71,250,333	j
July	53,703,375	1
August	14,765,909	j
September	29,836,855	1
October \$73,965,742	29.836.855	(
November	114.600,176	
December	95,000,000	
	stimated)	ì
Totals	740,748,282	
(e	stimated) ¦	

British Indie Producers Are Waiting For 4th Web

strong domestic base for indie pro- local British market. gram production that can then be sold off territorially for gravy. It is to a more universal audience and due to begin transmission in the fall therefore, culturally, not what TV4 of 1982. Entrepreneurs hopefully is supposed to be about. envision TV4 as nurturing a wide range of independent programprofit, as is common in, say, Germany

Noted and talented staff producer-directors and freelancers major ITV stations, or BBC, see this pay from about \$40,000 annually to year. maybe \$400,000 as a result of world sales and percentage points in

But the way things are shaping, it may be that the estimated 200 to 300 channel. potential indie producers who could emerge from staff jobs in an ideal video climate will still have to look to existing broadcasters as their main source of employment for some years to come.

A much more likely scenario than a flood of creative people ankling BBC and ITV companies in order to produce speculatively for program makers will be sustained by the new network for the production of mass appeal shows.

Appeal May Be Small

Ongoing debate about the fourth network and its role has created a picture not of a competitive, showbiz web built on the kind of comedy. drama, action and kidvid that readily finds a market abroad. Just the reverse.

Whereas ITV-1, the existing commercial channel, schedules one-third_informative-educational fare and two-thirds entertainment. the Independent Broadcasting Authority, which will administer TV4 alongside ITV-1, is certain to want the new channel to complement the existing one - i.e., to run some 65% uplift material and 35% popular programming.

It follows that if the two commercial channels are planned not to compete that TV4's crack at the primetime crowd is going to be limited to those occasional pubservice slots that the IBA imposes on ITV-1 between 6:30 and 10:30 p.m.

It follows, too, that an independent producer looking to make it in world markets needs prime exposure in his domestic market. The IBA's format necessarily limits the number of such shows that it's possible to schedule on a mainly "informational" web.

Dough & Question

It's assumed TV4 will stump up the cash for the relatively few the medium. "popular" shows it will commission, but if, as is being suggested, the total program budget will be around \$130-175,000,000 (£60-80.-000,000), lack of finance is another reason why only a few major shows per annum will emerge from TV4 patronage.

(Web is expected to transmit 40-50 hours weekly. Taking the lowest hourly transmission figure and the higher budget projection, average hourly budget would be at best around \$84,000. Prestige drama series are currently costing around **\$200,000** per hour.)

It is possible, of course, that TV4-commissioned shows, but as it | selling air time regionally in TV4

The fond hope of many inde-bulk of the finance (rather than give them a big say on the board of a pendent and would-be independent "topping up" as is the case with producers, program packagers and BBC coproductions) it is unlikely distributors is that the U.K.'s fourth that programs made this way tv network (TV4) will provide a would be aimed principally at the

They would probably be geared

Key suppliers to TV4 are bound to be the existing ITV stations. The ming by putting up all the produc- IBA has been told by the Home Oftion cost, perhaps with a built-in fice that the major ITV companies ATV, Granada, London Weekend. Thames and Yorkshire should not dominate the new web. but even the most active of the 10 reworking fulltime for the existing gional ITV stations is unlikely to be able to produce additionally, say, as the chance to up their present about 40 hours weekly, 42 weeks a

Logic suggests, no matter how purists howl, that the ITV majors will have an underpinning role in the supply of new shows to the new

One question being asked here is whether existing ITV companies will cofinance with domestic independent productions for TV4 or. more important, ITV-1? Answer seems at this stage to be a resounding negative.

Sponsorship?

There is also the question of sponsorship, left open by the govern-TV4, is that half a dozen or so indie ment. Advertisers, who are miffed that the existing commercial tv stations will be allowed to keep their sales monopoly by handling spot sales on TV4 in thier respective regions, are said to be in favor of sponsorship as an alternative method of plugola.

Conceivably, a sponsor system could sustain a healthy indic production community, but realists believe the most a sponsor is likely to get out of a system that's successfully steered clear of "editorial interference" by advertisers via use of non-aligned air-time sales, is the okay for transmission of events that are staged by sponsors and that carry brand name poster advertising at the site of the event.

Though the IBA is adhering to the concept that indie producers should be given a fair return for their efforts — and sufficient to keep them interested in feeding the incipient network - it has not defined its view on how much of the proposed independent programming should be from the entertainment-drama packagers.

The IBA is known to be keen on using the new channel for educational purposes and for the general upgrading of the commercial tv medium. It could be it is as much if not more interested in attracting indie production from large minority groups, social institutions, educators, do-gooders and others at present denied much regular access to

Indies Disturbed

Many active indie producers who had hoped that TV4 — the "publisher channel" that will acquire. not make, programs - would give them a new deal in their own home market, are overtly at odds with the IBA's broad concept of how TV4 should be structured.

They continue to lobby the government, or more specifically Home Secretary Willie Whitelaw. on the basis that the IBA wants to create ITV-2, not an independent

TV4. But mindful that the existing ITV companies will be paying for the American and German companies new channel via an annual subwill put up some of the finance for scription fee (the stations recoup by

would seem necessary to chip in the | shows), the IBA feels it necessary to management company that will be set up to run TV4 under the IBA.

Some program packagers fear that as the existing stations (1) can expand production with existing staffers and (2) establish offshore sales divisions hungry for a greater product flow, the TV4 management company will have a bias against "big" indie productoins, rendering it a channel very much for the also-rans.

Independence Certain

It is certainly true the IBA, which wishes to "distance itself" from the day to day running of TV4, will give the network management a great degree of independence.

The IBA will approve schedules but will not be saying yes or no to specific indie projects. Its official standpoint, however, is that there is a need to present the work of independent producers within a popular context rather than a fringe activity meaning it will be looking for one or two big indie productions each season as per those that have appeared on BBC ("I Claudius, Poldark," etc.).

The IBA has suggested to government that 15-35% of TV4's broadcast time should come from indie sources. But as a failsafe it has said that "quality" should determine inclusion, not the need to meet a prescribed quota.

Equally, the IBA says money is bound to be tight and there should be no artificial, pre-determined tariff rate for programs or types of

How that affects a local indie producer who at present is getting back, say, 20% of the cost of his show from the British market and was hopeful of getting five times that from TV4, is a most point of growing interest hereabouts.

Given all the problems of financing and network control there is still a hardcore of companies determiend to use the introduction of TV4 as a launch pad for their international ambitions.

Some are established distributors that have gotten into production to beef up the product flow: others have been working in films ty commercials or in cahoots with local or foreign broadcasters.

Herewith a rundown of the most active companies

Az Productions: Derrick Sherwin and Martin Hall's indie, now linked with QM Productions in production of tv movies, is also making freelance series for local commercial station Westward TV, Company is prepping a move into feature production.

Brian Clemens-Albert Fennell: Veteran and active indies whose track record dates back to the production of the first "Aven gers" series, which played four seasons on ABC in the U.S. Also responsible (to rench-based IDTV) for the production of The New Avengers" film skein, which CBS picked up for latenight. Current pro duction is the "Professionals" actioner series for Thames TV.

Chrysalis Records: a diskery develop ing a video arm. First notable production is a videotape presentation of the new Blondie album, "Eat To The Beat," Company has a small London studio and has produced a couple of specials for domestic transmis

EMI-TV: Vid production limb of the British showbiz conglomerate now merged with the electrical manufacturing giant. Thorn. Produced mainly in the U.S. as EMI TV Programs Inc., but occasionally makes shows here as per "S.O.S. Titanic

Filmfair: British division of the Amerian production company. Concentrates on kidvid programs for British and offshore playoff

Global TV: Ian Warren and Tom Donald distribbery that's a producer and coproducer with overseas networks in Ausralia, New Zealand and Canada, Stock piling shows and formats for the introduc tion of TV4 and likely to be one of the main independent contributors to the new net

Bob Godfrey: Animator Oscar'd for his

Cable Coming Up Fast In Britain

Dark horse on the British broadcasting scene which may become $\boldsymbol{\alpha}$ frontrunner in the 1980s is cable-tv. At present some 2,000,000 U.K. homes are wired but, industry sources say, another 2,000,000 abodes could be hooked up within 12-18 months.

Though the Annan Committee held out against the concept of paycable as an alternative means of telecasting, governments here apparently are more sympathetic. The Labor administration tossed the cable question to the Independent Broadcasting Authority (which administers commercial tv here) in order to research its development as something more than simply a relayer of signals from the present broadcasting duopoly, BBC and ITV.

The present Tory government has taken back the responsibility for the future of cable and it's confidently felt in cabler circles that experiments will soon be authorized for paysee.

The mix will be of broadcast fare plus features plus specials (i.e., in the American mold), but the real innovation would be something else the pickup of signals from the projected European communication satellites. Latter, from France, Germany and Luxembourg, are expected to fly in the mid-'80s with telecasts in several languages. Feature footage is expected to be the main "exportable" fare.

Locally, lobby for paycable has been bolstered by film producers who see cable operators not only as customers for the finished product but bankrollers for production. But feevee may also turn out to have a vastly more specialized function, too, via the optical fiber cables which carry hundreds of channels. The possibilities for various forms of commerical communications appear limitless, stretching from dialing up the local bookie to tuning into a live telecast from La Scala.

feature work is also deeply into ty commercials and other ty work. Prospective supplier of animated ty specials.

Felix Greene: Documentary maker and authority on China, on which he's made some inside shows.

HDH Productions: Jan Hillgruber's moppet show production entity currently working with key European stations

London Films: Impressive indic copro ducer with BBC on series such as "I, Claudius," "Poldark" and "Testament Of Youth," Usually takes properties to broadcaster and chips in part of the budget to ecure overseas sales rights. Owns RKO films library

Bill Melendez: American animator based here working in vidblurbs and other

Anthony Morris (London) Ltd. Distrib repping some top U.S. suppliers is also part producer of an animal show currently beng shot in Brazil. Looking to align himself with other producers if TV4 spans any pres ige indic operations

Moving Picture Company: Successful producer of video commercials now enterng speculative program production. Owns beaucoup hardware

Paradine Productions: David Frost's banner via which he packages anything from top politico interviews to entertainment bills. Based in London but operating internationally.

Polivideo: Swiss-based facilities company that recently opened a London office Part financing production of kiddle serie and now in global distribution

Polytel Film Ltd.: London arm of the Outch-German entertainment conglom which is moving deeper into production for ty and features. London bureau is considered the creative hub of the group's English-language vid production. Company co-produces with BBC, CBC of Canada and other broadcasters.

Richard Price TV Associates: Distrib of London Weekend TV product but looking to supplement product flow with some production ventures, too. Has worked with American producers to that end.

Stella Richman: Respected local producer known in the U.S. for her production Jennie, Lady Randolph Churchill," made with Thames TV.

Seacastle Productions: Lloyd Shirley's filmery, which majors in action series. drama and tv movies. Had a deal with Thames and later with London Weekend. Quiet at the moment.

Mark Shivas: Producer of some topnotch teledramas now linked with Southern TV in a subsid. Southern Pictures Ltd., e producing series and films for the open market.

Saggita Productions: Dramatist John ("Upstairs, Downstairs") Hawkesworth and John Whitney vehicle for indic production ventures. Currently working on a drama project for Thames TV but also has taps into the Stateside market

Talbot TV: London branch of New York based Fremantle Telvision company and prime marketer of gameshow formats. Has history of coproduction with local broadcast sources and likely to figure among suppliers to TV4.

Theatre Projects: Another company with Polygram funding in it and sometime producer of video fare. Most recent credits were the moppet show "Swallows & Amazons" and the controversial pop music pecial "All You Need Is Love.

Tyburn Productions: Kevin Francis' former theatrical production shop, which is now developing properties for American layoff and domestic exposure via TV4. In-

(Continued on page 171)

1980 Renewals

(Continued from page 169)

authority, which watchdogs the commercial tv and radio channels and is responsible to the Home Office for the interpretation of the Broadcasting Act via which indie tv and radio are constituted, has been sounding out public opinion anent the performance of the incumbent station operators.

The IBA has commissioned extensive audience research throughout the country and has held hundreds of public meetings to sample the nation's mood toward commercial ty in general and their local station in particular.

Any station that checked in with a weak regional identity, or was felt to be too remote, or had apparently failed to serve the needs of a significant section of the community within its transmitter range, is considered vulnerable. Mere profitability, as in the case of Television Wales & West, which was bumped in the last round of renewals, is no guarantee the IBA will feel a station is doing a good job.

Big Factor: Incumbency

Possession of an existing franchise is, natch, the strongest position from which to bid. Any newcomer would have to be mightily funded to build tv studios, pay the subscription rate for TV-4 (the second commercial network due in 1982) and to withstand a projected recession in advertising — all this against a background of vastly increased labor costs and roaring inflation.

Nonetheless, a half-dozen bidders for an operating license have surfaced and, it's believed, there are three times that number planning to apply.

Two of the more interesting known bids are (1) the workers at London Weekend Television, who want not the whole LWT weekend franchise but a part in it, in order to get a bigger say in how the station is run, and (2) a group of journalists who are asking for a franchise to run a breakfast newsmagazine program across the network.

Realists feel the IBA will want to maintain a financially healthy network based largely on the system which presently pertains, perhaps strengthened by the merging of some of the smaller regions.

Much further fragmentation of the country would mean building further transmitters — an expense which some commentators say would be better spent on bringing the ITV signal to the people who cannot presently get it.

Local Indie Radio Outlets In U.K.

Figures given are potential adult audience within the coverage area of each station. Beacon Radio (Wolverhampton/Black Country) 1,312,000 Managing Director: Peter Tomlinson Managing Director: David Pinnell Program Director: John Russell (General & Entertainment Service) Managing Director: John Whitney Program Controller: Aiden Day Downtown Radio (Belfast & Northern Ireland)940,000 Managing Director: Ivan Tinman Program Director: John Rosborough (News & Information Service) Managing Director: George Ffitch Program Controller: Ron Onions Program Director: Mick Johnson Managing Director: Michael Boothroyd Program Director: Jeff Winston Managing Director: Philip Birch Program Director: Colin Walters Managing Director: Bob Hussell Program Controller: David Bassett Radio City (Liverpool/Merseyside) 2,188,000 Managing Director: Terry Smith Program Director: David Maker Radio Clyde (Glasgow) 1,923,000 Managing Director: James Gordon Program Director: Andy Park Radio Forth (Edinburgh/East Central Scotland) 1,087,000 Managing Director: Richard Findlay Program Controller: Tom Steele Radio Hallam (Sheffield & Rotherham) 1.022,000 Managing Director: Bill MacDonald Program Director: Keith Skues Managing Director: Donald Brooks Program Controller: Bernard Mulhern Managing Director: Toby Horton Program Director: Bob Hopton Radio Trent (Nottingham) Managing Director: Dennis Maitland Radio Victory (Portsmouth)873,000 Managing Director: Guy Paine Program Director: Jack McLaughlin Managing Director: Charles Braham Program Director: David Lucas Thames Valley Broadcasting (Reading/Thames Valley)510,000 Managing Director: Christopher Yates Program Director: Neil Ffrench-Blake Manager: Jack Johnston Program Organizer: Bryan Harris Manager: John Musgrave Program Organizer: Frank Hughes Manager: Robert Gunnell Program Organizer: Jim Parr Manager: Derek Woodcock Program Organizer: Bill Salisbury Manager: Tim Pitt Program Organizer: Mike Gibbons Program Organizer: Jim Brady Manager: John Bright Program Organizer: Roger Matthews Manager: David Challis Program Organizer: John Manager: Ray Beaty Program Organizer: Stuart Campbell Manager: Owen Bentlev Program Organizer: Rogher Eames Radio London (Greater London) 7,167,600 Manager: Allen Holden Program Organizer: John Murray Radio Manchester (Greater Manchester) 2,453,800 Manager: Allan Shaw ${\bf Program\ Organizer\colon Martin\ Henfield}$ Manager: Harold Rogers Program Organizer: Denis Lewell Radio Merseyside (Liverpool & Merseyside) 1,223,800 Manager: Rex Bawden Program Organizer: Ian Judson Radio Newcastle (North East England) 1,665,000

Manager: Geoff Talbott

U.K. Still Minus CB

Seventy-Fourth VARIETY Anniversary

London.

Still unchanged is the illegal status of Citizens' Band radio in the United Kingdom, one of the few European countries where it's still a

The Home Office, responsible for the regulation of broadcasting and telecommunications, claims to be sympathetic to CB and its social benefits, but at last report on the subject also claimed it would mean more bureaucrats at a time of cuts in public spending, and therefore was out of the question

An estimated 20,000 Londoners alone are believed to be using CB in defiance of the law, but thus far no "busts" have been reported. Much of the local CB slanguage, incidentally, parallels that in vogue in

Programs Sold Abroad Listed

Offshore program sales, being a big profit centre for the most productive of the 15 commercial stations, continue to build internationally - both in terms of volume sales and markets dealt

Herewith, in order of volume sold in 1979, the top-selling shows of seven key producer-stations.

ATV-ITC (selling in more than 100 markets) — The Muppet Show, Return of the Saint, Sapphire & Steel, Thriller, Foundation, Scorpion Tales, Cleo Laine Show, To . Russia with Elton, Dancing Years, Dancing Princesses.

Granada (selling in 78 markets) - Waxwork & The Cribb (8 plays), Coronation Street, Laurence Olivier Presents (6 plays), World In Action, The Christians, Crown Court, Disappearing World, Collision Course, The Stars Look Down, Hard Times.

London Weekend TV (selling in 80 markets) — The Professionals, Lillie. Dick Turpin, Enemy At The Door, Love For Lydia, Mind Your Language, Thomas & Sarah, Stalin — The Red Tsar, Bless Me

Southern TV (selling in 27 markets) — Famous Five, Worzel Gummidge, Operation Patch, The Flockton Flyer, Black Arrow, Marriage Of Figaro, Falstaff, Cosi Fan Tutte, Macbeth, Caesar & Cleo-

Scottish TV - Cavern Deep, Hess, In Concert, Cousin Kit, Credit To His Mother, The Gathering, One's Company, Praise The Dog For Sitting, Wiles Of The Woeful Widow, Elaine.

Thames TV (selling in 118 markets) - World At War, Sweeney, Jennie: Lady Randolph Churchill, Hollywood, Special Branch, Edward & Mrs. Simpson, Napoleon In Love, Benny Hill, Tomorrow People, Rainbow.

Trident/Anglia (selling in 100 markets) - Survival, Follyfoot, Boy Dominic, The Arab Experience, Rising Damp, Dickens, Raffles, Nobody House, The Scientists, Tales Of The Unexpected.

Everyone Eyeing A Piece Of The Pie In Commercial TV's Tasty Pan

the luxurious lifestyle of Britain's creating employment for actors commercial tv stations have long per the Equity scheme. been eyed enviously by government and workers alike. It's something of a national pastime coming up with notions as to how profits from the ITV web can be drained off and used for somebody else's good.

Latterly, however, things are getting a little more earnest as outside interests seek to dip into the stations' overflowing pot.

Network staffers, following an 11week strike by technicians, which cost the web an estimated \$50,000,-000 in lost ad revenue, secured a 45% wage increase over two years. Stations figure that will cut into their surplus, adding to the detrimental effect of double-digit infla-

The 15 ITV telecasters are also having to stump up for the running costs of the incipeint fourth ty channel. General anticipation is that it will be some years before this proposed minority web will be viable. Though the existing commercial outlets have the sole right to sell airtime on the new web, the specialized nature of its programming is thought unlikely to attract ad coin equivalent to the \$130,000,000 p.a. it is expected to absorb in operational costs.

Many Worries

Financially, the TV4 outlet will be a burden for many years to ITV contractors currently concerned about license renewals, the economic recession and offshore satellite competition.

Another pertinent factor in the high cost of the new technology that individual stations must lay in once their license to operate has been renewed. The prospect of digital telecasts in the '80s is a notably expen-

Independent, or freelance, producers are likely to cost more, too, if commissioned by the ITV web. Whereas it's tacit here that BBC pays low because it can't afford to do anything else, the commercial stations' profits clearly make them fair game for a favored outside pro-

The ITV net for years has struggled to stave off the rise of domes tic independent production simply because they would likely find themselves in a Dutch auction situation. But with the advent of TV4, indie production is positively being pushed by the Tory administration.

The Lure Of Independence

And there is some logic to the present trade belief that the brightest talents are likely to go independent first, lured by the prospects of a big overseas sales return from their productions. If the network wishes to hold them, then the price goes up and ditto the demand for points in a

in ITV income, the local actors un- cial and economic history (like ion has developed a scheme to class and featherbedding) insiphon off into a central kitty a levy evitably played a part on all foreign shows the commer-

cial web picks up, The pooled mil Those billion dollar billings and lions would be used to assist in

Oh Those Taxes!

But the biggest plunderer of ITV profits continues to be the Nationa Exchequer, which taxes advertis ing income above a certain figure (it works on a sliding scale, station by station). What's left after the sta tion has paid its running costs is then subjected to so-called Cor poration Tax, currently running a

Industry analysts figure at pre sent commercial tvers net around 20% of their gross profit. But i seems that is still big enough to keep shareholders happy and new con sortiums enthusiastic about landing a franchise.

BBC Enterprises A \$24-Mil Business

In its last year of trading as ar internal, noncommercial depart ment of its parent network, BBC Enterprises, now operating as a limited company, checked in with overseas program sales and sundry merchandising deals worth more than 11,000,000 pounds (\$24,200,000 approx.) for the year to March 1979 That's 5% up on the previous year.

Program sales to 92 countries accounted for some 7,000,000 pounds (\$15,400,000), the balance coming from sales in areas such as nontheatrical, film and video library character merchandising, marketing of technical and production facilities, disks and exhibitions.

In the absence of an agreement with the production unions, BBC Enterprises is not yet into the home video area.

TV Strike Also Fuel For Some Labors Lost

London.

More man (person?) hours of work were lost in Britain last year than in any year since the country's first and only general strike in 1926. Helping to swell the total were strikes and stoppages in television, notably a strike and lockout that kept the commercial 15-station ITV network off the air for 14 weeks, the longest in U.K. trade annals.

Later in the year it was BBC's turn to suffer, though not as much. The pubcaster stayed on the air through a series of stoppages by craft unionists that knocked many live and pretaped shows off the air before the dispute was resolved in the nick of Christmas time.

Both disputes were basically over pay demands, though politics and Added to that further likely dent various ingredients of British so-

Indie Producers

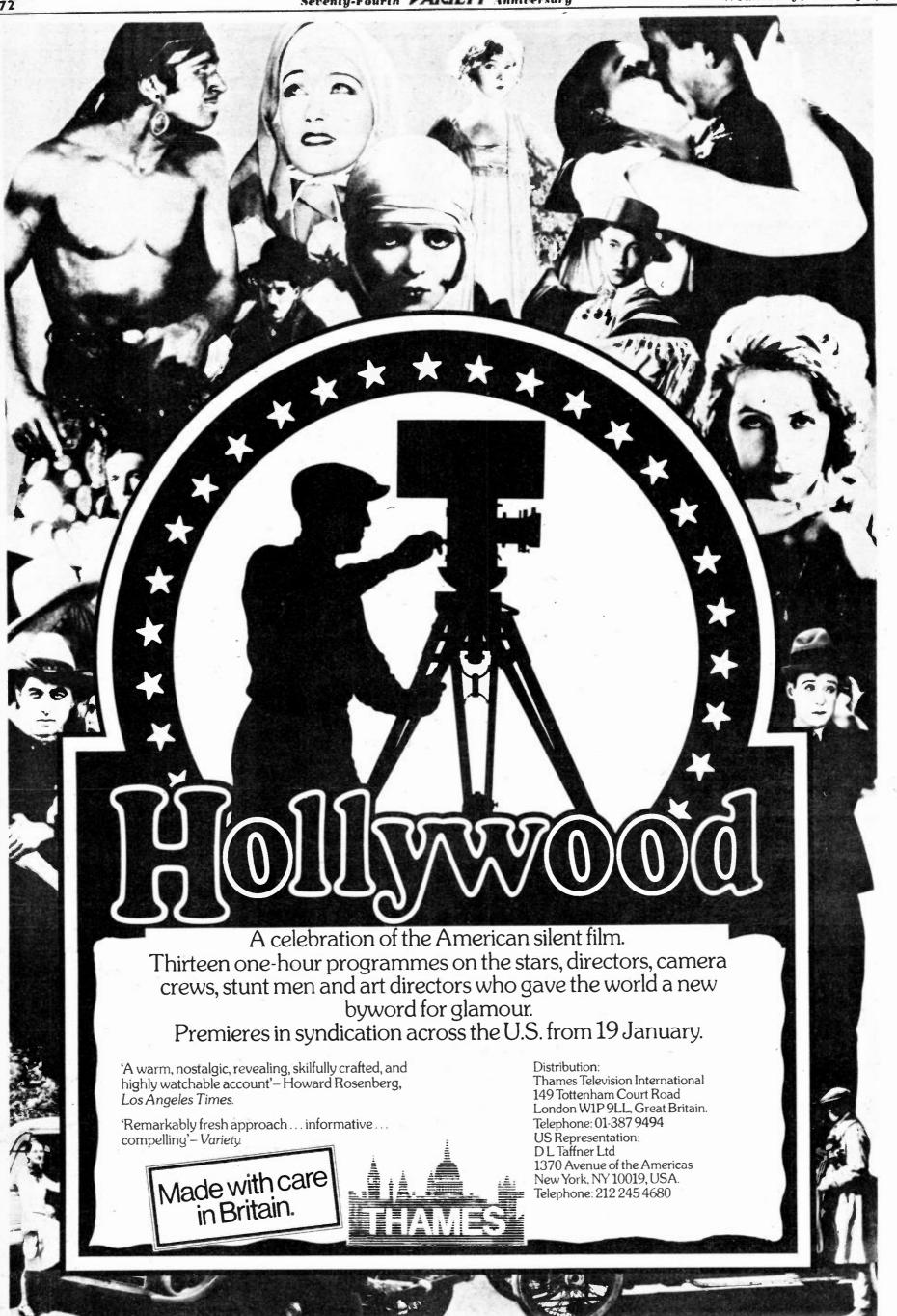
(Continued from page 170) -

dependently financed, based at Pinewood

Video Arts: Michael Peacock's vannted indie, which recently produced a 10-part series on Milton Friedman's economics for PBS. Also into training films using such presenters as John Cleese. Readying a move into video program production for national and international market.

Company was founded in 1971 by former BBC-TV execs Anthony Jay and Peter Robinson. Peacock, formerly a top BBC program exec, was also with Warner Bros TV prior to joining VA.

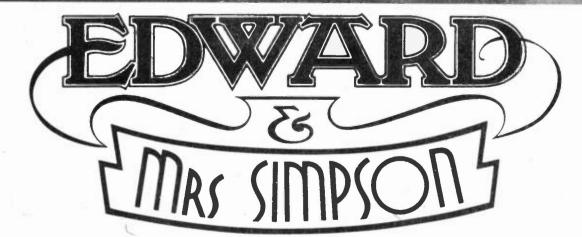
Program Organizer: Mike Marsh Program Organizer: Arnold Miller Manager: Ted Gorton Program Organizer: Keith Salmon Radio Sheffield (South Yorkshire)858,700 Manager: Ron Coles Program Organizer: Geoff Sargieson Radio Solent (Southampton & Solent) 1,543,100 Manager Organizer: Lawrie Bloomfield Radio Stoke On Trent (North Staffordshire - — South Cheshire . . . 332,400 Manager: Sandra Chalmers Program Organizer: Geoff Lawrence



The Love Story of the Century Or a Nation betrayed?



star in Thames Television's



Premiere on the Mobil Showcase Network 23 Jan.

Distribution: Thames Television International 149 Tottenham Court Road London W1P 9LL, Great Britain. Telephone: 01-387 9494 US Representation: D L Taffner Ltd 1370 Avenue of the Americas

New York, NY 10019, USA. Telephone: 212 245 4680

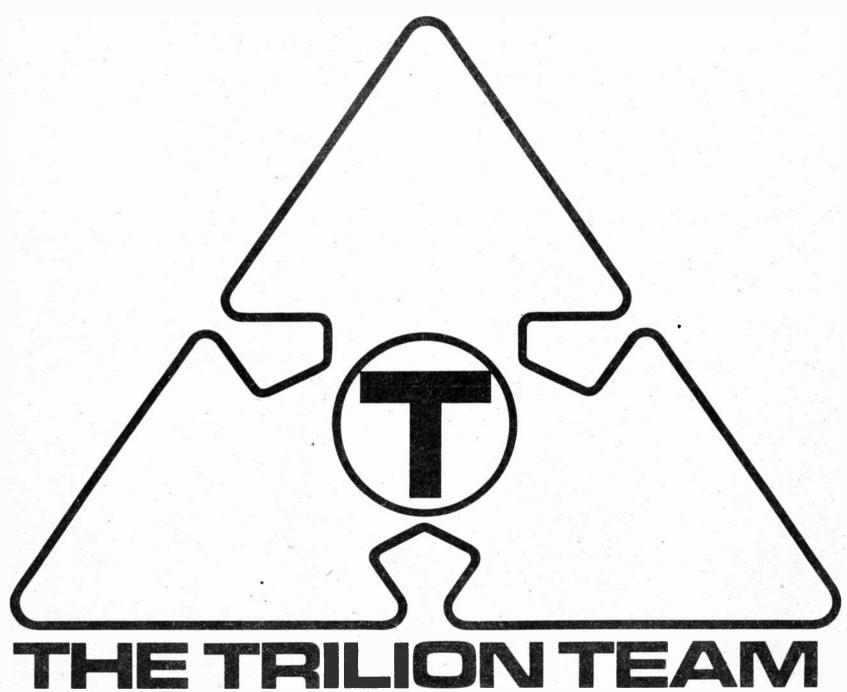




Recommended by the US National Education Association

TRILION

Much more than just a TV Crew



TRILION VIDEO LIMITED, 36 BREWER ST. LONDON WIR 3FW, TEL 01 439 4177 (10 LINES) TELEX TRIDISC 27782



Tyburn, the company that gets projects off the ground and onto the screens of the world. The young British company with a growing world-wide reputation that's always on the lookout for new ideas. So whether you've got a script, a package or just a glimmer in the eye; or buying product for network, syndication or local stations it's time you got in touch

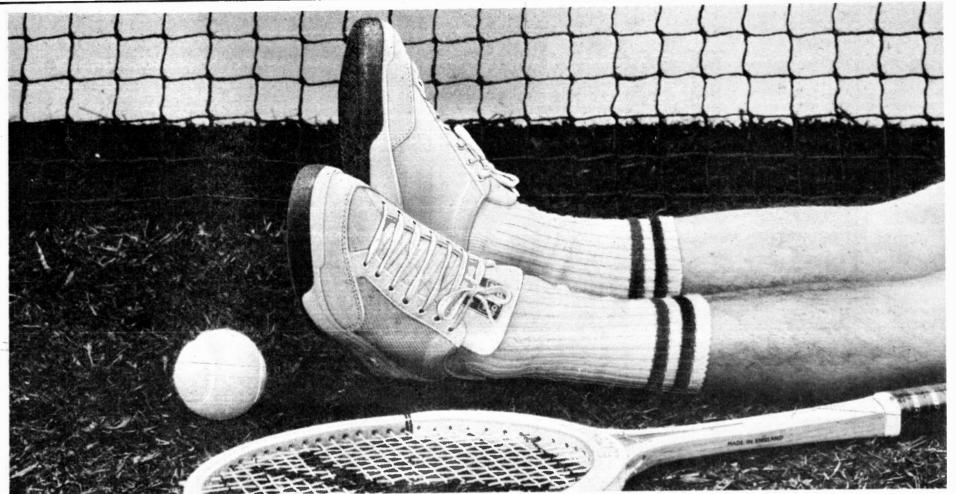
with Britain's brightest production company. Pinewood is the place. Kevin Francis is the man. Tyburn is where it's all happening.

Tyburn is very much in today's picture, and tomorrow's.

Tyburn Productions Limited

PINEWOOD STUDIOS · IVERHEATH · BUCKINGHAMSHIRE · TELEPHONE IVER 651700 · TELEX 847505





When NBC asked us to join them in covering the 1978 Wimbledon tournament and relay the programme to New York, we didn't pull any punches.

Television International is Europe's largest independent facilities company; we have rightly earned the reputation for being first in the field. There's nothing too big for us to handle.

Whether you need a versatile hand held camera or a full blown production service. TVI are available at a moment's notice. We have comprehensive Remotes.

fully equipped studios and an expertise for shooting, editing and post-production work.

This expertise comes from our team of professional technicians. They really know their job; they've all worked on very big productions and many important companies have already relied on them.

Working from your brief, this team will cover the event and even transmit it for you. Nobody will do it better—ask the people at NBC. So when you're planning a broadcast, don't play around, if you want to make a hit.

Contact Roy Watson or Peter Donlan Television international Operations Limited

9/II Windmill Street, London WIP IHF Telephone: 01-637 2477 Telex. 268208 TVI UK G Cable: Incolour, London WI.

Television International

✓ PHICOTT Member of Phicom



SERVICES **TELEVISION** SALES

TECHNICOLOR VIDTRONICS LTD.

THE FIRST NAME IN VIDEOTAPE TO FILM TRANSFER,

FROM BROADCAST VIDEOTAPES 625 PAL AND SECAM **VIDTRONICS CAN SUPPLY HIGH QUALITY:-**

16 mm and 35 mm Colour Film Video Tape Copies for TV Transmission Video Cassettes - Philips and Sony Formats. PAL/SECAM/PAL Transcoding. **Low Cost Dubbing Prints**

VIDEO CASSETTES can now be transferred to 16 mm using DIGITAL TIME BASE CORRECTOR.

COMPETITIVE RATES

CALL RON EDGERTON 01-759 5432 TELEX 22344 BATH ROAD WEST DRAYTON MIDDLESEX UB70DB ENGLAND.

* Yorkshire Television

serving the British Independent Television network. Recent winner of an international Emmy for the documentary "The Secret Hospital," and many other national and international awards.

*Tyne Tees Television

serving British Independent Television in the North East. Winner of Silver Award in the 1979 International Film and Television Festival New York for the documentary "Stars in their Eyes."

representing Yorkshire, Tyne Tees and Anglia for program sales worldwide outside the U.S.A.

syndicating film for television in the U.S.A. and worldwide.

Trident America** **Programs**

representing Yorkshire and Tyne Tees for program sales in U.S.A.

Claridge Group**

producing film for television in the U.S.A. and worldwide.



★ Trident House, Brooks Mews, London WI 2PN.

540 Madison Avenue, New York, NY 10022 **

Britain Rues The Change

(Continued from page 169)

channel, signed by distinguished can secure. Sir Brian Young, Direcproducers in both BBC and ITV and tor General of the IBA, has estiindependently for the fourth chan-

While the new network is intended as primarily a minority or director Alasdair Milne has said: special-interest channel, it will be "We have always said we could not financed by the existing program maintain our place in British broadcompanies, which will recoup from casting on a 60-40 split. It would BBC finances in December, former

Authority, responsible for the new whatever advertising revenue they declaring that they want to "leave mated that the audience for both the shelter of the ITV companies ITV and the fourth channel should and the BBC" and make programs be around 60% of total viewing figures.

'No' To 60-40

In response, BBC managing

politically, to maintain the license fee system.

Robin Scott, BBC deputy managing director, told Variety. "As long as it isn't 30-70, say, I don't think it means the death of the system -- and that is assuming the ITV companies cooperate, which isn't certain." But he also felt that 'the system as a whole is far shorter of money than it actually thinks; for this country to be operating four prestigious television channels is big stuff.

In a parliamentary discussion of

of possible threats to the viability of the BBC, ITV and U.K. press from satellites beaming programs from abroad into British homes (Variety, Dec. 19). He argued that the BBC should have exclusive rights to cable television, still in early infancy in the U.K. and currently the responsibility of the Home Office. Former Home Secretary Merlyn Rees suggested financing the BBC by a surcharge on the national insurance contribution.

There are clearly limits above which no U.K. government will permit license fees to rise, and inflation coupled with the advance of nonbroadcast technology is compelling public service television, as well as ITV, to consider its options.

BBC Pan TV?

The BBC, for example, is taking an interest in subscription tv services that are beginning to flourish in the U.S. "We may get into pay television on a transmission basis. and I hope that we would be involved in pay television as a producer of programs," said Robin

Certainly Dr. Boris Townsend. the IBA's head of engineering information, thinks that direct broadcasting satellites, videodisks, cable and subscription tv will change the nature of the IBA. The U.K. itself will have its own broadcasting satellites almost certainly by 1982-3, but before that the videodisks to the public, which the Philips company expects to bring into Britain by 1981. The W.H. Smith book and record store chain is being geared up for the role of videodisk retailer, and David Hurley, joint chief executive of Visionhire group. with 1,500,000 U.K. tv rental customers, considers, "The videodisk is going to be the big one. We'll be offering it as soon as we can.'

A Question Of Economy

For the U.K., the speed of growth of satellite television, film, video, audio-visual media, data systems and telecommunications systems, degree of personal control and the best deal. selectivity than has been possible before, depends on the individual's disposable income and the national economy.

"I just wonder, when you get to the sort of order of costs that we're talking about, leaving aside the economic state of the country, just how fast that will go," says Robin Scott.

'It will go fast in the States, where there are 1,000,000 cassette recorders already, but how fast will it go here?

The people who in the longterm must gain are the big producers of software -- cassettes, videodisks -but it's not a crisis for the big producers like the BBC and the big ITV companies.

'That doesn't mean to say that those who have the privilege of a monopoly in transmission systems (like the BBC and ITV) won't benefit. Given the nonbroadcast technology, there'll still be an expanding | the medium. market for the episodic drama of an international kind which both the BBC and ITV have marketed, and perhaps too expensive to make if you haven't got a strong network

Networks Will Stay

Scott doesn't see the disappearance of broadcasting as such in the London next decade. "Even when there is a big choice, the networks still actually have a role to play. They're bringing news, after all, and sport. and they're bringing it direct, able to spend big sums of money in buying events, putting production teams into them, having news crews all round the world. I can't see single channel operators, or cable operators, getting into that business.

Because of inflation, television in

make it increasingly difficult, | premier Sir Harold Wilson warned | Britain has reached a plateau. The British Radio Equipment Manufacturers' Assn. last month reported a levelling off in color set sales.

ITT has shut down two of its color television factories, and one big rental group, Rediffusion, last month reported pretax profits down by more than 1,500,000 pounds.

But spokesmen for the industry say that investment in videocassette recorders, home television cameras, videodisks, tv games and new data services such as Prestel, can assure a golden

"I think public-service television is being put more and more on its mettle," says Scott. "It's got to fight for its own existence, which is no bad thing.

The Hard Facts

In fact, the slow but inevitable march of the media hardware of cable and subscription television, of direct satellite broadcasting which, along with increased labor costs and competition from an additional commercial channel, could reduce the BBC mass audience can make the license fee appear less credible.

And certainly some U.K. politirians are speculating on alternative systems of financing the BBC.

So, even if there is no immediate threat to the internationally admired BBC, if we are not witnessing the end of public service television in the U.K., it is under threat from so many directions that its future in its present form has become highly speculative.

Yank Shows Decline

(Continued from page 169),

some ad hoc groups of stations will periodically opt for a joint pickup.

Syndication Is Trouble

For the American distrib based here — be that a Paramount TV, a Viacom, a Worldvision, a 20th-Fox-TV, a United Artists TV or whatgiving the consumer a greater ever — the network sales remain

It's possible to make more money by a syndication sale to each of the 15 indies, but the hassle is multiplied and seldom are all stations persuaded individually to pick up a show. Recent exceptions to this are "Lou Grant" and "Little House On The Prairie.

Gaining currency here is the Anglo adaptation of the American gameshow. Straitlaced BBC has perhaps been most successful in terms of ratings with its "Blankety Blank" a clone of the U.S. "Match Game," one of five current gameshows Talbot TV has sold format and rights to for 1980 here.

Success of the primetime show (which is cheap to mount and therefore attractive to the financially strapped network) is not without its problems, either. The web has taken seriously complaints that this kind of Yank import "trivializes"

Straight buys by ITV of foreign shows are paid for by individual stations according to their percentage of the viewing nation. Chart below gives approximate station percentages.

Station(s)

. Thames (Mon-Fri)

Percentage

LWT (Sat	-Sun)
Midfands ATV	
North Grana	da
Yorkshire Yorksh	nire
South Southe	em 8
Wales &	
West Eng HTV	7
East Anglia Angli	ia
Central Scotland Scotti	sh 5
Northeast Tyne T	'ees 4
Northern Ireland Ulste	r 2
Anglo-Scot	
Border Borde	er 1
North East	
Scotland Gramp	oian 1
Channel Isles Chann	nel 0.1

5,000,000 LISTENERSPERWEEK

Capital Radio is No. 1 in London with a loyal weekly audience of over 5,000,000* listeners per week-that's more than any other local radio station in Europe.



MARK I PRODUCTIONS LIMITED

Producer
Albert Fennell

Creator/Writer
Brian Clemens

Composer

Laurie Johnson

THE PRODUCERS OF THE MOST SUCCESSFUL AND RESPECTED BRITISH SERIES TO TRANSMIT ON AMERICAN NETWORKS.



To date 26 Episodes

THE AVENGERS

109 Episodes



Now playing its third season

THE FILM COMPANY WITH AN EXPERT EYE ON TELEVISION. INTERNATIONAL TELEVISION

MARK I PRODUCTIONS LIMITED Lee International Studios 128, Wembley Park Drive, Wembley, Middlesex HA9 8JE Tel: 01-902-1262

Home Video As Retail Showbiz; Tape Dominant Now, But Disks Coming

By ROGER WATKINS

London.

Updating the old saw that everyone has two businesses - his own and showbiz — entertainment and its allied trades now claim to have two industries - their own and home video.

Films, TV, music, legit, publishing and countless entrepreneurs in various fields of live and recorded entertainment see HV as an extension of what they do. It is, but potentially much more.

No question the videocassette (and soon the videodisk) converts boxoffice showbiz, or broadcast showbiz, into something richer and more accessible — retail showbiz. Pre-packed movies, specials, legit shows are now purchased along with other consumer goods from a variety of local stores, or ordered by mail.

That's a potentially massive secondary market for properties developed for some other medium and, as such, is an extension of all the various entertainment trades. But already ardent HV advocates insist that retreading of existing material is the merest tip of the potential inherent in HV as a medium for specially-created software. HV, they say, stands on its own as a new-form art and industry. The real size of the iceberg can only be guessed at. But it will probably emerge in the next 10 years as one of the biggest showbiz mediums.

Home video as it exists in Britain now is wholly on videocassette and is predominantly a blank-tape business. Inter-industry statistics, which are notoriously difficult to confirm, suggest some 200,000 homes currently have a vidcassette machine, be it a VHS, Sony or Philip system. JVC-Nivico, which developed VHS, says it presently ships to home consumers and commercial sources some 60,000 blank tapes per month. Sony and Philips are less ready to divulge figures. but it's a fair bet to assume a total of 1,250,000 blanks are shipped to retail stores and industrial users annual-

Other trade research shows that in the first 12 months of owning a vid recorder, a consumer will buy 12 blank tapes; in the second year, seven to eight.

This reflects the attraction of socalled time-shift television: the recording and retention of broadcast material for later screening at home or away

300 Hours

The U.K. offers some 300 hours per week of "free" broadcast software. It offers also, via tv, some 1,000 feature films a year. In other, words, billions of dollars worth of production available for consumer pickup at \$30 per three-hour blank

The blank tape (or time-shift tv) phenomenon has exploded on this market and is expected to continue to develop rapidly. One estimate is that recessionary though the general U.K. economy may be in 1980, by the end of the year the domestic HV hardware count will exceed 500,000, effectively doubling the blank software bi

But, of more relevance to the producer, what of the sale of prerecorded vidcassettes? It's unlikely that finite figures of sales as a whole residuals to pay, is one reason BBC of HV homes, 60% will buy one pre-

Of that percentage, only 30% will pick up a second.

Essentially, programming of videocassettes is an interim business — the first crumbs tossed to a nation obviously hungry for audio-visual entertainment that is playable as and when required and catering to specialized tastes.

Audiovision outfits supplying videograms to the growing market are all new companies, whether small, independent operations such as Intervision, World of Video 2000, VCL, etc., or new divisions of large showbiz-publishing corporations such as EMI or the International Publishing Corp.

The smaller operators by and large are servicing the sexpo and action market while the corporations are developing shows and buying-in for a longterm, family market. Presently they are releasing selected features and special-interest material.

By all accounts, the pace here is being set in pre-recorded video sales by 20th-Fox's a-v arm, Magnetic Video U.K., offering a range of the parent company's 4,000-plus Hollywood features. Mag-Video, EMI and IPC all profess amazement at the speed with which movies, priced from \$80 to \$100 each, are selling, particularly in view of the small 200,000-home base market and the ready availability of films on tv (85 over the Christmas period alone last month).

The major companies are not at this point concerned with market leadership as such and are happy to let entrepreneural firms do the front-running.

Like many supplier-distributors, would-be HV majors believe the big market for software will emerge when the videodisk is off and running in the mid-'80s.

Cheaper hardware, cheaper software, faster reproduction, better picture quality, more protection against piracy are among the vidisk's major attractions over the videotape cassette.

But involvement now in vidtape distribution, minor production and limited acquisition is tantamount to a dry-run for the emergence of the videodisk.

As a dozen or so companies pioneer distribution deals, test-market various types of retailer, determine public acceptability of program styles, check out the viability of HV clubs, rental, direct mail - no discernible pattern has yet emerged. Of interest, though, are some quirks of the emergent market.

Intervision, a front-running distribbery with a 300-title catalog and a network of close to 1,000 retail outlets, a mail order club and a cassette-rental system, says the great preponderance of HV owners are blue-collar workers in small communities - who are into Kung Fu pix and software sex.

Video Clubs

The Video Club, offering titles every month by mail, carries a membership fee deposit of \$50. Intervision claims it has taken in more than \$80,000 to date in membership money — indicating 1,600 members or more than 50% of the estimated total of the HV market

(Continued on page 182)

Brit. Home Video Distribs

London.

As U.K. distributors of showbiz' newest carrier dip their toes in the water, they share an inevitable kind of grabbag catalogs (more sense of uncertainty as to what kind of swim they're getting into.

Home Video, potentially entertainment's biggest growth business since the invention of television, poses marketing problems at this stage about as numerous as those proliferating hardware users who are not yet sure what they want to watch.

Although current estimates put the number of videocassette machines domestically installed in Britain at around 200,000, the market for prerecorded software is considerably smaller than that.

For a start, it's likely to be a \$9 a week, machines are within reach of a wide range of earners with possibly hazy reasons for acquiring the new toy. There's no cause to think British impulse-renters differ from those in the U.S., where about half the hardware hired is returned once the mandatory first year's lease is up.

Potential Market Of 20%

Then, if an assumption at present made by distributors here is correct, only 60% of hardware users will buy a prerecorded tape, and only 30% of those will buy a second. That means less than 20% of users can be regarded as an ongoing software market, and probably still fewer as ongoing beyond 12 months.

Nonetheless, some remarkable figures are already being claimed for prerecorded cassette sales. And it's predicted that the number of machines in use in Britain will have more than doubled by end of 1980. So although distribs may be pitching at a small and capricious bunch of takers, there's a decent living to be made even now, and as the market expands it must settle

Expectations

New dimensions (as well as new puzzles) will be added to the business, of course, when the videodisk arrives at consumer level. Much current cassette marketing can be seen as dry-running for the disk, which is bound — with its lower cost and proof against piracy — to take over as carrier of a great deal of material currently available only

But that's an argument for, rather than against, being in early on the homevideo scene as a whole even if, in the early rounds of what is really just the first primary, most catalogs look more like research questionnaires than mani-

So far, sex seems to be one of the safest tickets. Most gleeful of the present handful of suppliers are those peddling porn for consumption in the privacy of living rooms. or wherever. Not so surprising, as it has to beat going out to a cineclub, from the point of view of both convenience and sophistication.

Intervision and Sufdee, an independent outfit that was buying up product for cassetting while most of the "heavies" were still pondering, made a small killing right from the off with its "adults only" titles.

World Of Video 2000, a newer indie setup which started trading last April, also built its initial business on soft porn — some from local film distributor David Grant's Oppidan Films, and more recently via a link with nudeshow impresario Paul

Raymond's "Electric Blue," men's magazine.

Both companies now have the than 150 titles, in the case of Intervision) which characterize the general mood of experimentation, but sexplicity is still the reliable seller.

VCL is another independent ducking around the licensing minefield (copyright and royalties obligations are still largely uncharted, and heavily defended, areas) and coming up with an assorted library which ranges from The Supremes to Kung Fu — including kidstuff and a dash of upmarket sex.

'We realized we couldn't take on the majors when it comes to feature films," comments VCL's sales chief. Steve Webber. "so we're shifting market. With rental of finding our own area. Although the standard VHS hardware less than market for Kung Fu pix, to which cassette rights happened to be a cinch, turned out to be "tremmendous — out of all expectation,' the company's principal future thrust, he says, looks to be in the music field.

Tina Turner Concert

Staging a Tina Turner concert at London's Apollo theatre specially for videorecording meant VCL owns world rights, and the company's sights are set on more than iust Britain.

At present, VCL seems to be the only British distributor actively engaged in videogram production, which is proving successful enough at this point for Webber to anticipate retailing half-hour music programs at around \$25 ultimately (equivalent disks could presumably be real cheapies), while present girlie stuff will probably be phased out.

Music crops up in most indie catalogs, and the vidisk is being eyed by record companies (and recording artists) as a possible pickme-up and growth creative area for that ailing industry.

An Added 'Art'

Already Chrysalis Records is set to release a pilot audiovisual album of Blondie's "Eat To The Beat" LP, expected to be in the stores by spring. That may be more of a promotional exercise than anything, but considerable importance lies in its being a tangible blueprint for what could become a new artform.

Even in the short term, its novelty value (and singer Deborah Harry's looks) will likely make it practical, and some useful marketing lessons may well be learned.

One lesson could be to what extent the popmusic market and the video hardware users coincide or otherwise. Policy of a local distrib currently specializing in ex-U.S. tv music programs may be significant in that connection.

Catalog of Vidpics International, a software supplier jointly set up by a local hardware agent, Teletape Video, and Audio Video, a commercial cassette duplicating firm. consists of 22 middle-of-road shows: sales manager Andrew Bourne believes most possessors of video machines are in that taste bracket. And not only the Britons, he reckons, as Vidpics has secured rights for most foreign 625-line (PAL standard) and Mideast (SECAM) territories.

Theatrical Features

Feature films, however, are still regarded as the meat element in the homevideo diet. Recent months have seen positive moves by film industry majors 20th-Fox, EMI and Rank into the local videogram market, with the advantage over independents of large libraries of their own product to draw on with no

(Continued on page 186)

Home Video Held BBC Sales Arm's **Strongest Potential Growth Area**

London.

Home video is the biggest potential growth area for BBC Enterprises, says Bryon Parkin, who runs the commercial limb of the public service network.

Presently handling program sales, disks, merchandising and other non-broadcast activities from which BBC derives income, BBC Enterprises claims to be close to an agreement with actors, musicians, writers and the Mechanical Copyright Protection Society for the release of BBC material on videocas-

Per Parkin, it is important for unions to be "realistic" about HV residuals. Company is trying to force through a deal on a sliding scale that gives artists, say, onethird of their original fee up to the first 5,000 cassettes sold, increasing thereafter.

the unions because he believes the | before the disk is available. People longer the "legitimate" market is stalled, the greater the grip pirates not dispose of them immediately get on it.

"Once established, piracy is difficult to stamp out," he says, "and we know there's a lot of it going on here. Some illegal recordings are abroad.

Low Prices As Test

The illegal market, operating at cut prices because there are no cassettes as low-priced as possible. recorded cassette in the first year. "Our hope is that the unions don't written without HV in mind.

price themselves far too highly and put us out of business," he says.

Parkin feels BBC and the unions should go for a two-year trial agreement, then review it in the light of actual marketing exper-

Given a deal with the talent, BBC would probably issue an HV catalog of some 50 hours of material and would enter into third-party deals. BBC Enterprises also has the freedom to produce directly for the nonbroadcast market without deference to its parent web.

"We need a five-vear development plan" Parkin notes, "and we have to look at the world, not just

Why get into videocassette at all when the videodisk is on the horizon? "The market will be based on videocassettes for the next few years. It's a proven product and Parkin is keen to get a deal with there's going to be a lot of them sold the disk arrives," he insists.

The relatively high price of vidtape cassettes is the one factor that will stop it from being a real bonanza. The big explosion will even getting onto television take place when the disk is established, Parkin believes.

'Whatever happens, in the 1980s people who hold rights" are going to be in a strong position. BBC will become one of the world's major exist, but JVC research shows that wants to test the HV market with software suppliers, he predicts. These days, no BBC contract is

HOME VIDEO Phenomenon of the '80s! in Films-TV

STAY AHEAD WITH

Music-Legit



NEW YORK, N.Y. 10036 154 West 46th St. Phone: (212) 582-2700 Telex: 1-26335 Cable: Variety New York

> ROME, 00187 Via Bissolati, 20 Phone: 463-290 Cable: Variety, Rome

HGLLYWOOD, 90028 1400 N. Cahuenga Blvd. Phone: (213) 469-1141 Telex: 6-74281 Cable: Davar Hollywood

MADRID, 6

Caile Lagasca, 104

Phone: 276-4262

Cable: Variety, Madrid

CHICAGO, 60611 400 No. Michigan Ave. Phone: (312) 337-4984 Telex: 2-53268 LONDON, SW1A 1JX
49 St. James's St., Piccadilly
Phone: 493-4561
Telex: 24547
Cable: Variety London

SYDNEY, N.S.W. 2000 1-7 Albion Place Phone: 61-3124 Telex: 22969 PARIS 75008 33 Champs Elysees Phone: 225-08-07 Cable: Variety, Paris

TORONTO MSR 3C3 74 Albany Avenue (416) 531-1600

Retail Showbiz In Brit.

(Continued from page 180)

here and in Europe.

Donald MacLean, boss of EMI Video, which has painstakingly researched the A-V market's home application for the past four years. claims that demand for the vidcassetted version of a Rank Film actually rose following its playoff on BBC-TV recently. EMI's library of | in HV. a dozen old rank pictures are selling at \$100 apiece. After the pix were in the racks nine weeks, sales leveled off at 550 units per week, or approximately \$55,000 gross business, on properties which have exhausted their earning potential in the theatrical and tv markets.

Buying Machines

Another quirk bemusing the trade is the number of videocassette playback machines actually bought by native Britons. Whereas 60% of tv sets are rented in the U.K. (a system which guarantees rapid, cost-free repairs if the tube breaks down), rental of HV machines is only 40% of the total.

It's tough to figure that when the machines cost \$1,000 dollars or more to buy, there are few freelance repair men trained to service VCR, V-Matic and VHS systems and while average rental price is about \$8 a week (repairs guaranteed), which seems eminently a more realistic bet.

Though hardware manufacturers have been mounting various ad campaigns, its been determined here that there is little general awareness of the Videogram market. Public realization that the videodisk may launch here in a couple of years is almost nonexistent. If the limited market that exists today has "exploded," as many individuals claim, the pros-

pects for sales are mind-boggling when consumers are generally hip to the new a-v technology.

With the bonanza-in-prospect in mind, "creative" unions and bodies representing copyright owners are attempting to drive tough bargains with producer-distributors working

One producer said that if all the claims were met, they would come to 125% of the gross price.

Music Clearances

Music clearances are one of the big problems. Publishers who presently get 6.25% mechanical royalty payment on disk sales have asked for close to 10% for a-v cassette sales. With a market base of 200,000 or even 500,000 next year, that demand seems unlikely to be met readily by the larger groups (EMI, PIC, etc.), though smaller distribs may settle in order to continue to get the gravy from the vidcassette market while it still exists.

The commercial tv broadcasters (ITV) have also settled on 35% of the retail price going to the unions. The money goes into a central kitty and is shared among writers, musicians, actors, directors, and so on.

BBC Deal

BBC, which has one of the world's more saleable backlogs if rights can be cleared, has so far not reached an agreement with the unions anent home video. The network is said to be close to a deal but it will be distinctly different from the ITV pact. BBC wants to make residual payments on a sliding

Indie distribs are not enamored of the ITV settlement because they say that giving away 35% of the gross means the unions rake off a

of the cost of the blank cassette, a third of the packaging cost, etc. Thus, little as yet has been picked up for HV distribution from the ITV

Absence of the broadcasters from the market leaves a clear field for piracy of their programs off-air. Though there's little that can be done to stop ripoffs, at least if BBC and ITV were marketing shows they would likely score with the market in terms of print quality.

Pundits here predict that the market will go through four distinct phases in terms of pre-programmed software.

First will be features because they are readily available with rights cleared and can be marketed as proven-popular materials.

Next anticipated phase will be the music show. This is presently beginning here with at least one record company, Chrysalis, preparing to release a vidversion of Blondie's new album "Eat To The Beat." The BCL indie producerdistrib has also specially packaged a Tina Turner special. Polygram, the Dutch-German entertainment conglomerate, has released a number of music shows through

Third phase expected is when the backlog of broadcast material is released to HV.

The fourth, and forseeably most exciting phase, will be the emergence of material specially produced for the new medium.

Britain, with its deep literary and dramatic theatrical tradition, its bang-up electronic production knowhow, its production reputation, talent bank, culture, language and creativity, are all seen as standing it in good stead to become a principal supplier to the world market for HV.

Importantly, the home market is

viding a profitable base from which to expand internationally.

'Already forward-thinking agencies are signing British acts for representation in the non-broadcast tv

Companies are talking bigbudget production especially for the vidisk — big budget because it's believed production values must be superior to those that presently pertain for motion pictures on television. Films and tv are viewed usually once, the theory goes, but the big factor with HV software is that it will be viewed many times.

Repeatable Shows

"That means more attention to production details," sayd EMI-AV's Maclean. "The switch from broadcasting to narrowcasting. from the general to the specific, stratifies the audience. They won't put up with anything shoddy. The big question we all face is how do we make shows repeatable?

While an EMI, a Polygram, an IPC and doubtless other big publisher-showbiz corporations (not forgetting the Japanese hardware manufacturers which are aware that they too can make it in a new, specialist production game in which no one yet knows the ground rules), there is a strong belief here that the videodisk will give an indie producer a cheap way to reach the viewing public.

Much in the way the indie producer came to be the dominant force in audiodisks, the freelancer who gets an event, a show, an idea on vidtape will be able to lease it to a major distrib.

The scope is endless -- through entertainment, instruction and education - and already the four specialist HV magazines that flourish here foreshadow big possibilities of, say the how-to market.

But there's little doubt in the several years.

third of the distribution fee, a third | seen as being viable in itself, pro- | minds of those presently tilling the ground in HV that as about 65% of leisure time is spent in the home, the video disk will become the primary instrument of entertainment in the 1980s.

> Could be, and if so, the kind of business likely to be returned from HV disk sales will likely prove discountable in the financing of traditional forms of showbiz-theatre, film tv - much in the way diskeries presently partly bankroll legit productions for album rights.

Tape Duplication Houses

That's for futures, but for the present it's said the people making most money out of HV business are tape duplication houses. Biggest operators are Kays Laboratories and Rank Video, which have put millions of dollars into banks of slave machines to cater to professional and amateur business.

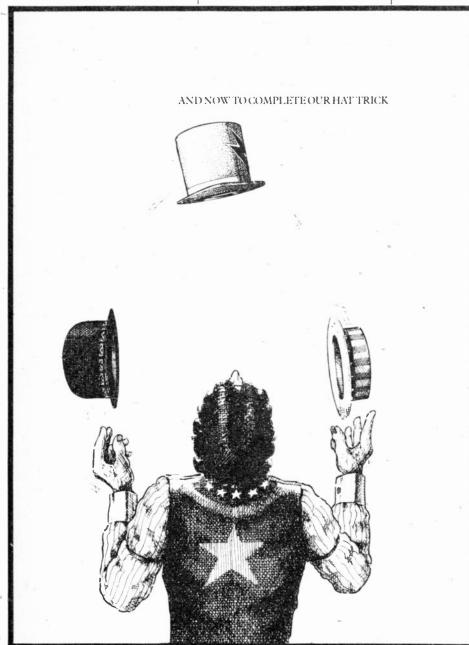
The plus contracts are the American film majors which are expected to move into the U.K. videomarket in one or two years.

Kays already services 20th Mag Video and is pitching for Warners business against Rank.

Other facilities companies in on the videassette duplicating action include IVS, VCL, Television International, Audio & Video and Intervision. Close to 1,500 duplicating machines (covering all systems), are operational here.

The business is highly competitive, and all to do with numbers. The cut-throat pricing makes volume essential for profitability. But it seems that by servicing the whole of Europe, none of the U.K. duplicating shops are hurting unduly.

The cassette boom is projected to be on a two-year up curve and will then plateau with the arrival of the vidisk. Duplicators' theory is that both technologies will coexist for



FOR MORE OF OUR HATS SEE PAGE 167

AREYOU LOOKING FOR THE BEST U.K. VIDEO DISTRIBUTOR?

We are the U.K.'s biggest wholesalers and duplicators for independent producers in video software. We specialise in retail, mail order and direct mail sales in both the UK and PAL video system areas.

Please contact: David Hamilton-Grant 28 Berkeley Square, London W1X 5HA 01-437 6537/8

Raymond Linton Cassette House, 329 Hunslet Road, Leeds LS10 1NJ 0532-706066

Telex: 55293 CHACOM G PROTAPE



Tomorrows world of video entertainment today.

SOLD TO INTERVISION OLD TO INTERVISION SOLD TO INTERVISION SOLD TO MICKUS SOLD HO INTERVISION INTERVISION TO INTERVISION SUD TO INTER in the Interview SOLD TO INTERVISION OUTO INTERVISION DINTERVISIO SOLD TO INTERVISION OLD TO INTE SOLD TO INTERV SOLD TO INTERVISION OD TO WIERWSICH SOLD TO WHER SOLD TO INTERVI Secreto Literation SOLD TO INTERVISION PAD INTERVISION DE TO INTERVISION ID IOTERUSION SOLD TO INTEXUE WINTERVISION S LD TO INTERVID SOLD TO INTERV

The canned produce we bought in 1978/79 is now being enjoyed through out the country.

We now have over 250 titles with the biggest dealer network in the land. The movies themselves range from action and horror from drama to

musicals from family entertainment to comedy.

But we are not prepared to stop there and we are anxious to acquire video cassette rights for feature packages to be released to our dealers and customers in 1980/81.

If you think you have got something to interest us then contact Mike Tenner or Richard Cooper now, telephone 01-727 1453/4/5/6, telex 557363.



MAGNETIC VIDEO U.K.

THE LEADING DISTRIBUTOR OF PRE-RECORDED VIDEO CASSETTES

SALES

UNITED KINGDOM Building No. 9, GEC Estate, East Lane, Wembley, Middx. HA9 7QB EUROPE and THE MIDDLE EAST 31-32 Soho Square, London, W1V 6AP

Europe's leaders in home video programming

In less than two-years IPC Video, part of one of Europe's largest publishing groups, have compiled and successfully marketed a superb and exclusive collection of videocassettes.

An exciting library of beautifully produced, classic films covering all the drama and glamour of Europe's major prestigous sporting events: Wimbledon; British Open Golf Championship; Equestrianism (Three-day eventing); Grand Prix racing; Rallying; International Squash; Soccer.

Award-winning films which also include the internationally renowned 'World of Birds' series produced by the Royal Society for the Protection of Birds.

Recently, yet another marketing initiative was taken by including in this collection the British made, international cinema box-office successes, 'The Bitch' and 'The Stud'—movies still on general release.

To reflect the quality of the programmes themselves, the cassettes are recorded to the highest possible standard by London's top film and duplication houses. Each videocassette is a first generation copy from specially prepared two-inch broadcast quality video master tapes, and recorded onto PAL or SECAM systems.

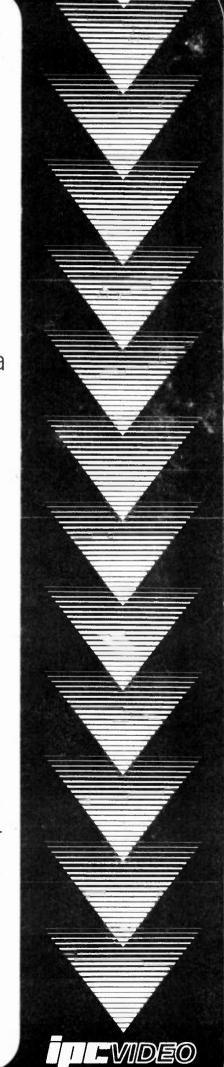
Our cassettes are then packaged in much admired hardwearing dustproof vinyl cases, with full wrap-round individual four-colour covers. A standard of presentation and production unmatched throughout Europe.

Equally unmatched is our distribution network.

As part of a major international publishing empire, which includes the Daily Mirror and Mirror Vision, we have strategically used the marketing and financial expertise of the group to build-up a distribution network of well-over 1,000 high-turnover outlets bridging the UK and continental Europe.

In total, the best and most professionally thorough pan European marketing operation for video software.

So, if you hold the copyright for high quality movies and special interest films, available for distribution throughout the rapidly expanding European market, contact IPC Video.



U.K. Distribs In Home Video

clearance hassles.

Magnetic Video U.K., audiovisual arm of 20th-Fox, has consolidated a dominant position since August, with over 1,000 outlets for its catalog of 30 well-known titles.

A "scoop" deal with Philips, which reports it has 50,000 domes-

retail price as on VHS or Betamax. although Philips blank tape is normally more expensive.

Philips 2000 Machine

With Magnetic Video's prices pegged lower than most other outfits' anyway. Philips "support exereise" further substantiates Fox's tic machines installed here, means competitive edge. The deal is not ten Magnetic Video features are exclusive, however, and by the time available on Philips (compatible Philips new 2000 machine hits the

price system.

EMI's proposed merger with Thorn Electrical Industries presents a powerful challenge to the rest of the software field. Besides Thorn's expertise in consumer electronics of most kinds, the group comprises four of the U.K.'s largest tv set rental chains, which account for 34% of its business.

With automatic access to some 1,200 mainstreet outlets for its product. EMI Videograms could have the kingdom sewn up within a few with Grundig) format at the same stores this year, other leading com- months. Worth noting, though, is

panies may be operating a single- | that in over 600 of those shops EMI | so a program effectively becomes a tapes will be sharing racks with. among others, much cheaper equivalent product from Magnetic Video. Since brand loyalty can't be assumed to apply to feature films, some levelling of prices across those catalogs would seem inevit-

> One local restriction on release of features as videograms that's already being tested is a (non-statutory) ruling by the Cinema Exhibitors' Assn. against tv showings of films - and thus, by inference, their availability as homevideo within five years of theatrical re-

> The Rank Organization, which started marketing video software only last month, has included the recent remake, "The Thirty-Nine Steps," in its first catalog, although the film is still playing off theatrically in the sticks.

'Stud' And 'Bitch'

Earlier last year, Brent Walker's two Joan Collins vehicles, "The Stud" and "The Bitch," were released on video to coincide with the latter title's premiere.

Whatever politicking may be necessary, it's generally agreed that videogram releasing will be argued out from under the five-year ban, and left to individual compandiscretion. Strictly regional video distribution, following up theatrical releases by area, is one possible marketing technique.

Those Brent Walker features were handled by IPC Video, a division of the publishing conglomerate, which recently firmed up collaboration with the Daily Mirror, a national tabloid, to widen its mainly "special interest" library still

The eclectic MirrorVision label will initially comprise sports tapes with specially-written commentary and accompanying booklet -

'how to'' — as well as a concept-album by Boney M, and the odd feature. Future "how to" product may cover childcare, cookery and even sex education.

As To Games Enthusiasts

Indications are that "special interest" material (the fourth broad category of current video programming, taking features, music and sex as the other three) can't support a catalog on its own. With quite some experience of marketing golf, motorsport and birdwatching tapes, it's notable that IPC is broadening its horizons.

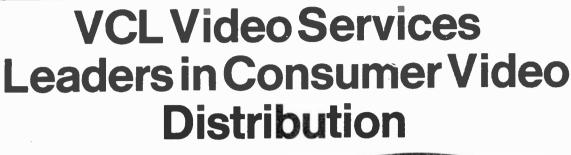
The company is also moving from direct mailorder into retailing via stores, which is the prevailing practice here. Besides tv rental shops, favored outlets are multiples, hifi and camera stores, and video specialists. Record shops are bound to feature strongly in the future, but uptake so far is gradual.

Renting of cassettes, with attendant problems of loss and checking for damage in real time, is poohpoohed by most companies, though a few claim it's workable.

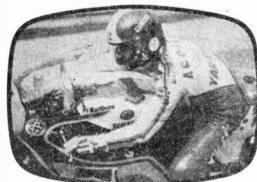
One alternative to the (still high) cost of outright purchase is a tape exchange system duo to be launched by World Of Video 2000. For the price of one cassette, you ante into the game, as it were, and then swap tapes with other players.

That reflects - and figures to capitalize on - the whole present mood of the young homevideo market. Hardware users are grabbing the gadget, but — like the software suppliers - still don't know what it does best.

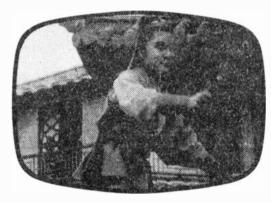
Toledo, O. - Bob Lawrence, former weekend anchorman at WTOL-TV, who left last summer to join the news staff at WTVJ Miami, Fla., is returning to WTOL-











Exclusive distribution of pre-recorded video cassettes in the U.K., Holland, Belgium, Germany, Spain, Switzerland, Finland, Sweden, Norway, Denmark, Greece, Australia, Hong Kong, Singapore, Middle and Far East Territories.



- Complete duplication and worldwide distribution of pre-recorded video entertainment.
- Production finance for independent producers.
- Production of Programmes specifically for home video. Tina Turner, Supremes, Paco de Lucia and many more.
- Distribution of other labels under license.

These facilities are at your disposal, why not write or call VCL:



VCL Video Services Limited 58ParkerStreet,LONDONWC2 Tel:01-4053732.Telex:8814427UNION G



BRITISH DISK BIZ LIMPS INTO THE '80s

As Costs Soar, Superstars, Yanks BUT CLOUD HAS **Dominate Iffy Brit Concert Market**

from the Derek Block office, which moters trying to book more estabin 1979 was responsible for import-lished talent. ing roughly half the major American attractions that played this disco-induced decline of dance-

With leisure spending under bands. pressure from an escalating cost of living the guess in the trade is concertgoers will still pay top dollar for traction gets \$15-20 or more, prothe best, but slough the rest. It follows, therefore, the smart money will be backing the best known entities, less willing to take a chance on the also-rans.

Block, who represents the William Morris office for variety performances in Europe and is the largest importer of American talent into these isles, is among a number of concert promoters taking stock of their operations in view of changing market conditions.

Insider trade guesstimate is that only 20-25% of local concert promotion goes clean, though activity he must concentrate on the kind of is ongoing. Key venues uniformly act that will hike his turnover from figure to have done okay, or bestever, but as one promoter put it: close. And that's most likely to oc-"They are only interested in rent- cur if the company can bring in a ing the hall, they don't care if the couple of heavyweight American promoter comes out okay.'

"Prudence would seem the best course," Block said. "We are looking to be a leaner, healthier company. If we are wise and consolidate properly we will not only stay in business but we will emerge better for it."

Less Is Better

"Prudence" and "consolidation" tion" mean stalling, even dropping, some of the planned expansion of the company. "We will still expand in the most lucrative areas and I expect the company to increase its overall turnover this year. But we'll do it with fewer tours, with fewer clients," he predicted.

The cutbacks will probably occur where a heavy commitment to staff training is required (an activity which ties up top exec staff who could otherwise be engaged in regular business), and where profitability is low or too longterm.

The more cautious approach is a bottomline calculation which in straitened times seems attractive when prospective ticket buyers are faced with double-digit inflation. rising mortgage rates, expensive gas, spiralling transport costs and

Jeffrey S. Kruger, whose diskery, Ember, and some other business interests crashed last year has, he says, cut his operations to three main divisions (down from may be too many Yank artists toureight) and his payroll has been cutback from 60 people to a dozen. As the U.S. to concert promotions, Kruger says he'll be busy --- but with American acts, to wit Marvin Gaye, Jerry Lee Lewis, Franki Valli plus War and as a potential "big" problem in pro-Blood, Sweat & Tears.

The least profitable area of promotion as far as Block is concerned is the agency's contemporary division (the rock 'n' roll business). Seems it's difficult to get transporting them, hiring hotels. dates in prime locations because sound and lights, etc., makes it diffimany of the best halls are blocked cult to keep the cost of tickets at a out weeks at a time by acts whose realistic level. live performances are subsidized by their record companies.

This blanket activity by the disk-London. This blanket activity by the disk-"The biggest attractions will get eries, which must have their bands bigger and more of the rest will fall working in order to establish grass-by the wayside." This prediction of roots disk sales (in hopes of repolarization in the British concert couping royalty advances), is provbusiness during the coming year is ing a big nuisance factor to pro-

> Problem is exacerbated by the halls, the nursery slopes for new

> A factor, too, is that rock bands self at \$5-7 top, whereas a stellar atviding bigger recoupment and profit possibilities.

Exec time and promotional costs (advertising, etc.) cost the same whether working on smaller attractions or on stars. Block, with 30 staffers, expects his fixed overhead to be \$1,000,000 this year and he will have to make a further \$2,000,000 or so available for upfront bookings. "That's \$3,000,000 before I know if I'm going to make any money," he theorizes.

Expenses are going nowhere but up so he figures in the concert field last year's \$8,000,000 to double or

Must Cut Risks

As concert activity lessens in these parts, the name of the game seems to be to cut risks by underpinning domestic promotions with the importation of American tal-

In the past year, for example, the MAM agency brought in the Osmonds, John Denver and Engelbert Humperdinck (now a U.S. resident). Kennedy Street Enterprises brought in Lou Rawls. The Stylistics and Boney M.

Derek Rawdon brought over Andy Williams, Alec Leslie imported Earth, Wind & Fire. Mervyn Conn, the U.K.'s big country music promoter, had Don Williams here for a tour.

Barry Dickens' International Talent Booking promoted Herbie Hancock, Anthony Newley-Juliet Prowse, Boston, Randy Newman, Leonard Cohen and others, Malcolm Feld brought in Gloria Gaynor. Adrian Hopkins organized dates for Tony Bennett, ABBA. meantime, split their dates over a half-dozen promoters.

Importation of American acts may be closer to fail safe than promoting many over-exposed native performers, but it is not without its problems.

Too Many Yanks?

Barry Dickens of ITB feels there ing Europe due to lack of business in

The old bogey of "too expensive" travel costs continues to bedevil most promoters and is mentioned moting in the '80s by Dickens and Danny Betesh of Kennedy Street Enterprise. Betesh says cost of acts with many personnel and backup crew continues to rise - cost of

Kruger notes further that hither-(Continued on page 195)

By SIMON PERRY

The British music business, which ended the '60s with bangup international status as a buoyant market and lively breaker of new talent, seemed to be shuffling out of the '70s with much whimpering and licking of wounds.

Certainly that seemed the only view to take a few months ago, when EMI and Decca — ironically the very two companies which first signed the Beatles and the Rolling Stones respectively — published their latest annual results. EMI had turned over close to \$1 billion to produce a pretax profit of a mere \$4,-000,000, while Decca had failed to break even.

According to an independent business survey released in September, the industry's sales growth, once a dependable 20% annually, had slowed up so dramatically that the average profit mar-London (ICC), assessed the years from the music industry.'

British diskeries have found part- out individually ners with whom to share their probelms. Decca's classical division (albeit the company's healthiest musical element) may go to Polylock, stock and vinyl. EMI is reportedly embarked on a sweeping Europe.

Other broad-based local companies — particularly those with pressing plants and distribution setups to carry — are subjecting their overheads to unprecedented scrut-

More Realistic

"The industry has been behaving as if growth were its birthright," an EMI staffer commented recently. "Every company now realizes it must be more realistic about how it does its business." Another trade source preducts payrolls of most big companies will be 60% of present levels in a year's time, and artists rosters are being

Hallmarks of the industry -prodigal promotional pours. fathomicss expense accounts. lavish tour backup and all the other paraphernalia of prosperity - will disappear. The '80s will usher in a much-needed period of selfimposed austerity.

But in recent weeks several trade types have vouchsafed that the economic depression is no cause for depression of the spirit. If not exactly whooping, they're at least not

Retrenchment, and possible dismantling of the monolithic structures into more flexible, semiautonomous units, is seen as good news not only for the industry's balance-sheets, but also for its creative lifeblood --- new talent.

It's back to basies, after a long period of overblown topheaviness," observes Glenn Simmons. local managing director of A&M. In fact the company's London arm has maintained a policy over the years of not becoming overblown. It's remained an independent producer, with all costly manufacturing and

(Continued on page 188)

Lots Of U.K. Labels Take Slice Of Disk Industry Pie, But Top 10 **Record Needed To Make Money**

With the British disk market like most — heavily polarized, a labels CAPITOL and MOTOWN Top 10 chart placing can be seen as provided some strong product. of special significance. "If you don't | notably the latter's Dr. Hook sinmake Top 10," said one record com- | gle. "When You're In Love." which pany exec recently, "the chances are you make zilch.

There are exceptions, but it says something about the squeeze on profit margins, at least. In addition to listing market shares, therefore, Variety spotlights some of the big hits of the year achieved by each company, and lists the top-selling acts - acts which either made the Top 10, or were identified as among the top male or female artists, or groups, in each official quarterly sales survey.

In accordance with British Market Research Bureau (BMRB) practice, licensed labels are included in companies' market gin had shrunk to 5.6%. The report, shares. Those labels are also by Inter Company Comparisons of grouped with the appropriate licensors in the company-by-1975-78 as "a tuneless performance company roundup which follows. Certain labels with special Since then, of course, those two strengths or affiliations are broken

Top label (as distinct from company) for the period covered was CBS, with a 7.1% share of the singles market, and a conclusive gram; and Thorn is acquiring EMI 9.1% share in albums. Worth noting, though, that Polydor ran close in the singles league with rationalization program here and in [6.9%, and A&M was top singles label in the third quarter of the year with 6%

> Sources: BMRB market surveys. January through September, 1979: BMRB charts, January through mid-December, 1979.

MARKET SHARES: ALBUMS

EMI 20.5%

CBS 16.2%

POLYDOR 9.8% PHONOGRAM 7.4% MARKET SHARES: SINGLES 20.8% ...16.9 POLYDOR PHONOGRAM7.20

EMI

VIRGIN4.49

RCA ... 3.5% CHRYSALIS ... 2.7% OTHERS

ment - acts did well for the company last year, with Cliff Richard and The Shadows (separately and together) returning more than once to the top echelons of both charts.

Richard's "We Don't Talk Anymore" single was four weeks in the top slot. Paul McCartney's Wings did okay on the PARLOPHONE label, too, and at the end of the year Pink Floyd smashed into the album chart at Number Three after a three-year absence with "The Wall," on HARVEST.

Still more spectacular was the appearance of Floyd's first single since 1967, which hit number one in December. Queen was also in the singles chart at year's end, after a

|creditable 12 months which saw several entries by the band, U.S. topped the chart for three weeks in November.

Stevie Wonder's "Secret Life Of Plants," on Motown, was less eventful than expected after long delays over its release. EMI's tv album operation produced two Top 10 contenders: a disco-themed compilation, "Don't Walk, Boogie" did a stint at Number One.

Top Selling Acts (labels):

Cliff Richard (EMI The Shadows (EMI) Pink Floyd (Harvest) Wings (Parlophone) Dr. Hook (Capitol) Queen (EMI) Racey (RAK) Diana Ross (Motown) Commodores (Motown) Olivia Newton-John (EMI) Dollar (Carrere) Stevie Wonder (Motown) Knack (Capitol) Kate Bush (EMI) Anne Murray (Capitol) Sally Oldfield (Bronze)

Other affiliated labels: UNITED ARTISTS. Acquired by EMI early in the year, the company made showings here with two albums by local New Waver, The Stranglers, and a fine album and single — both called "Night Owl" - by Scottish singer-songwriter Gerry Rafferty.

Top Selling Acts:

Gerry Rafferty The Stranglers Shirley Bassey Billie Jo Spears

ISLAND. The former independent label (which had its own pressing plant) strengthened its new talent profile halfway through the year, and came up with a Number One placing for Buggles' "Video Killed The Radio Star." Randy Vanwarmer was another good investment, and the Gibson Bros. were doing fine at the year's end.

Top Selling Acts:

Buggles Gibson Bros. Randy Vanwarmer CBS

The U.K. arm made good pickings on the disco market with a string of singles hits from Earth. Wind & Fire, plus nice movers from McFadden & Whitehead on the PHILADELPHIA INTERNA-TIONAL label, and Gary's Gang. EW&F's "I Am" album went 14 weeks in the Top 10.

Head-turner of the year, however, was Art Garfunkel's "Bright Eyes" single (from the film 'Watership Down''), which held the Number One slot for six weeks during April and May.

Solid backup came from Barbra Steisand and Bob Dylan, both on CBS. Streisand's second compilation topped the chart for four weeks. and Dylan's "At Budokan" live album seemingly suffered little from some months' availability on import before release.

Top Selling Acts (labels): Earth, Wind & Fire (CBS) Art Gartunkel (CBS) Bob Dylan (CBS)

(Continued on page 196)

Platinum, Gold & Silver Awards Underwent Shift

at the beginning of 1979 so that albums now qualify on a basis of the number delivered, rather than the for budget albums (2.24 pounds wholesale value.

The switch, instituted by the recwhich have qualified on a straight- fore expected. forward unit basis since official awards were instituted in 1973. (Before that date, awards were made, but not standardized.)

But high-volume, low-price albums, often backed by hefty tv pro- LPs must achieve 600,000 delivermotion, receive no advantage un- lies for platinum, 200,000 for gold and

With record prices becoming ing unit levels for "budget" LPs are singles awards remain at 1,000,000 ever more unstable in recent years, twice those for fullprice product. At sales for platinum, 500,000 for gold, the U.K.'s system of platinum, gold Jan. 1 last year, when the new levels and silver disk awards was revised became effective, fullprice albums were retailing at around \$9 roughly double the upper limit set about \$4.50 then). But over the past year, list prices of most regular LPs ord companies' association, Bri- have climbed to five pounds, which tish Phonographic Industry Ltd., now converts to around \$10.75. Rebrought LPs in line with singles, view of the barrier figure is there-

Levels for fullprice LPs are 300.-000 sales, 100,000 sales and 60,000 sales for platinum, gold and silver awards respectively. Cassettes and cartridges count as disks. Budget

der the new system, since qualify- 120,000 for silver awards. Levels for 250,000 for silver.

> Platinum albums last year rose sharply over the year before. At presstime, only 11 months' listings (January-November) were available, but a reasonable guesstimate can be made as to the full year's count. While other categories will have more or less kept pace with 1978, platinum LPs — with the Christmas flurry added in — will ikely reach 40, as against only 23 the previous year.

> At a time when the trade is reporting generally depressed album sales, that suggests the new qualification is more lenient than

claims. "But that will have to wait until I've got a gold watch-chain and a pot-belly.

Right now, as boss of an outfit with possibly the best power-toweight ratio in the industry, Mc-Cartney can finally shake himself 'Most of the fairness problems arise out of the fact that John's a U.S. resident," he says. "But I've said, whatever the other three de-

Paul, Beatles' Battles Behind Him, In Control As Biz, Band Blossom

The things that really turn Paul McCartney on — businesswise, that - are that his London-based company, MPL Communications, has probably the most valuable independent music publishing catalog in the world, that MPL is bigger than Apple Corps ever was, and that he himself can now walk away from the 10-year legal wrangles over the dissolution of the Beatles.

With a catalog that includes not only the hit musicals "Grease" and "Annie" but also, he revealed, "A Chorus Line" and "Hello Dolly," plus a fair chunk of the Buddy Holly repertoire, he's certainly sitting on some nest-egg.

Although MPL could diversify into almost any field it chooses, Mc-Cartney claims expansion is exactly what he doesn't have in mind. "MPL is there to look after Wings," he explains. "To do that properly, I just don't have time to think about branching out." Total staff of MPL, including a small New York office, is 12 people. "With four kids, that's enough for me," he says.

He keeps a paternal eye on the business, "but I don't go in all the time. At Apple I went in every day really played the businessman. Now I've got good people doing the day-to-day stuff, and I'm just in on the major decisions.

MPL has been without a managing director since Brian Brolly left over a year ago, though Wings' activities are taken care of by Alan Crowder. But Stephen Shrimpton, currently head of EMI Australia, will move in as main man next

Solid Structure

Normally reluctant to discuss his business affairs, he told Variety: now, since Lee and John (Eastbrother respectively) told us to forget the 'expert' advice we were given in the '60s.

We'd consulted Lord Goodman, as a leading arts businessman, and he told us to sell 40 Beatles songs to Dick James. Well, so much for that piece of advice." (The catalog, Northern Songs, was subsequently sold by James to Lew Grade to become the backbone of ATV Music.)

"Now we own our own masters and keep our own publishing. Before, all the royalties went into a pot somewhere else, and we were overjoyed to get a check for, say, 300 pounds.

Rumors have been rife over the

ney's royalty share under his new recording contracts with CBS in free of the Beatles' aftermath. North America and EMI elsewhere. And one of the first reasons advanced by large diskeries to explain the current slump is that a few top acts — McCartney among them demand terms that make profit margins virtually invisible. As the tail accused of wagging the dog, the ex-Beatle is unrepentant.

"My share is not that large," he insists. One unconfirmed report put it at 221/2%. "More to the point," he says, "is that on one of the Beatles films, 'A Hard Day's Night,' we discovered our accountants got a bigger cut than we had.

The present slump is the deaththroes for certain people. It had to happen. All the top men at EMI said 'Goodnight Tonight' wouldn't make a single. On the other hand, some of those guys at the newer companies really know what's happening ... They're finding the new talent, but the big companies aren't geared to

"We've had such laughs down the years with EMI. They wouldn't let us put Gandhi on the 'Sergeant Pepper' cover because they said India might object.'

Plans For Wings

He doesn't view Wings as a traditional superstar vehicle. A 16-date tour just before Christmas visited mainly smaller halls around Britain, with anticipated cash losses underwritten by MPL - one aspect of the flexibility afforded by that nest-egg.

But although MPL will stay small, and Wings a relatively intimate act, plans for the band are not confined to touring and recording.

A feature film based on the song "Band On The Run," with the mu-"The business is well-structured sicians cast as members of a successful but publicity-shy group, is man — his wife Linda's father and still at draft-screenplay stage, but McCartney's confident it will be made. Willy Russell, who penned the Beatles biotuner, "John, Paul, George, Ringo And Bert," is scripting, and McCartney wants Jack Gold to direct.

He's more cautious about the predicted importance of the videodisk to the music biz. His imaginative juices haven't started flowing in that direction yet. "We're having talks," he concedes, "and we'll get into it. It's a lot of work, though.

What emerges clearly is that he's only interested in taking on board what he can control himself - and enjoy. He's choosy about the catalogs MPL picks up, for example. "We've had opportunities to depast year as to the size of McCart- velop some good new writers." he

cide. I'll agree to.' **British C&W Acts Prove Strong Draw**

An American girl said she saw more Stetsons than back in her home state of Colorado at a "holiday village" on the east coast of England a couple of months ago.

At E. England Fest

The occasion was a week-long country music festival staged in the off-season by a local holiday-site operator, Pontin. All 2,000 tickets were reportedly sold three weeks after the event was advertised, and a Pontin spokesman rates it among the most popular specialist attractions the company has organized.

That in itself was not so surprising. Country music's following in Britain is annually confirmed by the bevy of Stetsons, spurs and other westernalia sported by 20,000 fans at promoter Mervyn Conn's three-day (four this year) Easter festival at London's Wembley Arena. Pontin took an exhibition booth there, naturally.

But whereas Wembley is very largely a roundup of American acts, the artists booked by Pontin were almost entirely British. Murray Kash, a U.K.-resident Canadian deejay and promoter who's monitored the country scene here for years and was appointed festival director by Pontin, reckons the high turnout was a genuine response by locals to British names

Attitude Changing

Kash's view — albeit not entirely shared by less sanguine observers, who feel the wealth of U.S. talent is still overpowering — is that "the notoriously pro-American attitude of the audience is changing. It's quite marvelous to see British acts proving they're more than just carbon copies of the real thing."

He points out, too, that some top British artists have passed what's seen as the ultimate test - acceptance on the other side of the pond. The Hillsiders scored in Nashville: Poacher played the Tulsa fest in

(Continued on page 195)

Brit. Disk Biz In '80s

(Continued from page 187)

CBS. Significantly, it's one of very few diskeries to have prospered the market's increased polarizaconsistently during the past 12

'We did our own reassessment 18 months ago," Simmons explains, which can undermine large com-"whereas most companies are just panies more disastrously than getting onto it now." The label small ones. turned up trumps with a new British signing, The Police. And Supertramp product is still strong. Another new act, Joe Jackson, is shaping well. Simmons avers that ownership by an artist (Herb Alpert) gives the right emphasis to the company, which directs all energies into locating and developing talent. "We've had a good year, "Talent is what he_says. counts.

But he warns: "It's not as simple as all that." The lean and hungry companies are better placed to find the talent, but somebody's got to run the factories and the marketing operations. "We wouldn't want to take on what CBS does, but we appreciate the fact they do it for us," he concedes.

ICC's survey found that distributors' profit margins were down to a near-worthless .6%, and that in the manufacturing sector "none of the major companies has produced a consistent pattern of increased profitability.

Leaving aside for the moment a basic "creativity contention" namely, that while A&M and other independent labels claim there's a wealth of new British acts worthy of attention, the majors tend to decry the current scene as short of the 'excitement' and "heroes" that could save it — a feature of last year was a bitter rash of complaints by the trade at some of the newer, tangible scourges with which it's finding itself beaten.

Although in some cases one man's scourge can be seen as another's scapegoat, there's no doubt that domestic piracy is taking a hefty swipe at the market. Reckoned to account for some \$300,000, 000 in lost sales this past year, home taping has mushroomed as one public response to sharp rises in disk prices.

Beyond Control?

Reasons for those are partly beyond the industry's control. Vinyl costs are inexorably tied to the cost of oil, and upping of Britain's sales tax (VAT) in May finally pushed prices of most singles and albums above the psychologically significant one pound (\$2.15 or so) and five pound (\$10.75) levels respectively.

Meanwhile blank cassettes stay cheap here as everywhere, and nothing material has yet resulted from moves by the diskeries' association, British Phonographic Industry (BPI), to (a) step up price license; and (b) persuade government to impose a blank tape levy.

A current BPI action against the Japanese electronics firm Toshiba over a cassette recorder advertisement which allegedly encourages piracy is considered a drop in a boundless ocean. As domestic audio and video hardware becomes more available and more sophisticated, both informal and organized types of piracy seem here to stay, regardless of legal deterrents.

Justified as the home taping bleat may be, the point is really that a more buoyant market could absorb the impact more easily. Home taping comes like a kick to a man already down. How the industry came to be floored is more disputed.

Apart from "signs of financial slackness," identified by ICC and dynamic of the business.

distribution logistics handled by which companies now look to be bearing down on, some argue that tion has dealt some cruel blows, notably by engendering a dangerous dependence on topselling acts which can undermine large com-

Out Of Hand

Artist-power is regarded by some execs as having got out of hand. Preventing a supposedly surefire act from defecting to a competitor can be so crucial that negotiated advances and royalty terms are likely to be closer to, say, a Paul McCartney's proposed figures than to an EMI's. Same with Rod Stewart, or Elton John, or Led Zeppelin, or Fleetwood Mac. And if they don't deliver on time, or at all, who's going to fire them?

Significance there is that the artists all date from the '60s. In the '70s, acts of the commercial calibre of ABBA and Blondie have been fewer and further between.

Critics of the artist-power theory throw the argument back into the a&r court: if diskeries had kept in touch with the market, and developed new talent at grassroots level, they'd have kept more balls in the air and rendered themselves less vulnerable.

One peculiarity of the British plugging scene can fairly be said to have militated against that. The Featured 40 playlist on BBC Radio One, the only national pop station, exercises a unique potency. One record exec (whose unwillingness to be named is an indication in itself of the extent to which BBC must be courted) challenged that "the deejays have all been there 10 years, and don't play what people want to hear anymore." The same source, incidentally, felt the chief area of neglect was MOR, which could have tided the business over between fads.

Be all that as it may, practical thinking for the '80s seems to be tending towards a "small is beautiful" mentality. There are signs that the formula of emergent successful labels - small units travelling light with ears to the ground - will be reproduced by the majors breaking down into similarly small units, less hierarchical and with more responsibility.

Richard Branson, chief of independent Virgin Records, claims: 'You can't run a record company with more than 50 staff." His view is that the post-punk era has brought a plethora of new talent to the fore, but he's so far maintained a limit of 20 acts on the label's roster. In order to expand, he's creating another label, Dindisc - essentially a parallel, not a subsidiary operation.

Responsibility (and profitand enforcement of the existing, but sharing) breeds commitment, he widely ignored, home recording believes. At Stiff Records, a newer indie that's nurtured Ian Dury among others, the staff count is 15. Most work a 12-hour day, apparent-

"We don't go in for boom thinking. Our signing policy is very selective," says general manager Alan Cowderoy. "We work with temperamental, odd, peculiar artists who are slow to produce masterpieces. But we believe in sticking with things."

These days gigs are flooded with a&r men from all over, he says, whereas once they sat and waited for tapes to come in.

Seems the crisis may have triggered a situation in which, if the British talent is there, chances are a lot better it will out. "And that," says A&M's Simmons, "is the

derek block concert promotions, artists agency, music and management

Derek Derek Block Derek Management, Derek Artists Music Agency Management Derek Block Concer Block Artists Derek Concert Artists Music and **Promotions** Derek Block Agency Agency
Music and Derek Block Concert Promotions Management Block Derek Block Music and Music & Management Derek Block Music and Concert Concert **Promotions** Artists Agency Block Derek Block Music and Management Derek Block Agency, Management, Block Concert and Management Concert Promotions, Derek Block Artists **Promotions** Derek Block Music and Management, Derek Block Concert Promotions, Derek Block Artists Agency Artista Agency Management Derek Block Artists Agency, Derek Block Music and Block Concert Promotions, Derek Block Artists Agency Concert Promotions Agency Artists Agency, Derek Block Derek Block Concert Promotions, Derek Block Artists
Management, Derek Block Concert Promotions, Derek Block Derek Block Artists Agency, Derek Block Music and Management, Derek Block Concert Promotions, Derek Agency, Derek Block Music and Management, Derek Block Concert Derek Block Music and Management, Derek Block Concert Promotions Promotions, Derek Block Artists Agency, Derek Block Music and Management Block Artists Agency, Derek Block Music and Management, Derek Block Concert Promotions, Derek Block Artists Agency, Derek Block Music and Management, Derek Block Derek Block Concert Promotions, Derek Block Artists Agency, Derek Block Music and Management, Derek Block Concert Promotions, Derek Block Artists Agency, Derek Block Derek Block Concert Promotions, Derek Block Artists Agency, Derek Block Music and Derek Block Music and Management, Derek Block Concert Promotions, Derek Block and Management, Derek Block Concert Promotions, Derek Block Artists Agency Agency, Derek Block Music and Management, Derek Block Concert Promotions
Derek Block Artists Agency, Derek Block Music and Management, Derek Block
Block Music and Management, Derek Block Concert Promotions, Derek Block
Concert Promotions, Derek Block Artists Agency, Derek Block Artists Agency Concert Promotions, Derek Block Artists Agency, Derek Block Music and Management, Derek Block Concert Promotions, Derek Derek Block Artists Agency, Derek Block Music and and Management, Derek Block Concert Promotions Agency, Derek Block Block Artists Agency Management, Derek Block Concert Promotions, Derek Block Artists Agency, Derek Derek Block Music Derek Block Concert Promotions, Derek Block Artists **Promotions** and Management, Derek Block Artists Agency, Derek Block Block Concert Promotions, Derek Block Artists Music and Management, Derek Block Concert Derek Block Music and Management, Derek Derek Block Derek & Management, Block Promotions, Block Concert and Management, Derek Block Concert Promotions, Management, Derek Block Artists Agency, Derek Block Music and **Block Artists** Music and Block Music and Management, Derek **Promotions** Derek Block Artists Agency, Derek Block Music & Management, Derek Artists Agency, Derek Block Music Concert Promotions, Derek Block Derek Block Block Artists Derek Block Concert Promotions, Concert **Promotions** Block Concert Promotions. Dere Agency, Derek Block Music Management Derek Derek Block Artists Concert Promotions, Derek

We would like to thank everyone concerned in helping to make 1979 the biggest year in our history LET'S DO IT AGAIN IN 1980

LONDON

16 Oxford Circus Avenue 231 Oxford Street London W.1. Telephone: 439 9881 Telex 298625

LOS ANGELES

9200 Sunset Boulevard Suite 823 Los Angeles, CA. 90069 Telephone: (213) 550 5948

MERVYN CONN No.1 in Europe No.1 in Country

THE INTERNATIONAL FESTIVALS OF COUNTRY MUSIC 1980

Frankfurt, Germany - March 29 & 30 Zurich, Switzerland - March 30 Wembley, England - April 4, 5, 6 & 7 Goteborg, Sweden - April 5 Rotterdam, Holland - April 6 & 7

> THE FIRST FESTIVAL OF AMERICAN MUSIC Paris, France - March 31 & April 1

Mervyn Conn Organisation Ltd Chandos House, 45-46 Chandos Place, London WC2N 4NS Tel: 01-836 7255/7. 01-836 9905/9. 01-836 9970 Telegrams 'Promdisc' London WC2. Telex Mercon 23343

Mervyn Conn Of America Inc. Suite 602, UA Tower, 50 Music Square West Nashville, Tennessee 37202 USA Tel: (61.5) 320-7143

sewis-Goelle

108 Frobisher House Dolphin Square London SW1V 3LL

Telephone: 01-828-7132/3

Bunny Lewis

Janique Joelle

Ray Millar

TAKING CARE OF ...

Les Ambassadeurs London The Abercorn Belfast The Sands Cleethorpes Chez Paul au Gaité Brussels **Federal Hotels** Kuala Lumpur **Bristol Hotel** Oslo The Scotsman The Highlander King George V Ridderhallen

Original Pilsen "
Aladdin Bergen
Red Sea Houses Stavanger
Silius Kristiansand
Hotel Christian Quart "

In conjunction with Interartes Lisbon

Casino Estoril
Casino Alvor
Casino Vilamoura
Casino Monte Gordo
Kasbah Club
Hotel Savoy

Estoril
Algarve
"
Valde Lobo
Madeira

In conjunction with Robert Nemes and M. R. Torremolinos

Casino Madeira

The Tivoli
The Casino
Costa del Sol
" " "
El Salaam Hotel
Ramada Hotel
"

In Conjunction with RAM Johannesburg
Landrost Hotel Johannesburg

Crest Hotel "
Carlton Hotel "
Beach Hotel Durban
Beverley Hills Hotel "

Elisabeth Hotel Port Elisabeth
Sun City Bophuthatswana
Mmahatho Sun Hotel "

Mmabatho Sun Hotel
Century Hotel
Holiday Inn
Holiday Inn
Cape Town
Botswana
Losotho
Holiday Inn
Swaziland

In Conjunction with Zagreb Concert Management Yugoslavia TV: Radio: Personal Appearances:
Katie Boyle
Stuart Henry Radio Luxembourg
David Jacobs
Kenneth Kendall BBC TV
Rosko USA
Jimmy Savile OBE

Recording: Cabaret: Concerts:
Ayshea BRM Records
Bibi Andrews
Nava Bentley RCA Records
Tonia Bern-Campbell
Wellington Booth
Diane Chandler EMI Records
Craig Douglas Cube Records
Talli Halliday
Mitch Mitchell
Steve & Bonnie CBS Records

JOIN THE CLUB

The only entrance Fee is Goodwill

MEMBERS OF THE ENTERTAINMENT AGENTS ASSOCIATION



Brooklyn born and Blighty based, now celebrating 20 years in the U.K.

JO LUSTIG

personal management

JETHRO TULL (U.K.)
DANA
RICHARD DIGANCE
RICHARD & LINDA THOMPSON
BARRY BLUE
2ND VISION

JO LUSTIG LTD., P.O. BOX 472, LONDON SW7 2QB. TELEPHONE: O1-373 3269. TELEX: 21879. Attention of LUSTIG

JEFFREY S. KRUGER AND THE KRUGER ORGANISATION LIMITED

CELEBRATING OUR 27th YEAR IN OUR WORLD OF ENTERTAINMENT WITH CURRENT ACTIVITY INCLUDING BRITISH AND EUROPEAN CONCERT TOURS WITH

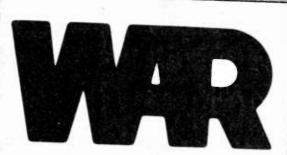


JERRY LEE LEWIS

WITH CO-STARS

J. D. SUMNER and the STAMPS

WITH APPRECIATION TO ROBERT PORTER



BY ARRANGEMENT WITH STEVE GOLD, JERRY GOLDSTEIN AND TERRY MCVAY BLOOD SWEAT & TEARS

BY ARRANGEMENT WITH FRED HELLER & BERNIE SOLOMAN

MAKING HIS BRITISH AND EUROPEAN DEBUT THANKS TO SHEP GORDON AND ALLAN STRAHL AND ALL AT ALIVE ENTERPRISES.

TEDDY PENDERGRASS



COMING SOON

Frankie Valli

4 SEASONS

THANKS TO NICK SEVANO AND DICK ALEN **Barry**White

LOVE UNLIMITED ORCHESTRA

THANKS TO BARRY AND LARRY THOMPSON

RECORD PRODUCTION THROUGH BULLDOG RECORDS (Leslie Lewis and Howard Kruger)

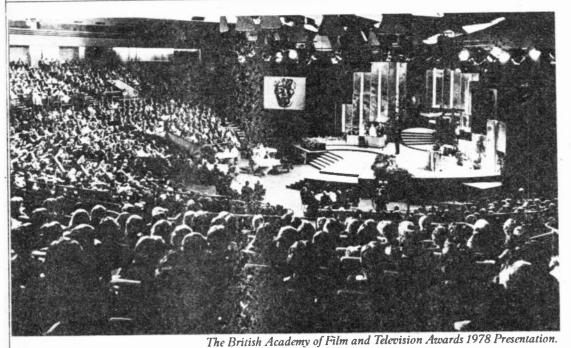
MUSIC PUBLISHING VIA SONGS FOR TODAY INC. (Sylvia Mays V.P.) • MANAGEMENT via EMBER MANAGEMENT &

AGENCY LTD (David Morris) • VIDEO AND MOVIE DISTRIBUTION WORLD WIDE (Grateful thanks to AL HABER)•



THE KRUGER ORGANISATION LTD. P.O. Box 324, London SW1X 8LG, (01) 235 8243/8244 (0273) 504188 Cables: Krugerents London SW1. Telex: 896795 (Answer Back Kruger G) and EMBER ENTERPRISES INC. Suite 401 50 East 42nd Street New York City NY 10017 212 6874516

All the world's on stage at Wembley Conference Centre, London



The Wembley Grand Hall

'which lays claim to having the plushest audience seating in the world' Classical Music Magazine

- the luxurious main auditorium at Wembley Conference Centre-offers:

- Up to 2,700 seats (flexible seating plans)
- Proscenium stage 60ft wide by 40ft deep
- Plus apron stage 60ft wide by 471/2 ft deepheight adjustable in 12 individual screwjack lift
- Excellent sound and lighting systems
- Front, rear and multiscreen projection facilities
- Air-conditioning

For further details of this premier entertainment venue in North London, please contact: Mr Ralph Miller, Manager, Wembley Conference Centre, Wembley HA9 0DW, London, England. Telephone: 01-902 8833 Telex: 8811735.



Conference Centre, London

Recent presentations include:



rom Madison Square Garden, - Bugs Bunny In

From USA - Johnny Cash



From USSR - the Georgian State Dance Company.

From The People's Republic of China-the Wushu Sports Display

throughout Europe for The Eurovision Song

CAMBRIDGE

- 2,000,000 TOURISTS •
 10,000 RESIDENT STUDENTS •
- 250,000 CATCHMENT AREA •

THE KELSEY KERRIDGE SPORTS HALL (in association with the Sports Hall Trust) **Seating Capacity: 1,500**

> THE CORN EXCHANGE **Seating Capacity: 900**

THE GUILDHALL **Seating Capacity: 900**

All this, and an Entertainment Department eager to promote events or to assist promoters

Please Contact: Derek Buxton Amenities and Recreation Department, Cambridge City Council, Kett House, Station Road, Cambridge CB1 2JX, England

Tel: Cambridge (0223)358977 ext. 342

Scott Finds Need To Branch Beyond **Just Running Club**

The iffy economics of presenting Jazz as a boxoffice attraction Ronnie Scott reckons his 300-seat club costs \$10,000 a week to run before he pays for any music - have to be supplemented by ancillary activities that will pay off.

Thus Scott, Britain's singular jazz institution, is into records via his own Ronnie Scott label, and the agency business via Ronnie Scott Directions Ltd.

The label, little more than a year old, is distributed by Pye Records in the U.K., bowed with albums by Sarah Vaughan and Carmen McRae. Scott himself and a number of local talents, including singer George Melly, have since signed to the RS banner. There's no U.S. distrib deal yet.

"The beauty of having a label running parallel with the club,' says Scott, "is that whenever an artist who is free to record makes an impact in his first few days at the club, we can record him - in a club atmosphere, playing at his most in

Most ambitious project on the label to date is a compilation dou-ble album, "20 Years At Ronnie Scott's," a salute to the noted Soho Club, featuring Buddy Rich, Sonny Rollins, Cleo Laine, Woody Herman, John Williams, Sarah Vaughan, Carmen McRae, Ste-phane Grappelli, Stan Getz, Sonny Stitt, Ben Webster, Chick Corea, Ella Fitzgerald, Oscar Peterson Roland Kirk, Zoot Sims, Al Cohn, Kenny Clark-Francy Boland Band, Peter Herbolzheimer Rhythm Combination & Brass and, naturally, Scott.

Next release is an album by the Louis Bellson Big Band Explosion, recorded live at the club last Oc-

Big bands are a speciality booked by Scott's agency which, under Brian Theobald, handles Joe Loss, Syd Lawrence, Victor Sylvester Orch., Bob Miller, Bob Kerr, Nat Temple and The Midland All-Stars Big Band.

The agency is bringing in Buddy Rich, Dizzy Gillespie, Woody Herman and George Coleman from the U.S. for a variety of British Dates.

The booking policy of RSD is not confined to jazz performers though it is the biggest jazz agency here. RSD also handles rock bands, cabaret acts, country artists, folk singers, etc. The company also functions as artistic director on a halfdozen local jazz fetes.

British Concert Mkt.

(Continued from page 187)

to "sure bet" locations in key provincial cities "have to be watched" vis-a-vis ticket prices.

The Block office, which paced the field and brought over some 25 Yank attractions in 1979, and Mervyn Conn, who buys lots of American country talent for his four-day fete here at Easter, seem these days to be more reliant on the market in mainland Europe to put together the kind of money and package that interests touring international acts.

Per Block, whether it is a Johnny Mathis, a Don McLean, a Dionne Warwick, a Gladys Knight, a Tammy Wynette, a Dave Brubeck, a Charlie Rich or a Chuck Berry, the small money-big novelty aspect of playing the U.K. has long since paled into insignificance. The deal has to be right, inflationary times notwithstanding.

Country Music

(Continued from page 188)

1978; the Buffy Bros. recently completed a U.K. tour as support to Tammy Wynette, and may share a Las Vegas bill with her this year.

The last two years have seen the emergence, and apparent viability, of an all-British country festival at Brighton, historic resort on England's south coast; and Pontin plans to extend last year's venture to four venues next time around.

Kash bases his optimism for the local scene on the fact that "country music is about the only area with family appeal. The age-range at Pontin's was eight months to 80 years." And country lends itself to the creation of a whole theme-event alongside the gigs: the Pontin week comprised screenings of old singing-cowboy films, squaredancing lessons, reenactments of shootouts, bank robberies and hangings, and specially-devised western games.

Most would agree the live aspect of the homegrown business is healthy, and getting healthier. It's also true that country disks traditionally sell well at concerts. Tony Goodacre, a British solo act who's played the Grand Ole Opry and made a number of Nashville recordings, clocks over 300 local dates a year which serve as the best point-of-sale album advertising there is.

Very Small Beer

Although Kash claims the airplay situation is "a lot better than it used to be," it's clear that, chartwise, British country music is mostly very small beer. Moreover Don Ford, chairman of the Country Music Assn. of Great Britain, for one, feels that isn't going to change.

While he agrees that Britain's 300-odd clubs can ensure a good living for a fair number of artists fees range from \$200 to \$800 a night, and a top band can regularly make \$1,600 in a weekend — real success is something else.

"No record company is interested in British country music for its own sake," he avers. "If we no need of British acts.

Further, he says even American acts like Dolly Parton and Crystal Gayle only hit big when the material makes the crossover into pop. Pure country music virtually never surfaces on Britain's network pop station, BBC Radio One, and allocation of airtime on MOR Radio Two is hardly generous, he noted. It's still regarded as a minority field.

Westwood Records, the largest independent studio and pressing facility specializing in country recordings in the U.K., is currently handling a much-reduced proportion of local ma'erial compared to recent years. Gordon Davies, chief of the eight-year-old company, which started leasing U.S. and Canadian material four years ago, believes there's just as much native talent around as there always was, but he's cynical about what that talent is turning out.

It's Fans' Fault

"It's the fault of the fans," he said. "All they want to hear is what they know, played any-old-how. They aren't giving real support and incentive to the writers of original stuff." He reckons that out of some 400 groups, duos and solo performers working the British beat, the count of topclass acts is maybe 15, "and you get so few good alburns out of that." Even a strong LP will be lucky to do 8,000 units, so on an output of 20-25 disks a year Davies is in no position to take

Scott's London Roost Swings Into 3d Decade As Leading Jazz Joint

By ROBERT OTTAWAY

London.

This year that's passed will probably be most remembered by British jazz buffs as the year in which Ronnie Scott celebrated the 20th anniversary of the most noted jazz club this side of Manhattan.

The weeks themselves, in early October, were marked by visits from pianist Oscar Peterson and the Louis Bellson Big Band Explosion, with Scott himself on tenorsax, leading his quintet; by an autobiography written in collaboration with jazz scribe Mike Hennessey, 'Some of My Best Friends Are Blues" (published here by W. H. Allen), and by a retrospective highlight disk spanning some of the outstanding events of the two decades.

Scott garnered more intensive media coverage than he'd had in a lifetime of hard blowing.

It all began in a cellar lurking amid the noodle parlors of London's Chinatown, on Gerrard St. There, with partner and friend Pete King (also a tenor-sax player of no mean octaves), Scott fulfilled a long-cherished ambition.

Already known on the local scene for his performing and for his leadership of a big band and various groups, Scott had formed the idea 12 years previously. On a New York visit just after the war, he'd been energized by hearing Charlie Ventura in the electric atmosphere of a 52nd St. club

In Britain, jazz was mostly played in unsuitable venues, with audiences in rows in provincial halls, a formal ambience that did not suit the improvisatory quality of the entertainment.

Closed Tea Spot

Scott borrowed \$2,000 from his stepfather and transformed what had been a tea-and-sandwich joint had a label, then the trade might for idling cabdrivers into a spartan take the style seriously. But with the haunt for hungry jazz fanciers. The endless amount of U.S. material original membership fee was a dolavailable, the big companies have lar, with entrance up to 30¢ for nonmembers. The only libation for sale was coffee, local licensing authorities being loath to try a mixture of rum and rhythm. A liquor license wasn't granted for two years.

> The opening groups were headed by the late, great tenor sax player Tubby Hayes, who had already acquired something of an American reputation, and by blind pianist Eddie Thompson.

> Both were to appear under Scott's umbrella for many years, as chief plank in his then policy, which was to provide a showcase for British musicians.

> Scott was also hampered by union restrictions on importing name jazz celebrities from the States, which had to be done on an exchange basis, since few British musicians could command a public across the Atlantic. However Ray Nance, horn player with Duke Ellington, attended opening night and the word soon spread among the international jazz fraternity that here was a congenial venue for their kind of music.

> Money was short, even with a mere \$20 weekly rent for the premises. What was left each night was split between the performers. These soon included all the top local talent, such as Johnny Dankworth, Victor Feldman, Phil Seamen, and pianist Stan Tracey, practically a resident at the club for seven vears.

This was also the start of Scott's the take.

auxiliary reputation as outrageous comic, with ads advertising the club thus: "Now featuring a tremendous step towards inter-racial relations - ham bagels," or "Food untouched by human hand - our chef is a gorilla," or "Special offer to our 1.000th client - a pair of exquisitely matched giant bird-eating spiders, or a week in Manchester.

With a steady stock of tried-andtrue gags, Scott had developed a line of insulting patter, which he still emits at the drop of a titter.

Yanks Sit In

Visiting Americans such as the Modern Jazz Quartet and members of the Count Basie band would sometimes sit in with the regulars and Scott claims it was Shelly Manne's enthusiasm for the atmosphere that prompted him to open a Manne Hole club in Hollywood.

It wasn't the money that attracted the musicians — in those early days even Stan Tracey was paid a mere \$70 for eight sessions a week — but the chance to play as they pleased.

Next development was the result of pioneering negotiations with the Musicians Union with the American Federation of Musicians by Pete King.

Scott had always wanted to display the talents of Americans alongside his homegrown talent, and a breakthrough arrived when Zoot Sims, on tenor sax, was booked to appear, in exchange for Tubby Hayes doing a stint at the New York Half Note Club. During the Sims session at the club, he made an alburn with Tracey, the first post-war British jazz record to feature an American playing with a British

Sims was paid \$300 a week for his club stint and pioneered the introduction of a host of jazz stars from the States over the next three years, including Stan Getz, Dexter Gordon, Johnny Griffin, Sonny Rollins, Ben Webster and Sonny Stitt. The emphasis on tenor players is no accident, for Scott confesses to a bias that way.

Boosted Brit Talent

Equally important for the jazz scene generally was the boost this stream of star imports gave to British talent. The visitors had to be supported by local rhythm sections and this led to international recognition of their quality, with bass players like Kenny Napper and Lennie Bush and drummers like Tony Crombie and Tony Oxley showing no inferiority to their American counterparts.

By 1962, Scott went into the package-tour business, organizing a trip to New York, with hotel and jazz club discounts, for an inclusive price of \$240. Scott, with a group that included Ronnie Ross and Jimmy Deuchar, made a New York appearance at the Half Note. It was a recognition of his own sax mastery, which to this day has been somewhat and needlessly overshadowed by his entrepreneurial gifts as clubowner.

Illustrious names were still being booked into the Gerrard St. club, like pianist Bill Evans and guitarist Wes Montgomery, but profit margins were tight. Scott recalls he would meet King on Sunday to see if they could afford to open the club Monday. The solution was to find larger premises to accommodate larger audiences and strengthen

In the summer of 1965 the ideal location was found at 47 Frith St. in the heart of London's Soho, but it needed an investment of \$70,000 to convert and embellish the premises. The stake was found by impresario Harold Davison, well known for his jazz and pop promotions, and a constant supporter of the Scott club throughout its financial travails.

Opening night was fixed for Dec. 17, with tenor saxist Yusef Lateef as first guest. There was praise in the British press for the hurriedly prepared new club, with comment that it had "a novel ventilation system no front door.

Limited Run

Simultaneously, Scott kept the Old Place (as it was now called) on Gerard St. specifically as a showcase for young musicians coming onto the British jazz scene. This was maintained for two years until the lease ran out, and it was a charitable venture on behalf of the Scott-King duo, who subsidized it from their Frith St. profits and thus nurtured now well-known musicians like Graham Collier, John Surman and Mike Westbrook.

Book-balancing was a constant headache, and other moneymaking ventures were tried, but with only shortlived success. One was a daytime jazz college at the Gerrard St. premises, another a record shop dealing in rare jazz im-

But breakthrough was achieved in the spring of 1967 when the club first presented an entire American big band, led by drummer Buddy Rich. It was to be followed over the next 12 years by a succession of outfits, led by such giants as Count Basie, Stan Kenton, Maynard Ferguson, Woody Herman and Harry

There was also a change in the character of the audiences. Scott estimates 85% of the Gerrard St. customers were dedicated jazz aficionados, but the figure dropped to 65% at Frith St., with attendant problems of too much talk during the acts and some philistine responses, especially to such avantgarde performers as Ornette Coleman and Archie Shepp.

Scott has a way of silencing the unfaithful with a string of nifty putdowns, and refuses to relent from his unyielding policy of putting on the best of all jazz idioms, irrespective of immediate and easy popularity. He himself is an eclectic admirer of all styles.

Let's Get Big

Next development in Frith St. was the extension of the jazz room and the addition of an upstairs showcase for British jazz musicians, was then planned as a cinema for comedy films but was stymied by distributor objections, and finally settled as a discotheque, with live appearances by jazz-rock groups not yet in the charts. Again, Scott's stress on supporting local talent has paid off in heavenly rewards, if not in the bank; his support for the Old Place left him more than \$6,000 in debt.

A major publicity breakthrough came in the late '60s, when BBC-TV used the club, with Scott as anchorman, for a series of jazz programs that included Miles Davis, Lionel Hampton, Sarah Vaughan, Oscar

(Continued on page 198)

Congratulations To My Main Man In England Woody Herman

Lots Of U.K. Labels

(Continued from page 187)

Johnny Mathis (CBS) Barbra Streisand (CBS) Neil Diamond (CBS) Anita Ward (TK) McFadden & Whitehead (Philadelphia Int'l) Herbie Hancock (CBS) Gary's Gang (CBS) Phoebe Snow (CBS) Beach Boys (Caribou) Billy Joel (CBS) Dan Hartman (Blue Sky) Frantique (Philadelphia

Judas Priest (CBS) Other licensed labels:

EPIC. Mainly a vehicle for ABBA of late, but the Jacksons and recently Michael Jackson solo also performed well ABBA's

'Voulez-Vous'' album was one of the big hits of the year, staying 18 weeks in the Top 10, four in the Number One position. A compilation. Vol. 2, was still riding high at year's end.

Bestselling Acts:

ABBA The Jacksons Michael Jackson Barron Knights

JET. As far as topsellers go, virtually a one act label. But with Electric Light Orchestra's current consistency, that's fine. "Discovery" entered the album chart at Number One in May then stayed in the Top 10 until October.

Bestselling Act:

Electric Light Orchestra

GTO. Dean Friedman's 1978 album, "Well Well Said The Rocking Chair," went gold in July, but new activity was mainly from The Dooleys with a couple of Top 10 singles and a strong "Best Of" LP. **Bestselling Act:**

The Dooleys WEA

Strongest of the local bunch of labels - was probably ATLANTIC. with plenty of action from Boney M. (on the Hansa tie-in), and Chie Amii Stewart and Leif Garrett also looking sharp. Boney M.'s "Oceans Of Fantasy" LP made Number One, and two singles from Sister Sledge also worked out well.

Latter half of the year saw Gary Numan's Tubeway Army explode on the BEGGARS' BANQUET label, with a single, "Are Friends Electric?," four weeks at Number One, and "Replicas" staying a couple of months in the upper reaches of the album chart. Numan on his own scored with an album and single. Another single, "Complex," was strong late in the year.

WEA's New Wave muscle (which also comprised Elvis Costello on RADAR) was offset by veteran heavies Rod Stewart on his own RIVA label, Led Zeppelin on SWAN SONG and Fleetwood Mac on WARNER BROS. Country music got a look in, too, with Bellamy Bros. October hit single. "If I Said You Had A Beautiful

Ironically, though, the company's hit of the year was a various artists compilation, "The Best Disco Album In The World." The Warner release stood at Number One for six weeks

Bestselling Acts (Labels):

Gary Numan (Beggars' Banquet) Tubeway Army (Beggars' Banquet) Boney M. (Atlantic/Hansa) Rod Stewart (Riva) Led Zeppelin (Swan Song) Fleetwood Mac (Warner Chic (Atlantic)

Amii Stewart (Atlantic/Han-

Elvis Costello (Radar) Bellamy Bros. (Warner

B.A. Robertson (Asylum) Eagles (Asylum) Leif Garrett (Atlantic) Sister Sledge (Atlantic) Janet Kay (Scope) Dave Edmunds (Swan Song)

Eruption (Atlantic) AC DC (Atlantic) Bad Company (Swan Song) Funkadelic (Warner Bros.) George Benson (Warner

Rickie Lee Jones (Warner Bros.)

POLYDOR

The local Polygram diskery was

seldom out of the 1979 charts. Biggest hit was Gloria Gaynor's single, Number One. Roxy Music turned in with "Spirits Having Flown" one of a couple of handy singles and a the big LPs of the year, while firstrate album, "Manifesto," while "Tragedy" topped the singles ladthe New Wave was competently repped by Sham 69 and The Jam. Strongest album was probably James, Lasts' "Last The Whole Night Long," which stayed high for three months.

Bestselling Acts (labels):

Gloria Gaynor (Polydor) Roxy Music (Polydor) James Last (Polydor) The Jam (Polydor) Sham 69 (Polydor) Peaches & Herb (Polydor) Rainbow (Polydor) Jean Michel Jarre (Polydor) Milk & Honey (Polydor) Roger Whitaker (Polydor) Paul Evans (Spring) The Who (Polydor)

Affiliated label:

RSO. After a bangup 1978, recent "I Will Survive" — four weeks at Bee Gees offerings held steady, der for two weeks. The label fielded the only original soundtrack to make the Top 10. Predictably, it was "Grease," which hung on another month from the previous

Bestselling Acts:

Bee Gees Linda Clifford Thom Pace

PHONOGRAM

Labels comprised by the other Polygram company here all earned their keep. Early in the year, Village People scored with "YMCA" on MERCURY, and Elton John's ROCKET label was lively with his own "A Single Man" album and "Song For Guy" single. (Continued on page 198)

Congratulations Ronnie and Pete!

Jack Whittemore

80 Park Avenue New York, NY 10016 212-986-6854 representing

ART BLAKEY AND THE JAZZ MESSENGERS

Roulette Concord Timeless-Muse

BETTY CARTER AND HER TRIO

RON CARTER QUARTET Milestone

SONNY FORTUNE QUINTET Atlantic

> STAN GETZ QUINTET Columbia

AHMAD JAMAL TRIO 20th Century Records/RCA

ELVIN JONES JAZZ MACHINE Vanguard Records

WILBERT LONGMIRE

Columbia/Tappan Zee

HORACE SILVER QUINTET

Blue Note/United Artists

SONNY STITT Catalyst

McCOY TYNER SEXTET

Milestone



salutes

Ronnie Scott's Club

on its 21st anniversary

George Wein

Thanks To Everyone who has made it all possible

Jonnie Scott

1 they

Ronnie Scott's Ronnie Scott Records Ronnie Scott Directions Ltd - Artists Agency (Peter King) (Jimmy Parsons) (Brian Theobald)

47 Frith Street, London W1V 5TE Tel: 439-0747/9

Telex: 23889 Jazzco G

Cables: JAZZCO, London W.1.

46-47 Frith Street, London W1V 5TE Tel: 439-7791

• Telex: 23889 Jazzco G

Cables: JAZZCO, London W.1.

CONGRATULATIONS FOR 21 GREAT YEARS HERE'S TO THE NEXT 21

SARAH VAUGHAN AND WAYMON REED

Lots Of U.K. Labels

(Continued from page 196)

busier with live shows, notably in with a videocassette of it due for up-Russia.)

Late summer saw the entry - at with a smash single on ENSIGN, "I Don't Like Mondays," which stuck high in both charts. there for four weeks. Leader Bob media personality, which helped.

Meanwhile the VERTIGO label capitalized on Britain's late-in-theday acceptance of homegrown Dire Straits, and surefire rockers Status Quo and Thin Lizzy came up to

Bestselling Acts (labels):

Village People (Mercury) Boomtown Rats (Ensign) Elton John (Rocket) Dire Straits (Vertigo) Status Quo (Vertigo) Thin Lizzy (Vertigo) Kool & The Gang (Mercury) Judie Tzuke (Rocket) David Essex (Mercury) Eddy Grant (Ensign) **CHRYSALIS**

last January, was still there at the end. Three singles did just as well. year's end, having clocked 35 weeks in the Top 10 — four weeks at placings there, too, and right now Number One. U.K. sales are now the act can seemingly do no wrong. said to total 1,200,000 - quadruple Supertramp's "Breakfast In Amer-

bone — three Blondie singles were ing and distribution: CBS. also charttoppers or close — and the new "Eat To The Beat" album

(Later on, the singer-pianist was shapes to be no disappointment, coming release.

Offshoot TWO-TONE label gave Number One - of Boomtown Rats promising support with a newcomer, The Specials, which ranked

Chrysalis reaped nice rewards in Geldof became something of a the compilation market, with "The Very Best Of Leo Sayer" Number One album for three weeks. Distribution: Phonodisc (Polygram).

Bestselling Acts (labels): Blondie (Chrysalis) Leo Sayer (Chrysalis) The Specials (Two-Tone) UFO (Chrysalis) Selector (Two-Tone)

A&M Another independent apparently steering clear of the much-vaunted slump. Herb Alpert and Jerry Moss' U.K. operation profited throughout the year from Supertramp, but the big new find was Police, a local act with a knack for combining New Wave and reggae styles. The band's first album, Indie label must take credit for "Outlandos D'Amour," stayed in the crack album of the year. Blon- the Top 10 for 10 weeks, and a sedie's "Parallel Lines," which had cond, "Reggatta De Blanc," was already done 17 weeks in the chart maintaining top position at year's

Two U.S. tours helped secure ica" LP, incidentally, is still in the Act is currently Chrysalis' back- album chart after 40 weeks. Press-

Top Selling Acts:

21 MORE, RONNIE

ILLINOIS JACQUET

Supertramp Squeeze The Dickies Carpenters **Herb Alpert** Elkie Brooks Joe Jackson

VIRGIN & STIFF

These two new-talent diskeries are now affiliated, since last fall when Stiff ended a production and distribution arrangement with Island (which meant distribution through EMI's licensed repertoire division) to join Virgin, distributed

Early Stiff successes of the year therefore counted towards EMI's market-share — two fine albums and a single by Ian Dury, and a single from newcomer Lene Lovich. 'Lucky Number,' which rode high for six weeks.

But a current single by another newly-emerged act, Madness, is marketed via the Virgin linkup. That company fired a grapeshot salvo of fresh acts into the charts, making the most mark with the reformed punk-archetype, Sex Pistols (two albums, two singles), and - to a notably lesser extent -Johnny Rotten's Public Image Ltd.

Top Selling Acts (labels): Ian Dury (Stiff) Sex Pistols (Virgin) Madness (Stiff) Lene Lovich (Stiff) Flying Lizards (Virgin) Skids (Virgin) Ruts (Virgin) Sparks (Virgin) Public Image Ltd. (Virgin) Mike Oldfield (Virgin) Rachel Sweet (Stiff)

Chart-fortunes of the ACC (Lew Grade) subsidiary perked up in the fall, when an MOR single by Lena Martell, "One Day At A Time," made steady progress into the Top 10, and finally to three weeks at Number One, pulling an LP, 'Lena's Music Album," up with it.

PYE

Shortly before Christmas a new single from Donna Summer on the Casablanca label made Number Three. Best of the rest for the year was the Real Thing single, "Can You Feel The Force?

Top Selling Acts (labels): Lena Martell (Pye)

Donna Summer (Casablan-The Real Thing (Pye) Quantum Jump (Electric) Players' Association (Vanguard)

Sugar Hill Gang (Sugar Hill) RCA

David Bowie is the U.K. company's hottest property, and an album, "Lodger," and single, "Boys Keep Swingin'," did okay in midyear. Since then, an eye-catchpublicized act, Sad Cafe, ingly made local impact with a single called "Every Day Hurts." Top Selling Acts (labels):

David Bowie (RCA) Sad Cafe (RCA) Edwin Starr (RCA/20th Cen-Patrick Hernandez (Gem) James Galway (Red Seal) Barry White (20th Century) Gene Chandler (20th Cen-

ARISTA

No singles winners from this label, but rock 'n' rollers Showaddywaddy scored with a "Greatest Hits" disk a year ago, and a new album, "Crepes & Drapes" just recently. Barry Manilow found a firm market here, too. Distribution: Phonodisc (Polygram).

Top Selling Acts: Showaddywaddy **Barry Manilow**

ARIOLA

Three Degrees have established a dependable following in the U.K., and three singles performed well, particularly "The Runner." "I Lost My Heart To A Starship Trooper,' a big 1978 hit from Arlene Phillips' sexy dance troupe, Hot Gossip, with Sarah Brightman handling vocals, was not followed up.

Notable new act on the label was Sky, a group of classical and jazz players led by guitarist John Williams, which made Top 10 with a debut album. Distribution: Pye.

Top Selling Acts:

Three Degrees Sky Viola Wills (Ariola/Hansa)

Linda Lewis

James Lee Elmore has been named exec director of the national "Music Is Your Life'

Ronnie Scott

(Continued from page 195) Peterson and many more.

More than anything else, this venture brought attention to the club throughout Britain and encouraged visitors to London to patronize it, which they can do for an at-the-door entry of \$7.50, increased only for expensive attractions like the big bands, who also bend the club routine by being presented at two separate performances. That's the only way the club can see some return for its fee.

Scott's latest enterprise has been the introduction of his own record label, launched in 1978 with a disk cut with his quintet. This was followed by albums from George Melly, Sarah Vaughan, Carmen Mc-Rae and guitarist Louis Stewart. Distributed through Pye, there are active plans to expand the label, though there is occasional difficulty with artists having contracts with other recording companies.

With the growing interest in jazz, the club has been boosted by the fashionable wave. An occasional attendant has been Princess Margaret, and the club has been patronized by such celebs as Marlon Brando, Peter Sellers, Robert Wagner and Lee Marvin. But it's still the only place the ordinary jazz buff can go and be sure he won't be disappointed, and not be taken for overpriced drinks.

'Hair' Soundtrack LP Sales Strong In Europe

A strong performance by the film version of "Hair" in Switzerland and other European countries (Variety, Dec. 26) is keying potent sales by the soundtrack album as

Sources at RCA International Records in New York said the album is selling "exceptionally well" all over Europe, except the U.K., with top sales coming in Scandinavia, Germany and Switzerland.

The sources said the LP is selling 'as well as any top best-selling pop or disco album and about three times (as well as) the best-selling pop album in Switzerland.'

CONGRATULATIONS Ronnie and Pete On Your 21ST.

MEL LEWIS & THE JAZZ ORCHESTRA THE BOB BROOKMEYER QUARTET THE JIM HALL TRIO THE MICHAEL CARVIN QUINTET (FEATURING CECIL & RON BRIDGEWATER)

MANAGEMENT: Sherman Darby **435 Park Avenue South** New York, New York 10016 (212) 532-2171

INTERNATIONAL REPRESENTATIVE: **Gerhard Paschke Jutastrasse 17** 8000 Munchen 19, West Germany (89) 18 17 51

Dear Ronnie -

Congratulations on your coming of age!

Love, Cleo and John



HAPPY 21st ANNIVERSARY

to

RONNIE SCOTT'S...

THE DEFINITIVE JAZZ ROOM

Lovingly **DIZZY**

Best Wisheste Count Basie

British Arts Outlook Is Grim **Under Tightened Gov't Budget**

dized artistic activity, blue is the while back, but it reaped nothing current keynote.

Such pillars of the cultural estabsending up Mayday flags. The prestigious National Theatre has trimconcern for the future of many small regional stock and rep companies which likewise depend for survival on government handouts.

Behind the anxiety is a pride in covered costs for a provincial tour. British theatre, its history and traditions, that runs deep — at least in the hearts and minds of the intelligentsia who constitute a fraction of the populace.

Even in recent years, when proportionately there was more subsidy money to spread around, the funds never seemed to stretch far enough to suit the cultural nabobs. But with the Conservative administration of Margaret Thatcher determined to stick to its austere monetarist policy in the hope of licking inflation and improving industrial performance, there's now even less elasticity.

Subsidies, life blood for much of the performing arts, are dispersed via the Arts Council of Great Britain, a postwar creation whose kitty has doubled in recent years and in fiscal 1979-80 was something more than \$130,000,000. But because of public spending cuts across the board, the Council this year has less coin to play with. Most client institutions will have to make do with smaller handouts than they claim is needed to sustain activity at present levels. Almost no one in the field questions whether those levels should be maintained.

Biggest beneficiary of Council grants is the Opera House in Covent Garden, encompassing both the Royal Opera and Royal Ballet. It received around \$12,000,000 last year, but still wound up in the red as usual. This year the combined company anticipates something more than \$15,000,000. It's possibly the most sacrosanct performance company in the nation.

The National Theatre, the country's biggest rep operation, received a 1979-80 handout of about \$7,700,000, while the Royal Shakespeare Co. got almost \$4,000,000. No other theatrical clients of the Council got anything near those

Even if it gets \$15,000,000 this time, Covent Garden warns that it may not suffice to cover its nut, including a house payroll (front and back) of around a \$1,000,000, not to mention building expansion underway that will add critically needed dressing rooms, rehearsal and other facilities.

Covent Garden sells more than 90% of its 2,000-odd seats over the season, but the season's uncommonly long — between both the rotating lyric and dance companies, it spans more than 10 months of the tors. One's the Garrick (for 19th

Some critics claim that's an indulgence no longer justified by presentday economics, but so far management has resisted suggestions to shorten the season. Meantime, seat prices continue to ascend, currently scaled for some operatic offerings up to 21 pounds, or more than \$45 per at current exchange rates. (At the lowest end. it's about \$1.10 for standing room way up in the nether regions where the ozone runs thin.)

Fearing the worst from spending situations. cuts, the showbiz unions have campaigned — in vain so far — for government to relent. Actors Equity,

| sparkplug of the fight, organized a In the British realm of subsi-big protest march on Parliament a more tangible than publicity.

Business sponsorship is one way lishment as the Royal Opera are for opera, dance and legit to compensate, and corporate gifts have in fact become more fremed production plans, and there's quent. The Royal Shakespeare Co. turned to that source for the first time last year, when a local bank underwrote the company's season opener, and Hallmark cards

> The business community has a long record of sponsorship in sports, but only in recent years has it become a factor in the longhair field. Contingent on balance sheet performance, such participation seems bound to accelerate.

West End Theatre **Org Traces Back** To Henry Irving property before the Christie died in 1976.

London.

London's equivalent of the League of N.Y. Theatres & Producers is the Society of West End Theatre singular, not plural, an association of theatreowners and play managements with a membership some 75-strong. Current president, under a system of one-year terms, is one Rupert Rhymes of the London Coliseum.

Founded in 1908 by Sir Charles Wyndham, a theatre operator, it was known as the Society of West End Theatre Managers until four years ago, when the present name was adopted. A predecessor organization, founded in 1894 by actor-manager Sir Henry Irving, was known as the Theatrical Management Assn. (Irving was first show biz figure to be knighted.)

Besides promoting "the welfare of the theatre and the interests of the theatregoer," SWET, also since 1976, has sponsored the presentation of annual drama awards, the equivalent of the Broadway Tonys.

Besides Rhymes, the Society's exec committee comprises Ian B. Albery, David Brierley, Michael Codron, David Conville, Ray Cooney, John Gale, John Hallett, Verity Hudson, Eddie Kulukundis, Sir Emile Littler, Cameron Macintosh, Stephen Mitchell, Anthony Peek, Toby Rowland, Peter Saunders, Patrick Selby, Peter Stevens. Ronald Swift and Sir John

LONDON RELUCTANT IN VENERATING ITS **STARS ON MARQUEES**

By contrast with Broadway, only two playhouses in London's West century actor-manager David Garrick), the other is the Olivier, principal showcase of the British National Theatre, named of course for Baron Laurence Olivier, the company's founding director.

Two other West End houses are named for dynastic producing managements, the Albery and Wyndhams. Several other theatres also honor prominent actors and actresses (Michael Redgrave, Peggy Ashcroft, etc.), but they're either non-West End or suburban same site next year.

One, also non-West End, is (Continued on page 202)

'Mousetrap' World Champ; No Sign Of Retirement

A legit phenomenon and tourist institution is "The Mousetrap," the Agatha Christie meller in its 28th West End year. The show had had a continuous run since Nov. 25, 1952, first at the Ambassadors and now at the adjacent St. Martin's theatre.

It long ago eclipsed "The Drunkard" as the alltime longrun champ. The latter opus, a Victorian melodrama by W.H. Smith on the evils of John Barleycorn, had a 7,510-performance run in Los Angeles between July 1933 and September

"Mousetrap," which the author adapted from one of her short stories called "Three Blind Mice" (withdrawn from publication), passed "Drunkard" on Dec. 23, 1970. As of last Nov. 25, its 27th anni, it had clocked 11,227 performances - the figure had reached 11,267 as of last Dec. 29.

It's an annuity for both producer Peter Saunders and Matthew Pritchard, a Christie nephew to whom she assigned her interest in the property before the show opened.

Merchants Hesitant Sponsors Of Drama At Edinburgh Fest

to enhance sponsorship of the drama events on the Edinburgh Festival Fringe. Alistair Moffat, Fringe administrator, rates the event "a bargain for sponsors."

Disclosing that a record total of 311,419 tickets were sold during the three weeks of the 1979 Fringe, Moffat said that, so far, only 25% of the costs have been met by sponsors' money. An additional fear for the future is that Government cuts in help for the arts are looming.

"We cannot persuade businessmen to recognize the value of the Fringe to them," he said. "With between 4,000 and 5,000 actors in the city, accommodation is at a premium, and rentals for theatres used by groups bring in \$500,000 in three weeks. Tourists and Fringe performers also spend money in city

"We estimate that the city earns several million dollars during the three weeks of the Festival.

The only sponsors of the Fringe to date have been a major brewery, a city nitery, a computer company and a newspaper, said Moffat. He feels that sponsorship of the performing arts in Scotland is mainly confined to major companies like Scottish Opera and Scottish Ballet because they have an up-market

"Backing the Fringe with cash is a terrific bargain, and anyone who lication, Bookseller. advertises in the Fringe program alone reaches an audience of 250,000 in the U.K. and overseas," he said.

1979 WAS MIXED YEAR FOR BERNARD MILES

London.

For the veteran character actor and legit manager, Bernard Miles, last year was a mixed blessing. On the one hand his Mermaid Theatre, a London stock operation, was closed for a couple of years to make way for a redevelopment project, but is expected to reopen on the

On the other, he was elevated to baron by Queen Elizabeth II, thus named for playwright-critic joining Lord Laurence Olivier as

(Continued on page 203)

Leading London Producers

Following are quick sketches covering the leading legit managements operating in the commercial West End of London.

H.M. Tennent — A glamor name, remembered from its heyday under the late Hugh (Binkie) Beaumont as foremost sponsor of the boulevard comedy and star vehicle. Latterly under joint stewardship of Nick Salmon and Arthur Cantor. Productions now more varied, but the pace has slackened.

- Former actor, marking his 20th anni as a London John Gale producer, chiefly with comedies and mid-road drama. His current, longrun annuity is the comedy "No Sex Please, We're British.

Eddie Kulukundis — Money wouldn't seem to be a worry for this Greek shipping magnate, otherwise known as Knightsbridge Productions. Recent London presentations include "Bent" and "Last of the Red Hot Lovers," also the Broadway edition of "Once a Catholic.

Ray Cooney — Sometime actor and playwright, who as a producer fields anything from comedy ("Not Now Darling") to drama ("Whose Life Is It, Anyway?") to musicals ("Hello Dolly," "Beatlemania"), and is active on Broadway as joint operator (with James Nederlander) of the Trafalgar Theatre, N.Y.

Michael White — Up to now, at least, one of the busiest managements in town, repped by such offerings as "Dracula," "Annie," "Rocky Horror Show" and "A Chorus Line." Also a sometime film producer. Began his legit career with the White Barn Theatre in Westport, Conn.

Michael Codron — has had a long string of presentations since the '50s, including an occasional Broadway venture. Latterly identified with such classy established playwrights as Simon Gray, Alan Ayckbourn and Tom Stoppard ("Night and Day," which he's also sponsoring on Broadway). Current for him in London is Gray's "Stagestruck.

Cameron Mackintosh — One of the younger producers. Repped at the moment by a hit revival of "My Fair Lady," and is planning a revival of

Peter Saunders — Originally in films (cameraman, director) before switching to legit in the late '40s. Has sponsored a good many shows in his time, besides being a noted cricket buff. On easy street the past quarter of a century, thanks to the "Mousetrap."

Helen Montague (Backstage Prods) — One of the newer managements, she fielded "Filumena" here, will ditto for Broadway. Was with the English Stage Co. before transferring to the Main Stem, first with H.M. Tennent.

Paul Elliott — Producing since the mid-'60s, usually in collaboration, Business corporations are urged lately with Ray Cooney. Most recently fielded a flop revival of "Irma La Douce." Sponsored "Brief Lives" in New York a few seasons back, also Royal Shakespeare Co. tours of U.S., Canada and Australia.

Harold Fielding — Originally a concert fiddler who later went into concert promotion. Active as a West End producer since the late `50s, usually identified with plush family-angled musicals.

Bill Kenwright — Most recent London entry was "The Undertaking," but seems to be more active touring new shows and revivals around the Ian Albery — Theatre exec and sometime producer, descended from a

distinguished legit dynasty — his father is the retired Donald Albery, and grandfather was Sir Bronson Albery. The name, in short, is synonymous Walter Jokel — Has a dubious distinction as sponsor last season of one

of the fastest flops in recent memory. But also known as a pioneer of industrial sponsorship. One of his shows was backed by a paint manufacturer, another by a tobacco firm.

Stoll Productions — Headed by Jack Gill, this one's allied with a chain of London legit houses, and got into production chiefly because of the current slump in order to assure a flow of plays to keep those theatres lighted. Current entry is the hit musical, "Songbook.

Louis Michaels & Duncan Weldon — Provincial theatreowners who also produce for the road and also London, usually revivals.

Robert Stigwood — A big bang in film and music, repped in town by two legit hits, "Evita" and the longrun "Jesus Christ Superstar."

'79 British Show Biz Books

London.

remembered last year, but an impressive number out in Britain were lively enough to make the best-seller charts of the Sunday Times of London and the trade pub-

The following autobiogs, for in-Bacall; "Snakes and Ladders," by Dirk Bogarde; "More of Less," by Kenneth More; "An Actor's Life," by Charlton Heston, and "My Life," by Tito Gobbi.

Also, "Will the Real Ian Carmichael ...," by Ian Carmichael; "In Pleasant Places," by Joyce Grenfell; "Behind Closed Dors," by Diana Dors (paperback); "Past Imperfect," by Joan Collins (paperback), and "Dear Me," by Peter Ustinov (paperback).

Best-selling biographies were: "Sophia Loren," by A.E. Hotchner: "Noel Coward and His Payne, Sheridan Morley, and "Mommie Dearest," by Christina Crawford.

Video was a potent sales influ-Numerous showbusiness books ence on books derived from the wound up remaindered and un- medium or because authored by tv names. The hottest was David Attenborough's "Life on Earth," which was in the charts all year since last February and moved back up again to number one in mid-December. Other such hit tomes included: "Connections," by stance: "By Myself," by Lauren James Burke; "Voyage of Charles Darwin." by Christopher Ralling: "The Body in Question," by Jonathan Miller, and "Hollywood Greats," by Barry Norman.

> Other best-sellers, all paperbacks, were film spinoffs like "Alien," "Jaws 2" and a jumbosized "Monty Python's Life of Brian."

Some books sold well apparently because of their media-renowned authors, such as "Banjaxed," by deejay Terry Wogan: "Your Guide to Music," by BBC annotator and newscaster Richard Baker; "A Lit-Friends," by Cole Lesley, Graham | tle Zit on the Side," by Jasper Carrott (comic monologist), and "I Was There," by Max Boyce (a

(Continued on page 203)

LONDON LEGIT HOPES FOR '80s UPTURN

Equity In States Might Notice 551 British 'Supported' Pleas

(General Secretary, British Actors' Equity)

London. unemployment among professional performers is probably greater than anywhere else in the world except the United States, 1,744 permits were issued by our Department of Employment (in the been published) allowing foreign reason to be proud. artists to work here. Even more remarkably, Equity in its role as advisers to the Department supported 1,738 of these.

American colleagues in particular should be acutely, and in some cases resentfully, aware of the relative handful of applicants we opposed last year while overlooking the tendency towards the taking over of 551 permits for U.S. artists which our remaining fields of national emwe actually supported.

We do not expect or need thanks for this extraordinary liberality but, in the light of these facts, we find it a New Showbiz Spirit little hard to be accused regularly of being blindly chauvinistic.

The natural tendency among our members is to be far more in favour of the concept of free international exchange of artists than of any restrictionist policy. However, we have an obligation to attempt to safeguard the employment opportunities for British artists in Britain and particularly so when the reasons for preference being shown to overseas talent is economic rather than artistic.

Accept 'Economics'

We have never shied away from economic realities. For instance, we have recognized the fact that, given the size of our domestic market, big budget cinema films are unlikely to be made in Britain unless they are guaranteed an American distribution. Consequently, we have willingly allowed American international star artists to be brought in to play in what were usually American-financed films.

We hoped and believed that the generally high level of ability of our own acting profession would ensure that the British artists working with our American colleagues got a good showing so that at least some of them would be able to build international reputations.

In the past this happened. Over recent years, however, the debackers of so called British films have gone far beyond simply call- can. ing for the inclusion of one or two American stars.

Quite regularly large numbers of U.S. artists in all the leading and many of the supporting roles in films often made of American subjects and quite clearly intended for the American cinema or TV markets. Films in fact which are British only in that they are made in our country and receive the benefits of Eady levy the British quota.

Given what has happened in the film industry, it is not surprising that we are apprehensive about the way in which British television producers, starved of funds in our currently less than flourishing economic climate, are increasingly looking for foreign and particularly American money for coproduction.

We do not want to see the econ-It really is a remarkable fact omic imperialism, which in the abthat, in the United Kingdom, where sence of sufficient state aid for national product has led to the complete American domination of our film industry, find a back door into British television where hitherto Government support and protection has enabled us to maintain an last year for which records have industry of which we have some

I predict that in the future, as in the past, we will welcome a noticeable number of visiting artists to our country. It can only be to the I suppose it is inevitable that our benefit of our members professionally that they should see and work with their distinguished colleagues from abroad. At the same time, we will vigorously resist any ployment by overseas interests.

In Scotland's Rural **Belt, Smaller Towns**

By GORDON IRVING Glasgow.

The person seeking a lively new showbiz spirit for the 1980s should forget the city centers of Scotland and take a trip out to the rural belt and the smaller market towns.

This is where the action is — at theatres like the Adam Smith Center, Kirkcaldy, in East Scotland, or the Eden Court Theatre at the Highland resort of Inverness.

City theatres are doing a difficult job fairly well, pulling in attractions that are often not easy to lure out of London or other major centers. But it is in the smaller places, in healthy rural areas like Inverness, Stirling, Kirkcaldy and Cumbernauld, that one finds brave spirits at work.

The new Cumbernauld Theatre complex, ten miles outside Glasgow, is using the original frontage of three farm cottages built in the 1700s. The new building, plus the original farmhouses, incorporates two theatres, one seating 300, the other 80, and attractions cover drama, opera, dance, orchestra, jazz, mime, puppetry, film, remands of the American financial citals and variety. The director is John Baraldi, a 31-year-old Ameri-

The Adam Smith Theatre Center at Kirkcaldy in Fife county is agerial organization for 1979. pected to support the importation of the way to success. Its well-chosen attractions cover varied attractions from children's shows to legit.

The reputation of Perth Theatre and of Pitlochry Festival Theatre, both in the heart of the Highlands vacation area, are well-known, while a showbiz duo, Barrie and Marianne Hesketh, keep live theatre also on the holiday-season map by mounting plays in their 35-seater Little Theatre (smallest in the world?) at Dervaig, on the Isle of

Scotland's newest theatre, opening in September 1980, will be The Tron, sited in the historic Glasgow Cross area of the city. The ground floor of an old church is being converted into a 240-seater which can

(Continued on page 204)

AS MUTUAL ASSIST

By JACK PITMAN

London. Staggered in 1979 by its "worst year since the war," this brand new decade, and particularly the next year or two, figure to be critical for the once-flourishing London legit

Dwindling attendance, climbing costs and a seemingly indifferent government have combined to sap the West End's old euphoria as one of the world's two leading theatrical centres. It's crisis time, and several established play managements are groggy enough to all but throw in the towel.

Michael White, a producer who has presented such musicals as "A Chorus Line" and "Annie," and such straight plays as "Dracula," says he now plans no more than one show a year instead of the five or six he has been averaging, which made him one of the three or four most active managements in town.

John Gale, marking his 20th year as a West End Impresario, is another planning to be less active hereafter. He's convinced fewer shows will open this year in the West End.

Inflation in Blighty is currently at an annual rate of 17%, but is expected to hit 20% shortly. Most producers rate that as the legit enemy Number One. The average cost of a show just about doubled in the last two years.

Where formerly a straight play could be mounted for around \$65,-000, a capitalization of \$120,000 or more is now common. For a big musical, \$450-\$500,000 is regarded as rock bottom these days.

Lots Of Complaints

Other complaints include a steep 15% tax on tickets, a shortage of stars willing to commit for long runs, and inadequate or inept promotion of West End legit. Appeals for the ticket impost to be either reduced or dropped altogether have been rejected so far, and there isn't anyone in the business who seriously thinks the government will exempt it from the levy, known as valued added tax, and widely applied to goods and services.

Despite the overall boxoffice downbeat, theatreowners are reluctant to oust money-losing shows

(Continued on page 203)

See Commercial Sponsorship As Savior For Besieged Legit

Sponsor Prizes, Too

London.

Growing incidence of commercial sponsorship of the arts actively encouraged by a Tory administration which is cutting subsidies to same — is now being fostered, too, by the Assn. for Business Sponsorship of the Arts.

The group this year made 10 awards to the most impressive sponsorship ventures of 1979. Such major corporations as Imperial Tobacco, Shell Oil, IBM, Marks & Spencer and retail store chain W. H. Smith were among the accoladed. Ditto debutante sponsor Selfridges, the Oxford Street store.

West End Legit Slumped In 1979; **Only A Few Hits**

In attendance terms, London legit was badly offstride during 1979. The worst semester in living memory, or as the Society of West End Theatre put it, the worst since the end of World War II.

As to boxoffice receipts, there's no way to know accurately, for sure, since unlike Broadway, managements here do not disclose figures or even approximations. But obviously, and even with inflationary ticket scales, 1979 was a distinct downer. Of particular distress was the poor summertime b.o. pace, when biz normally reaches peak levels on the strength of tourist input.

The town bulged with foreign visitors, but too few of them Americans of the sort who flock to West End legit. Annually, the trade figures that visitors constitute some 40% of total business. Everyone's impression is that the percentage was down last year, hence the long faces and incipient panic.

Other probable factors were the high-and-rising cost of tickets, of living, of "going out," not to mention broad doubt reflecting on the season's overall level of quality. Re-

(Continued on page 204)

By ROGER WATKINS

Sponsorship of the arts goes way back, of course, but the British legit theatre, whether commercial or state supported, has turned up its nose at the thought of mounting a production as plugola for a sausage manufacturer or others of that ilk. All that could be changing.

For one thing, Peter Hall, artistic director of the National Theatre, is among those who now think commercial sponsorship may well have to be embraced if the volume and expensive style of British theatre is to be maintained.

The National, Britain's prestigious focal point of theatrical art, is among those sectors of the arts to be squeezed by government cutbacks in subsidies. Simply, that means with less income to pay escalating bills, something has to give - production values, or pride.

Embracing sponsorship into live theatre has been a bruising experience for impresario Walter Jokel, who has been advocating it and trying it out for the past three years to the overt embarrassment of other legit managements. Call it purism, snobbishness or whatever.

Examine Sponsorship

Says Jokel, "Sponsorship has been examined and discussed for many years in Britain but little occurred until about two years ago. I felt it was time to follow the example of North American Theatre and involve commerce and industry in the commercial theatre of this country.

The response from big business was excellent but the reaction from the theatrical establishment was one of shock. They felt it an affront to their dignity.

Commercial Fortunes

'Commercial fortunes of sponsored productions have varied, but by and large sponsoring companies are delighted by the editorial publicity they receive. (Names are usually prominently displayed on posters, giveaway leaflets and program ads.)

They are also pleased with the public relations value in taking their customers, buyers and staff to 'their' show. (Sponsoring companies recieve allocations of free tickets for each performance, including a substantial allocation for opening

Further Refinements

"There have been further refinements of late. For example, socalled 'in-theatre' publicity which involves foyer displays of the sponsor's goods. One large automobile manufacturer had a new model located at the theatre entrance of a show the company was backing.'

Jokel, who got into industrial sponsorship of his presentations by writing cold to more than 1,000 local businesses pitching the concept, notes that unlike most forms of industrial sponsorship, brandowners backing theatre stand not only to recoup their outlay but to participate in profits.

Jokel, the main and perhaps only impresario to seriously advocate sponsored theatre on this side of the Atlantic, figures he's had "tremendous success" at it. "But," he says, "there is still great reluctance on the part of other managements to take this obvious lifeline for the

(Continued on page 203)

West End Theatre Awards

The following are the best-of-the-year selections of the London man-

another out-of-town theatre well on Director: Michael Bogdanov for "The Taming of the Shrew" Designer: William Dudley for "Undiscovered Country"

Comedy Performance 1979: Barry Humphries for "A Night With"

Actor in a Revival: Warren Mitchell for "Death of a Salesman" Actress in a Revival: Zoe Wanamaker for "Once in a Lifetime" Actor in a Musical: Anton Rodgers for "Songbook"

Actress in a Musical: Virginia McKenna for "The King and I" Actor in a Supporting Role: Patrick Stewart for "Antony and Cleo-

Actress in a Supporting Role: Doreen Mantle for "Death of a Salesman'

Actor in a New Play: Ian McKellen for "Bent" Actress in a New Play: Jane Lapotaire for "Piaf"

Outstanding Achievement in Opera: "The Rake's Progress," Royal

Outstanding Achievement in Ballet: Peter Schaufuss, for his production of "La Sylphide"

Comedy of the Year: "Middle Age Spread," by Roger Hall Musical of the Year: "Songbook," by Monty Norman and Julian More. Play of the Year: "The Crucifer of Blood," by Paul Giovanni, Arthur

Conan Dovle.

Most Prize Plays British

Works By English And Irish Authors **Dominated Decade's Awards**

London. Proof of the sock impact on Broadway in the decade of the 1970s of plays originating in the British Isles is offered by a study of the respective winners of the N.Y. Drama Critics Circle and Tony Award "best plays."

Of the last 10 Critics Circle winners from the 1969-70 season to last semester, all but one was of British or Irish authorship or was first presented in London. The latter exception is "The Elephant Man," last year's Critics' Prize winner. The author, Bernard Pomerance, is an American resident in London.

The play was first presented at the Hampstead Theatre, a London equivalent of off-Broadway. Otherwise, the only Yank-authored play to cop the Critics' laurel was "That Championship Season," Jason Miller's 1971-72 hit.

The British domination is less thorough but still strong in the 10year list of Tony Award-winning plays. The Tony breakdown includes six British/Irish plays to four American works (including the English-originated "Elephant Man"). Below are the ten-year totals.

N.Y. DRAMA CHOICES

1978-79: "The Elephant Man," Bernard Pomerance (American). 1977-78: "Da," Hugh Leonard

1976-77: "Otherwise Engaged," Simon Gray (British).

1975-76: "Travesties," Tom Stoppard (British).

1974-75: "Equus," Peter Shaffer (British).

1973-74: "The Contractor," David Storey (British).

1972-73: "The Changing Room," David Storey (British)

"That Championship Season," Jason Miller, (American).*

1970-71: "Home," David Storey (British).

1969-70: "Borstal Boy," Brendan Behan (Irish).

TONY AWARD CHOICES

- "The Elephant Man."
- "Da." "The Shadow Box," Michael
- Cristofer (American). 'Travesties."
- "Equus."
- "The River Niger," Joseph A. Walker (American).
- 'That Championship Season,' Jason Miller (American). "Sticks and Bones," David Rabe
- (American). "Sleuth," Anthony Shaffer (Brit-
- ish).

"Borstal Boy."

*The different seasons listed for "That Championship Season" reflect the differing eligibility periods for the Drama Critics' and Tony Awards.

Marguee Stars

(Continued from page 200)

George Bernard Shaw.

(Eugene O'Neill, Edwin Booth, Alfred Lunt and Lynn Fontanne, Ethel Barrymore, Helen Hayes, David Belasco are honored by N.Y. City theatres bearing their names. The old George M. Cohan, Henry Miller, Julian Eltinge, Lester Wallick, Maxine Elliott playhouses have succumbed to film grind or other hazards of the present century. —Ed.)

England Dan & John Ford Colev to Agency for the Performing Arts

That's The Way It Was When U.K. Record Biz **Was Getting Off Ground**

By BUNNY LEWIS

London.

(Author, a music biz veteran, is presently a theatrical agent and vice president of the Agents Assn.)

Living in the past is, like queueing and striking, one of the less rewarding British habits. Happily, in showbusiness we still contribute much that is best in the world of entertainment, so may I be forgiven. Truly 1979 was a hard year, in particular for the record industry and undoubtedly the nadir was the sale and possibly the end of Decca as a label. Across the park, things were little better at EMI.

The demise of the former is particularly sad for me for I worked for Decca in those heady days of the '50s when one's only real competition was within the company. People like Frank Lee, Dick Rowe, now with Brent Walker, and Hugh Mendl, still at Decca, combined to make the company the virtual proprietors of the hit parade.

Dominating the whole scene, housed in those days in the Brixton Road, was Ted, now Sir Edward Lewis, in my view the outstanding figure in the last half century of British recording. He had been, and indeed still is, a stockbroker whose company dealt in Decca shares. At that time Decca was run by a gentleman who apparently conducted a large proportion of his business from the bath. It is not surprising that the company was in danger of liquidation. Ted Lewis rescued it.

It is ironic that Decca could never have succeeded without him and had to fail with him. He was the first man in Britain to recognize the future of the long playing record at a time when his rivals scoffed at him. He was the first to venture into the U.S. with London Records which helped to put British artists into the American charts. I used to report direct to Sir Edward or to his assistant, Bill Townsley, a man whose dedication to his boss "surpassed all understanding.

I remember finding a song in Germany which I believed would put Vera Lynn back on the charts. I called Sir Edward who found it on the shelf at publishers Peter Maurice. Frank Lee wanted it for Ann Shelton, but I won. We made it within weeks and Frank took it to Sir Edward. Quite rightly he insisted on chopping out the verse and, backed by his enthusiasm. it was pressed and in the shops in less than a week. It was, of course, "Auf Wiedersehn Sweetheart," a worldwide number one for Vera who war years.

Sorry, Frankie

Frankie Laine was at the Palladium. Due largely to the musical genius of Mitch Miller he, along with such people as Johnnie Ray and Jo Stafford, formed a stable of huge American Columbia recording stars. One evening in a moment of indiscretion he mentioned that he had recorded a great song that he was keeping as an insurance policy against the day his fortunes might start to wane.

Someone told me the title and I got it post haste to Sir Edward who was immediately on the phone to London Records in New York. They | Theatre, legit repertory compound | branch. Dave Stockall has been updiscovered it belonged to Saul comprising the Olivier. Lyttleton ped to Branch Merchandise man-Bourne and Ted Lewis personally and Cottesloe theatres.

wheedled it out of him. We were in I would almost certainly not have the shops with David Whitfield's got around to setting up my own version of "Answer Me" before business for years. Frankie even knew anyone else had

These are just two examples of Ted Lewis' energy and determination at all levels within the company. You could always turn to him for help and he would involve himself creatively, in addition to running the ship.

Just about every Saturday morning Dick Rose, Hugh Mendl and I would meet at Brixton to listen to American records sent us by Walt McGuire from London. In those days many American record labels had no effective distribution in Britain and we were able to knock-off a lot of their hits (even down to copying the musical mistakes on the American records).

On Saturday mornings Decca was like a morgue and the only other two people we ever saw there were Ted Lewis and Bill Townsley. Such was our reputation that Val Parnell, then boss of Moss Empires with its showpiece in the London Palladium, would ring me up to ask whether he should take Nat Cole or Al Martino, or whoever was on offer, and he invariably took our advice. He also rang another great friend of Ted Lewis' and mine, Jack Jackson, whose "Record Roundup Show" on BBC Radio on Saturday nights was the most potent record seller this country has ever known. What he played on Saturdays the shops ordered on Mondays.

What Went Wrong?

With all this going for Decca what went wrong? Two main factors I believe. Sir Edward never recognized the aspirations of small overseas companies and, later, of independent producers who not only wanted to make money, but also had some pride in their product and wanted to see their own logos.

In those days we had dozens of American labels, from Atlantic downwards, nearly all highly profitable. Gradually they left Dec ca to go with some other company prepared to give them their own label or else went into business for themselves.

Secondly, he either got rid of or let go too many good men. Perhaps he was frightened of "Little Caesars." I was one of the first to get the chop and, of course, he did me a favor as

Performing Arts: London's Complex

London's equivalent, if so considered, of Manhattan's Lincoln Center is the performing arts complex on the south bank of the Thames river. Owner-operator of the complex is the Greater London Council.

Original edifice, dating from the 1951 Festival of Britain, is Royal Festival Hall, primarily utilized for symphonic performance. Later adjacencies include the Queen Elizabeth Hall and Purcell Room (concerts, recitals), the Hayward art gallery (rotating exhibitions), and the National Film Theatre, exhibition flagship of the buff British Film Institute.

Regular symphonic attractions at Festival Hall are the London Symphony. Royal Philharmonic, London Philharmonic, Philharmonia of London, and BBC Symphony. London Festival Ballet is a sometime occupant. Pop concerts also feature.

A stone's throw to the east of the complex (or just the other side of the Waterloo bridge traversing the land, by Brian Sutton, formerly Thames) is the still newer National

Dick Rowe left to go to Top Rank. There he discovered Tony Hatch and I had a production deal with him with Craig Douglas who had been on Decca and promptly went to No. 1 with "Only Sixteen." Although it sold millions the label lost money and did not last long before it was taken over by EMI.

EMI had taken advantage of the gradual decline in Decca's fortunes and under the leadership of Sir Joseph Lockwood, and Len Wood on the business side, and fellows like the late Norrie Paramor and Ray Martin in the creative department, were achieving great results. I worked a lot with Norrie who was a lovely man and we had plenty of success with more hits by Craig, plus The Mudlarks and the Avons. He of course recorded the most enduring British talent of all, Cliff Richard. Paramor died a few months ago as did Denis Preston, the first man ever to be an independent producer in Britain. Two old friends I miss.

At Philips, Norman Newall was having great success both as a record producer and a lyric writer. He moved on to EMI and was followed at Philips by the late Johnny Franz, another chum.

We had started life in the music business together as pluggers at Francis Day & Hunter, but in addition he was one of the finest accompanists I have ever seen or heard. In those days record production was not so sophisticated and, apart from the artist, the song was everything.

Some Characters

There were some characters amongst the writers. There was Tolchard Evans, who had a garage full of songs, and never wrote anything new for years. He just revived the old ones like "Unless" and "If." If he had pockets his hand rarely went in them. There was Harry Leon, a merchant seaman who wrote "Sally" and who, whenever his ship came into port, would weave up to tin pan alley to demonstrate his latest song crosshanded at the piano. He could only play that way.

Publishers were wary of him for he was quite capable of selling the same song to two or three of them and collecting the advances. There was Michael Carr, the most generous of men whose geese were always swans and who was either loaded with cash or broke; he had great songs like "Dinner For One Please, James" but all too frequently sold bits of his writer's share to publishers for a few pounds to take his current light-of-love out for a smashing evening. There was Tommy Connor who wrote "I Saw Mummy Kissing Santa Claus" and many other hits and who, it is reputed, was sent out on Monday mornings by his wife to make the rounds of the publishers to pick up enough advances to pay for the week's housekeeping.

What a different ballgame it is to day. Now so many of the big record companies just get the crumbs in the shape of p&d deals. For several of them it must ben an era of what Sir Edward Lewis used to call prosperity without profit. With a roster of artists like Wings, Queen, Kate Bush and so on, perhaps that is one of the problems at EMI.

Paul Atzema has been named director of the A&A and ARS outlets for CBS Records, Canada. He has been replaced as ARS branch manager in St. John's, Newfoundmerchandise manager at that ager in Halifax.

Music Hall Acts And U.S. Success In The Long Ago

In the early era of Variety (1910-1930) a principal reason for using the cable between New York and London was to report upon the success or failure of variety turns, Yanks daring London, Britons daring the Palace in Times Square. While certain vaudevillians were popular both sides, there were catastrophes of differing taste and incomprehension.

Certain British headliners wisely refused the risk of the Manhattan test of their specialty. The classic negative had been Marie Lloyd, absolutely the number one British music hall soubrette, but indifferently received on the U.S. vaude circuits. To make the failure more galling her lesser (in Britain) sister, Alice Lloyd, was a hit in the States and came over every other season while vaudeville flourished.

The U.S. popularity of Sir Harry Lauder was so great that the late great showman, William Morris, who founded the talent agency bearing his name, toured the Scot in a chartered train, the way George M. Cohan and other native demigods then travelled.

The nervousness of American talent invading the Old Albion was comparable to the reverse anxiety of the British brethren. The late Maurice Downey, an American nerve-tap hoofer told of playing a week in the North of England and day after day doing so poorly (as he thought) that he was certain he would be cancelled by the manager. Instead that worthy came to the dressing room and offered to book Downey for a return engagement in a month's time.

"Frankly, I'm surprised," remarked Downey, "Your audience seemed to sit on their hands.

"Oh them," the English manager commented cooly "what do they know about it?'

Await Royal Ballet's Fresh Talent Wave

The first postwar visit in 1949 of the Royal Ballet of London (then Sadler's Wells) was an artistic and emotional sensation with New York ballet buffs at the Metropolitan Opera House, then still at 38th Street and Broadway. Thereafter, and almost annually, Sol Hurok brought the troupe back, both to Manhattan and other principal U.S. cities with resultant creation of an enormous and loyal cult following.

What the Royal Ballet presented was a peculiarly crisp and stylish kind of choregoraphy with stellar performers of the Dame Margot Fonteyn quality. There were many Yanks who argued that none of the other imported companies could match the Londonor

At the present period there seems to be a "pause" in touring as regards Manhattan engagements. The reason is that the Royals are temporarily bereft of the kind of virtuosi they once had under contract. The present purpose is to develop a new crop of British talents and to come again another day.

Significantly Anthony Dowell was perhaps the last premier danseur and his leaving London to sign on with the American Ballet Theatre in New York had its special 'historic'' aspect.

Susie Allanson to Jim Wagner's American Management, Encino, Calif., for worldwide representation.

London Long Runs

(WEST END PRODUCTIONS

(As of Dec. 29, 1979)

Designations: (P) Play, (M) Musical, (MB) Multiple-Bill, (R) Revival, (*) Show is still running. Variety shows and non-West End productions are not included.

Mousetrap (P)	s(*)
Oh, Calcutta (M)	
No Sex Please, We're British (P)	(*)
Jesus Christ Superstar (M) 3,085	
Oliver (M)	
There's a Girl in My Soup (P)	5.17
Pyjama Tops (P)	100
Sound of Music (M)	
Sleuth (P)	
Salad Days (M)	
My Fair Lady (M)	281
Chu-Chin-Chow (M)	238
Charlie Girl (M)	
Boy Friend (M)	
Canterbury Tales (M)	
Boeing-Boeing (P)	
Fiddler on the Roof (M)	030
Blithe Spirit (P)	
Hair (M)	
Murder at the Vicarage (P)	776
Worm's Eye View (P-R)	
Ipi Tombi (M)	(*)
Me and My Girl (M)	646
Reluctant Heroes (P)	
Seagulls Over Sorrento (P)	551
Oklahoma (M)	
Irma La Douce (M)	
Equus (P)	482
Dry Rot (P)	475
Charley's Aunt (P)	466
Beggar's Opera (M)	463
Secretary Bird (P)	463
Simple Spymen (P)	404
Our Boys (P)	
Maid of the Mountains (M)	
Arsenic and Old Lace (P)	
Farmer's Wife (P)l	
Annie Get Your Gun (M)l	,304
Little Hut (P)l	.261
Little Bit of Fluff (P)	,241
Spring and Port Wine (M)	,236
Sailor, Beware (P)	
One for the Pot (P)l	.221
Beyond the Fringe (M)	
While the Sun Shines (P)	1594
Godspell (M)	
Philanthropist (P)l	,114
London Laughs (M)l	,113
Severed Head (P)l	,110
Let's Get Laid (M)	
Chinese Honeymoon (M)l	,075
Quiet Weekend (P)l	,059
Romance (P)l	,049
West Side Story (M)	,040
French Without Tears (P)	,039
Otherwise Engaged (P)l	,029
Man Most Likely (P-R)	023
Perchance to Dream (M)	016
Beyond the Fringe (M)	007
Wind and the Rain (P)	001
wind and the Rain (F)	,001

London Legit Hopes

(Continued from page 201)

on the basis that it's often cheaper to have anything to do with lacklustre keep a modest flop open rather than offerings? Perish the thought, acgo dark.

be a weekly maintenance "nut" of via the H.M. Tennent manage-\$10,000 and up, or more than it ment firm. He insists the present would cost to keep the show going. plight "is just an economic crunch That's why few houses here are ever idle or idle for long in contrast to Broadway. The result is a theatre, only with a vengeance. deceptive impression of rosy busi-

But by the trade's own estimates, business last summer, normally a peak b.o. period, was off a critical 25-30%. Most of the blame was attributed to a decline in foreign visitors and especially touring about to go into profit, the star drops American playgoers. Many of them out," he grumbles. were presumably "stranded" at home by the shrunken dollar and London's rating as one of the world's most expensive cities.

With food and shelter painful "musts," Gale theorizes that visitors are increasingly prone to cut out or pare down on the discretionary spending, and that includes

Could part of the West End woe

cording to Arthur Cantor, a Broad-In the latter case there's likely to way producer also active in London - the same things that hit Broad-

Cantor's a believer in the pulling power of stars. So is White, who cites a shortage of high-powered legit names willing to commit to the long runs often necessary for a hit show to become profitable. "When you do have a hit, and when you're

White's also notably unhappy with the West End's longstanding complacency. "What the whole in-dustry needs," he declares, "is to pull its socks up and make a much greater marketing effort." Few would dispute him on that, or on several other points, like improved comfort, air-conditioning, uniform matinee starting times, etc.

In their depression last year, play | Theatre, N.Y.

managements and theatre operators, through their joint asso-ciation, the Society of West End Theatre, swung behind an industry effort to promote the London theatre via travel agancies and British tourist offices. It was one of the rare instances in local legit annals of the whole industry getting together on anything, but whether the promo effort will improve biz remains to be seen, especially since the campaign has yet to move into gear.

Incidentally, even if legit were to get a break on the 15% theatre tax, it's admitted by the trade that the benefits would accrue only to the producers now struggling on narrow profit margins. The allowance would not be passed on to the playgoing public.

Want Tax Change

If it is inflation, primarily, that has made backing shows a riskier proposition than ever in the West End, that's all the more reason, says Gale, for a change in the tax laws. As they now stand, those who invest in plays can only offset losses against profits from other legit investments. Gale thinks that backers should be permitted to offset legit losses against total income, regardless of source. In that case. the producer believes, investment in shows would be stimulated.

Where the stumbling West End goes from here in the '80s cannot be predicted with certainty, of course, though it isn't easy to find an optimist. For some London producers, meantime, it's not so much goodbye London as hello New York, meaning the old Broadway-West End affinity, axis or whatever seems to be developing fresh ties.

Eddie Kulukundis has already had a shot in N.Y. with "Once a Catholic," a recent Broadway flop. Also, he and White are cosponsors of another production, Howard Schuman's "Uncensored Scenes from King Kong" for off-Broadway presentation next month.

Another producer, Michael Codron, is sponsoring the Broadway edition of Tom Stoppard's "Night and Day" with Maggie Smith. Still characters. another, Backstage Productions Ted Ro (Helen Montagu) is presenting "Filumena," due to open on Broadway early in February.

On another significant tangent is the partnership of London producer Ray Cooney with Broadway's James Nederlander in the operation of the Trafalgar Theatre, N.Y., with the prospect of growth in that specific relationship.

"The world gets smaller," comments White, who is counting on the Broadway-West End interlock getting stronger to the benefit of both.

Show Biz Books

(Continued from page 200) Welsh comic).

personality Delia Smith; the other actor Robert Morley, whose hardback "Book of Bricks" made the lists last January, while his "Book of Worries" repeated the feat in December.

By way of footnote, both the Sunday Times and Bookseller "best' lists are compiled by computing sales reported from 95 British book shops. Those weekly reports cover three categories — fiction, general and paperback. A London breakout list is adduced from reports from some 30 of the 95 shops located in the circulation area of the London Evening News.

Shelton in "Annie," at the Alvin

Fringe Legit Vital In London, **But Periled By Subsidy Cuts**

Bernard Miles

(Continued from page 200)

the only two actors eligible to sit in the House of Lords, upper chamber of the British legislature.

Miles and his actress-wife Josephine Wilson opened the Mermaid, an abandoned riverfront warehouse, in 1951, and over the years originated presentations which subsequently transferred to the West End and, in some cases, on to Broadway. Two such were the recent "Side by Side by Sondheim" and "Whose Life Is It, Anyway?"

knighthoods previously, with Olivier made a baron nine years productions occasionally transfer ago. Between them, the two have more than 105 years in the theatrical profession.

Hokum's Disciples, **British Division**

Modern era British comics range from the Monty Pythons to Benny Hill, both with some cult following in the U.S. Herewith a who's-who of other comedic turns popular in

Dave Allen - Monologist, also breaking in U.S. video syndication with recut BBC shows.

(Eric) Morecambe & (Ernie) Wise - Clown and straightman respectively, perennially atop the tv ratings with patter and sketch routines. Guested on Ed Sullivan's CBS vaudeo long ago.

Tommy Cooper - Tall, feztopped practitioner of the surreal and non-sequitur.

Dick Emery — Sketch comic with an anthology of drag and other

Ted Rogers — Standup joke merchant, topical, diffuse, often predictable.

Little & Large — Nutty patter, physically reminiscent of Laurel & Hardy.

Marti Caine - Singer-comedienne, sometimes accused of an identity problem. A genuine product of video.

Les Dawson - Standup joker with an offkey piano routine and a trademarked dour delivery.

Mike Yarwood - Sharp impressionist, famed for carbons of politi-

Eric Sykes — Actor and character comic with a stage and film background as well as sketch and sitcom tv formats.

Bruce Forsyth — The brash one Deserving special mention were who took on Broadway last year two authors who began the year and lost, at least to the critics. with a best-seller and wound it with Rapid-fire yockster, singer, way are now affecting the British another. One was video cookery dancer, and sometime stage and film performer.

Ken Dodd - Toothy, manic, freeform turn with a good singing voice.

Frankie Howerd - Mannered sketch artist whose forte is the leer. the pout and the double-entendre.

Larry Grayson - Camp monologist, tv gameshow host.

Ronnie Corbett - Pintsized comic actor, often in tandem with Ronnie Barker billed as "The Two Ronnies." Versatile funnyman.

Ronnie Barker — Portly comic actor (see above). Talented as either clown or straight thesp.

The Goodies - Slapstick trio with television and disk impact.

Jasper Carrott - "New Wave" John Schuck has succeeded Reid | monologist (avec guitar) with tv. younger generation hero.

London.

Variously known as non-West End, "alternative" or "fringe theatre," London's off-Broadway equivalent is also a microcosmic version of the town's commercial main stem in that both share the headaches of inflation and the scramble for playable attractions.

Luckier than most is the Arts Theatre, a downtown smallseater with its own rich theatrical lore, which for more than three years now has housed a hit in the form of Tom Stoppard's "Dirty Linen."

A few of the fringe operations remain self-supporting, but most seek and get local or federal subsidies, Both Olivier and Miles had and for most of them such handouts are crucial. Fringe-originated to the West End on a profitparticipation basis — if profits there be. As to which, the track record is

One of the more consistent transfer incubators is the Hampstead Theatre in north London, once a membership establishment but now on general public footing. Among shows it fielded last year which transferred were "Gloo Joo" and "Outside Edge," both of which prospered in the West End.

Also up on the north side of town are the New End (a onetime morgue) which originated "A Day in Hollywood, a Night in the Ukraine" (an Alex Cohen option for Broadway), and the Round House, which was just that in the days of steam engines, but which as a legit venue has an eclectic policy ranging from touring plays (T.S. Eliot's The Family Reunion"), assorted 'entertainments" and such visiting troupes as the Living Theatre of N.Y.

One of the oldest on the fringe is the Open Space Theatre, which dwells on new avantgardists and stylized revivals, most recently Strindberg's "The Father" with Denholm Elliott. The Open Space lost its original lease, switched to temporary digs but is now out of same and nomadic pending completion of new space in an officeresidential-entertainment development downtown.

Various others on the fringe include the new Half Moon, Theatre Upstairs at the Royal Court, the Cottesloe (at the National Theatre), the King's Head (at the cramped rear of a pub), Young Vic, the Warehouse (a Royal Shakespeare Co. subsidiary), Soho Poly, Cockpit, Bush, Lyric Hammersmith (a former glory just relighted), Riverside Studios, and Institute of Contemporary Arts.

With fiscal austerity back in Blighty, meaning reduced public spending, those theatre companies dependent on subsidies are apt to feel the pinch as the cuts begin to

Comm'l Sponsorship

(Continued from page 201) financial survival of our great commercial theatre.

It's true enough that the cost-torisk ratio in theatrical production these days is so high that many managements are turning to other fields such as film, tv or home video production. What commercial production is being attempted is less innovative, more downmarket in popular appeal.

According to Jokel, the "cushion" against too-heavy financial risk by seeking commercial sponsorship may soon prove sufficiently atconcert and disk exposure. A tractive to overcome deep-rooted prejudices of the past.

HE RICHARD STONE OF

18-20 YORK BUILDINGS ADELPHI LONDON WC2N 6JU TELEPHONE 01-839-6421

FOR OVER 30 YEARS REPRESENTING ENGLAND'S TOP TALENT PARTICULARLY IN THE FIELD OF COMEDY WRITERS, DIRECTORS AND ACTORS **INCLUDING**

BENNY H DAVE ALLEN

THE FAMILY BUSINESS WITH ITS OWN LOS ANGELES PARTNER

1052 CAROL DRIVE LOS ANGELES CALIFORNIA 90069 TELEPHONE 213/275-9599

Scot Showbiz Spirit

(Continued from page 201) -

adapt to different stage shapes. Glasgow Citizens' Theatre con- plays, some controversial, as well plex. Theatre was once earmarked

tinues to offer a varied selection of embracing entertainment com-

as Christmas pantomime.

At Edinburgh the former Playhouse Theatre, latterly used as a cinema, opens in mid-1980 as an all-

Playhouse Opens

for demolition.

The Scottish Civic Entertainment Association, which caters to out-of-town payees, celebrates 10 vears of full-time operation in May. 1980. In light entertainment it will stage a larger number of tours. Already in negotiation, subject to exchange of contracts, are shows featuring Harry Secombe, Matt Munro, The Krankies, Paul Daniels, Joe Brown and George Melly. It is also planned to present drama by the Mull Little Theatre and several companies from overseas during the summer months.

Clubland Scene

Meanwhile, the clubland scene continues in lively style, and the well-trodden areas of Fife, the Lothians (in and around Edinburgh), Ayrshire and Lanarkshire are busy with commuting clubland entertainers of all types.

The brightly-lit social club in the mining village of that local football club's weekly cabaret adds some spice to dull community life.

The northeast of Scotland and the Highlands are also experiencing lively entertainment, especially on the lounge-bar and hotel scene. Literally scores of hotels in Aberdeenshire alone are catering to customers with song, music and comedy.

Show-business may not have uuite the big-time theatres of the cities to a degree, but it is living again in hundreds of smaller places.

A revival of Ferenc Molnar's "Liliom," staged by Franz Harland, is being presented through Feb. 3 at the AMDA Studio No. 1, N.Y. The cast includes Ron Buttman, Charles Gordone, Gretchen Witman, Anita Lobel, Florence Anglim, Gail Simmons, Richard Spore, William McKinney Randall, Eric Trules and Bruce Waite.

West End Legit

(Continued from page 201) vivals were in big fashion.

New entries came and went with unprecedented rapidity. The local equivalent of Broadway's "sudden death" emerged - one new comedy folded after four performances. Several other plays didn't run much longer.

Many an unprofitable run lingered well beyond wildest optimism for reasons of producer vanity or because theatre operators figured it was cheaper than going dark for an indefinite period.

Notable exceptions, both new and longrun, prevailed as always — "Annie," "Evita," "King and I," "Bodies," "Can You Hear Me at the Back?" being among the flourishing few in the commercial field.

Late in the year, management members of the Society of West End Theatre made common cause for one of the few times in Society history, and that goes back to 1909. SWET developed a strategy for promoting London theatre at home and abroad, and a cleanup of the West End, which needs it.

Whether such tactics prove too little too late remains to be seen. Toward the end of the year, business apparently picked up a bit, but the trade had had no cause for complacency.

As to the new year, there are serious doubts about the undervalued U.S dollar which, if not upgraded soon, may continue to deter playgoing Yanks, without whom the legit slump is bound to persist.

Nancy Mosher has been named assistant to the exec producer of the "Popelips" tv show by Pacific Arts Television. She has been with Pacific Arts Records.

ANDREW TREAGUS

Production Supervisor and General Manager

Production Supervisor for West End productions of:

A CHORUS LINE • ANNIE • AIN'T MISBEHAVIN' • DEATHTRAP DRACULA • SAME TIME NEXT YEAR

11 Clarence Road, London NW6 7TG Telephone 01-624 1774

ROBERT KNIGHT

Production Carpenter

Recent West End productions include:

ANNIE • AIN'T MISBEHAVIN' • BUBBLING BROWN SUGAR • DRACULA CAN YOU HEAR ME AT THE BACK? ullet DEATHTRAP ullet MIDDLE AGE SPREAD FLOWERS FOR ALGERNON • GREASE • THE KINGFISHER THE ROCKY HORROR SHOW • SAME TIME NEXT YEAR SHUT YOUR EYES AND THINK OF ENGLAND

Supervising Production Carpenter for THE KINGFISHER in Philadelphia, USA

Complete Theatre Services

Drapes hire — serge and velours • Storage • Transport Set maintenance • Special props • Merchandising, etc.

Robert Knight Richard Seddon Partnership 38 Albert Palace Mansions, Lurline Gardens, London SW11 4DG Telephone 01-622 0575

•••••••••••••••••••



BY ARRANGEMENT WITH JOHN GALE, ELLIOT MARTIN and HINKS SHINBERG

Presents

THE NATIONAL AMERICAN TOUR OF ing fisher some

a comedy by WILLIAM DOUGLAS HOME

Rex HARRISON Claudette COLBERT and George ROSE



4 SMASH-HIT SHOWS

WEST-END THEATRE AWARDS COMEDY OF THE YEAR

RICHARD BRIERS PAUL EDDINGTON

Middle Age Spread

A NEW COMEDY by ROGER HALL

LYRIC Theatre SHAFTESBURY AVENUE

"A SUPERBLY ABSORBING PIECE OF ENTERTAINMENT"

The Sun

PETER BARKWORTH HANNAH GORDON

Can you Hear Me at the Back?

PICCADILLY THEATRE O

DENMAN STREET, PICCADILLY CIRCUS, W1

WORLD'S LONGEST RUNNING COMEDY!!!



STRAND THEATRE

ALDWYCH WC2

"FEYDEAU LIVES GA VA!"

Guardian



A NEW COMEDY by MARC CAMOLETTI
Translated by BENTLEY CROSS

APOLLO Theatre SHAFTESBURY AVENUE, WI

.....

RADIO-TELEVISION

Planning The Future: Current TV Structure Will Remain, But The Evolution Of Home Entertainment Holds Promise

(Executive Vice President, ABC Inc., & President, ABC Television)

is the base for the future, although more people will watch more television in different ways in the 1980s and beyond. It is our philosophy that through refinements in technology, such as home video devices, cable television and informational systems, television will evolve into a multipurpose home information-entertainment center. Our planning is directed toward this expanded use of the medium.

Such factors as inflation, the shortage of gasoline, and an increasingly aging population will result in more time spent at home and more time spent using the television set as an information and entertainment source.

As a result, there will be an increasing demand for more diversity of programming which will lead to more programming choices for more people. Therefore, the coming decade will present new creative challenges to meet the increased demand for television product.

ABC enters the 1980s with major strengths in programming and operations to meet these challenges. For example, at ABC, our aggressive news operation with its international staff and facilities could be duplicated only by a major financial investment. The latest Roper survey shows that 67% of the American people rely on television news as their major information source. Increased viewing during such crises as the one in Iran underlines this reliance. News is an expected service, and the commercial networks are in the ABC created many of the techniques that are now routine in best position to provide viewers with national and international news and information.

Entertainment programming is another area of strength. Increased demands for material may intensify the bidding critical area of programming provides us with a clear ad- and to build on our existing strengths.

The present strength of the commercial television system for major theatrical movies, but ABC's pioneering suc-vantage in the anticipated competition between free comcesses in made-for-television movies and miniseries give us mercial television and paycable for major sports events. greater experience in creating this type of programming. ABC began a theatrical motion picture unit within the entertainment division because we anticipate increased demand for feature-length movies in theatres and on the home screen, making this a sensible area for expansion.

Into Home Video

What we're doing at ABC is examining our strengths to provide the variety of informational and entertainment programming that the television center in the home will require. We've already created a new operating division, ABC Video Enterprises, to develop and market programming domestically for the new communications forms. It now has on the market a cassette of Pope John Paul II's visit to the United States. From this initial effort, we will refine our marketing techniques and distribution system. We recently became involved with Robert Altman and the Shubert Organization in a venture to produce, develop and market films or tapes of important theatrical productions. This effort will encompass production of videocassettes of Broadway, off-Broadway and regional theatrical productions developed for this venture and revivals of established works.

Another area of strength at ABC is sports programming. sports television. We pioneered coverage of a variety of sports, and we have developed unique expertise through our coverage of the Olympics. ABC's proven experience in this for the medium as an opportunity to grow in new directions

Accent On Localism

Viewers will be able to use television in new ways, but programming will remain the critical element in the coming years. At ABC, our sports, news and entertainment programming are obvious assets, but the local programming provided by our network of affiliates is an equally important strength. The local stations offer viewers programming of interest to individual communities. Localism is a significant aspect of our present broadcasting system and viewers will still want news, sports and entertainment programs reflecting community needs and interests. Individual stations provide access and service to hundreds of communities.

Commercial broadcasters offer viewers free a vast range of programs. The variety of programs available to the public without cost is an important economic reality in evaluating our competitive strength. In addition, our knowledge about creating informational and educational programming prepares us to meet the challenges of television as a home entertainment center. Technological refinements in the delivery and use of video programming will provide viewers more ways of using their television sets, and ABC intends to compete in providing programming for different uses

In our view, free commercial television will dominate the video marketplace, but we are looking to the new possibilities provided by technology. We see the larger audience

How Clint Eastwood Illustrates The Reason Pay TV Is Growing

(President, Showtime Entertainment.)

Showtime and pay television acter — a lone renegade outlaw have come a long way in the last three and a half years. In 1979, Showtime tripled in size into a national pay television network of 525 cable systems with nearly 1,000,000 subscribers at yearend. In addition, we spent millions of dollars on original made-for-pay television programming to supplement our firstrun movie lineup.

But despite the tremendous growth Showtime has experienced, and the increasing sophistication of the pay television industry, the basic principles behind the success of pay television have remained the same; quality programming, shown in its entirety, uncensored and uninterrupted by commercials. This is the essential distinction between pay and commercial television. As a former ABC programmer, I am all too aware of the striking contrasts between the two media

When I first joined ABC as director of feature films in 1973, I analyzed the theatrical feature film inventory not under license to the three major networks. I was hoping to find theatrical films with strong ratings potential that had for some reason been overlooked by ABC and the other two networks. Much to my delight, I discovered a series of terrific "spaghetti westerns" starring Clint Eastwood, in-| camera and talked to a serape buted by United Artists. Why, I only from the back. "You have two wondered, had United Artists failed choices," the warden warned. "Go to license these films to a commercial network?

Upon further investigation, I learned they had been deemed unacceptable by the broadcast standards and practices people at all three networks. After screening them, I felt strongly they would be met with enthusiasm by the American viewing public. These films were filled with the ingredients of the classic American westerns. They had strong plot, abundant action and an intriguing central char-

with a sentimental streak.

Since I felt these movies would deliver strong ratings, we set out on the difficult task of editing them to conform with our standards and practices guidelines. "A Fistful Of Dollars" was particularly challenging. In the film, Eastwood comes to the rescue of a town of Mexican peasants suffering under the domination of two rival gangs. He pits the gangs against each other, and after considerable bloodshed, the oppressors are anni-

Oh, Shoot!

As an example of the problems we faced, in one particular scene, 20-30 shots were fired before six men were killed. Our instructions from standards and practices were to knock them off with four shots, preferably three. After accomplishing this remarkable editing feat, we were still faced with one remaining standards objection: It wasn't absolutely clear that the renegade was not just a bloodthirsty villain but was really trying to help the poor Mexican townspeople!

New Footage

So, to solve this dilemma, we took a film crew down to Mexico and tions; the wiring of the major urshot an additional scene. In the ban markets; further advances scene, a prison warden faced the in technology; and. I hope, further cluding "A Fistful Of Dollars" and clad, cigar-smoking Clint East-"For A Few Dollars More," distri- wood surrogate, who was visible to the gallows at sunrise or take on the impossible mission of saving a Mexican village controlled by two rival bandits." Although our mission was just as impossible as Eastwood's, the story ended quite happily. The standards and practices people were pleased, and most important, the film achieved a 37 share when it was shown on ABC.

Despite the continuing success of ABC and the other commercial networks, I believe the phenomenal

(Continued on page 246)

Multimedia Split

Multimedia Inc., producer and syndicator of tv programs and station and cable operator, has split its stock three-for-two, effective Feb. 15 to shareholders of record

The company has also raised its dividend to 1512¢ a share. The old dividend of 18¢ a share would yield 36¢ for two shares. Under the new setup, the three shares will yield

Future Cable: The Lid Is Off

By THOMAS E. WHEELER (President, NCTA)

The 1980's will be period of unprecedented growth and progress for those who want better television. Cable television in the '80s will



reach more consumers with more services than would have seemed possible just a few years ago. This tremendous growth will be a result of the synergistic interaction of several factors: the

presence of an adequate financial and subscriber base; the development of a host of new service opelimination of regulatory

After several decades of intermittent growth hampered primarily by a restrictive regulatory environment, cable television has achieved the size essential to sustain self-generative expansion.

There are now 4,100 cable television systems serving 15,000,000 subscribers in 10,000 communities in all 50 states. Cable revenues exceeded \$1.5-billion in 1978.

The average cable system offers its subscribers a full complement of local broadcast signals, several distant independent stations not available off the air, and a selection of

(Continued on page 218)

How Pay TV & Its Brethren Will Help Write History Of The '80s

By N. J. NICHOLAS, JR.

(Chairman and President, Home Box Office)

Home Box Office is in the midst of | been unflagging and has sustained new ground not only in pay-tv pro- with upwards of 4,000,000 subgramming but, more broadly, in scribers, doubling the 1978 yearend the whole field of television docu- total, which had in turn doubled the mentaries. Each of the six monthly installments examines an eventful the pay industry — paycable, MDS, decade of the twentieth century, the STV — has roughly paralleled our 20s through the '70s, and host Dick Cavett, aided by innovative production techniques, brings this history to life with considerably more bounce to the ounce than is customary in such historical pro-

As I write this, it occurs to me that, a decade hence, anyone attempting a similar project will find pay tv, and the home entertainment phenomenon, playing an influential role in the history of the '70s and '80s. After all, the decade just past began with pay tv. videocassettes, videodisks and VTRs no more than blue-sky ideas whose time had not yet come. In just a tad over seven years, however, from late 1972 until the present, pay tv has grown from a few hundred original HBO subscribers in Wilkes-Barre, Pa., to an industry total of more than 6,000,000 — probably ing major markets, both inner citabout 9% of all U.S. television les and suburbs, to open up for cable homes. Other forms of program tv. And third, cable operators are delivery - cassettes, disks, VTRs discovering that customers' will-- that we consider to be comple- linguiess to buy allows them to marmentary parts of the home enter- ket tiers of service - including tainment trend, while just getting more than one "pay" channel, protheir market acts together, have significant game plans and pros-

Role Of Satellites

For HBO and the rest of the paytv industry, the most important milestone came midway through the past decade with the first use of the tremendous potential of domestic satellite distribution. That has given not only pay ty but the entire cable tv industry a dramatic impetus that is only beginning to be realized as we enter the new decade.

Over the past four years - the satellite era — pay television's growth, if not quite explosive, has

showing a series called "Time virtually a geometric progression. Was" that we believe is breaking HBO, for instance, closed out 1979 1977 figure. The growth throughout own in each of those years. I do not mean to suggest that this doubling ean continue as each previous year's base grows larger, but the potential for continued substantial annual growth is unmistakable.

Three Trends

At least as important to us, as we assess future prospects, are three recognizable trends, all having to do with viewer acceptance - one might even say appetency -- for the deepening and broadening of program choices that pay tv represents. First, we are finding that, nationwide, well over 20% of homes passed by HBO's affiliated cable tv systems now are becoming HBO subscribers. As recently as two years ago, only about one household in 10 accepted the premium service. Second, pay tv quite obviously is the catalyst that is causviding there is recognizable and sustained product differentiation.

All of this, of course, brings us to the threshold of that concept that has sustained interest in cable tv throughout the ups and downs of the '70s - what the Sloan Commission on Cable Communications referred to in its 1971 report as "the television of abundance." It brings us, also, to the subject of programming, and in particular the development of alternatives to take advantage of the channel abundance.

Motion pictures, originally produced for theatrical exhibition,

(Continued on page 218)

TV WEBS RANG OUT 1979 WITH \$4.2-BIL

The Joys Of Public Television

(Or, Bring Your Own Sponsor) By MILDRED FREED ALBERG (Independent Producer)

As soon as I heard about the dis-|Columbia Pictures TV - at the secwas beginning to reveal a remarkable civilization that flourished 4,500 years ago, I knew I would make a film about it. What I didn't know was how much easier it would be to make the film than to finally get it on public television.

Today, having completed a onehour film that PBS loves, that archaeologists and anthropologists want for classroom work, that has won three awards at three major U.S. film festivals in the last two months, I still do not have an air date. The reason is not because PBS hasn't offered attractive dates, but because I still have not been able to find a sponsor -- sorry, grantor - to take out newspaper tune-in ads the day of the show. And putting on an archaeology film without tune-in ads could stand as a model in futility.

So after years of NBC and ABCing, getting on PBS is a little like a "bring-your-own" party: bring your own financing, bring your own program, and most important, bring you own sponsor.

The score remains: Awards 3, Grantors zip.

Apathy & Jealousy

Why doesn't one of the local PBS stations help? Several of them have seen the program, liked and recommended it, only to be told by "someone" at the local station that they needed all the underwriters they could get for their own projects. No, I haven't gone to every PBS station in the country. Only five. After spending two years producing this one-hour program I now plan to spend the same length of time on a commercial project that, with luck, will result in from six to eight hours of dramatic tv. That's quite a difference.

When I complained to a public television-wise friend about the lack of support from a local educational station, he laughed. "Of course," he said, "you ran into NIH." "What's NIH?" I asked. "Not In House," he replied. "There's always an inside producer ready to shoot down ideas from the outside." Up until then I had always believed that the major networks had a corner on the sharp competition. Yet my experience has been the opposite.

When I started in tv long ago when we were all young, I went to necessary to learn how to apply to all three major networks with an the National Endowment for the idea. After polite brushoffs at two, it | Humanities for funding. For those was Jack Rayel at NBC who came who have never done so, don't publications have made it a prac- and maintain revenue in order to face an identity crisis. There are ininterest. After several meetings, budget-sessions and normal delays, the go-ahead came. From that moment on we could concentrate on the show (which for the record was Maurice Evans in George Schaefer's first tv show, the first two-hour dramatic program on network television). NBC found the sponsor, the financing, took out a lot more than tune-in ads and we could concentrate on putting together a special that led to the longform "Hallmark Hall of Fame," which I produced for many years and is still on.

Too long ago to compare? Okay. In '73 when I wanted to do several tv films based on the Biblical narratives - in coproduction with

covery of the lost civilization of ond network we went to, ABC-TV, Ebla in N.W. Syria, where an ancient library of 17,000 clay tablets could spend all my time from then until practically airtime concentrating on the creative elements of the films. In both these cases, only a jection based on available figures relatively small percentage of time was deflected from producing the shows themselves. In contrast, at least half my time in the last two years producing "The Royal Archives of Ebla" has been spent in | that the FCC will report next spring peripheral, noncreative work without which the film could never have been made. Experienced PBS producers tell me that is the norm.

Why did I do it? Because I wanted to share the irresistible fascination of discovering a lost civilization now becoming known through its own writings. For thousands of years Ebla had been a name without a place. Now this hitherto forgotten city, buried in al 140-acre mound in N.W. Syria is being ranked as another of the cradles of our Western civilization, its thousands of tablets written almost at the beginning of recorded history

Encouragement, Yes

Obviously this was not a story that the commercial networks would jump at. (If I'm wrong, please call.) So I went to PBS and received a warm and enthusiastic welcome from Larry Grossman on. True, I learned later that some of them never expected me to get into Syria at all, but firstclass encouragement I got.

When it came to financing the film it was another story. PBS has no funds of its own, but it did help the program receive a grant of \$25,-000 from the Corp. for Public Broadcasting, on a matching grant, which I met. That was the last financial help the program ever received from a strapped PBS.

Meantime, I had applied to the Syrian Embassy in Washington, and to Dr. Paolo Matthiae, the U. of Rome archaeologist who had discovered Ebla, for permits to film not only at the site itself, but in many of the cities where ancient Ebla traded. Obtaining both those permissions had vicissitudes in which the mails played a not-always-benign part, so it took time. But once granted, permission was wholehearted and without strings.

The months between first applying and finally receiving permission were not wasted. It was underestimate the difficu Learning how to fill out the forms between television station general correctly is as tough as doing your own tax returns, only there are no short forms.

Take one example. Page One of the application calls for a description, in a box of three inches, of a) the content of the film, b) its objective, c) the humanists involved, d) their input, e) the key creative personnel, and f) the audience the film is aimed at.

First, A Script

The difficulties of this jigsaw-like cramming of too much content in too little space was compounded by the fact that neither Dick Ellison. codirector of Ebla, nor I had yet been to Syria. We had read (Continued on page 248)

HO HUM, IT'S ANOTHER RECORD YEAR

By LARRY MICHIE

three television networks during 1979 was almost \$4.2-billion, the first time the networks have cracked the \$4 billion barrier and a healthy rise over 1978's approximately \$3.7 billion.

Those figures are a Variety profrom Broadcast Advertiser Reports and Television Bureau of Advertising, compared to past FCC official figures. The \$4.2-billion figure estimates the total gross figure for 1979. The projection techniques used have been remarkably accurate in the past.

Several points need to be made about the record financial pace set by the networks. One is that so far, paycable and other presumed competitors for the home entertainment dollar have not slowed the network pace at all. Another is that 1980, with its election-year advertising and glut of Olympics programming and advertising, is al-

network revenue growth patterns - though 1979's half-billion-dollar increment matches the Bicentennial year boom.

Whither Profits?

But revenues don't automatically translate to profits. In the frantic competitive atmosphere of the last couple of years, program costs have outstripped inflation, a not inconsiderable feat. In 1978, network profits were down almost 8%. ABC's were up dramatically to almost \$190,000,000, but CBS' dipped slightly to \$136,000,000 and NBC's crashed to little more than \$50,000,-000. The spending spree on programming continues, though probably it is a little more reasonable now than during 1979. Most likely, the ABC network topped \$200,000,-000 in pretax profits in 1979, but it's hard to predict how successfully CBS and NBC battled their out-

As in past years, the Variety network estimates for 1979 are based plosion of green.

The combined revenues of the most certain to improve on recent on TvB-BAR figures for the year, not yet complete but almost so, along proven lines. The webs inflate the figures they give to BAR by 8-12%, so the TvB report minus 10% approximates what the FCC eventually will stamp as official. Knock off another 20%, and affiliate compensation and ad agency commissions are accounted for.

> Final TvB figures will show ABC grossing more than \$1.7-billion, CBS more than \$1.5-billion, and NBC almost \$1.4-billion. After sweating off the web exaggerations, the total should be about \$4.2billion. That will be the FCC figure.

> Net broadcast revenues, per the FCC reports, are what's left of the ad grosses after comp and agency fees. In 1979, that figures to be \$3.35billion.

Record revenues are virtually taken for granted within the television business, but any way you slice it, 1979 ended the decade with an ex-

Why Broadcasters Need To Use, Not Fear, Change

By GENE F. JANKOWSKI (President, CBS Broadcast Group)

Network executives are not members of an endangered species. Neither are network affiliates. Neither are licensees of independent stations.

I say this because it seems that more articles were written in 1979. either predicting or implying the death of broadcasting as we know it, than in the previous 10 years. We read about cassettes, cable, superstations, STV, paycable and videodisks. All too often, the message was that any and all of these developments would supplant over-theair television as the major source of news and entertainment for the American people.

But all of these articles and forecasts ignored that which makes any communications medium successful — the programs. The public won't rush out to buy new technology until they know what message that new technology will bring.

ture on the tube, not how it gets with us, but we anticipate that free there. That is the way it has always been. That is the way it will always

That's why the question of programming looms as large for the developments ahead of us as for the technology we live with today. The new technology seems to envision a fragmented audience. But with primetime television programming currently costing more than \$500,000 an hour, what fragmented audience will be able to bear the expense? And who will bear the cost risk of research and development in seeking new, viable ideas? What will the costs be for the viewers of the programs on the new tech-

Perhaps 10% Less

In essence, that's one major reason why we think that the future of free, over-the-air television looks as bright for the decade ahead as it has The viewer is interested in the pic- been in 1979. New technology will be

television's audience loss will be no more than 10% in the eighties — an amount that will be more than offset by an increase in homes using television, in sets in use, in the size of the audience itself.

We also feel that the new and the old technologies will serve to complement and strengthen each other. Rather than disks or cassettes killing off television, there will be a place in the market - and the American home - for both, in much the same way that television and radio co-exist. After all, both radio and television are enjoying their best year ever right now.

There is in fact a cyclical theory of obsolescence, which had radio killing off movies and the theatre, and FM killing off AM, and television killing off all radio. I believe that television was supposed to fade away in the seventies, according to

(Continued on page 248)

The Program Director — An Identity Crisis

By CHUCK GINGOLD (President, NATPE)

In recent years various trade | also be clearly defined; he must sell | all over our country that we indeed managers, salesmanagers, news directors, and program directors. Invariably, the p.d. finds himself at the low end of the graph, and a nagging question is raised — why the disparity? Many of us consider our role a key to the success or failure of a station operation, and yet our salaries are proportionately much lower than our management counterparts. While we generally complain about our plight, appropriately we should step back and evaluate this frustrating dilemma.

A g.m. is responsible for the total operation, and ultimately the buck stops at his desk. He, without question, has the burden of accountability to ownership. The g.s.m. can apparent in talking with p.d.'s from

tice to publish salary comparisons | survive. The same criteria can be | finite variations within our job titles applied to the station news director. In most cases, the operation of the newsroom and the ultimate product of his leadership and efforts are clearly visible through nightly newscasts. His stature has grown considerably in recent years as powerful news operations have emerged from Des Moines to At-

And then there is the program director ... the man or woman with a job description that varies in scope and responsibility from station to

A Mixed Bag

From my involvement with the National Assn. of Television Program Executives, it has become emerge, and that is, in a word,

that range from a glorified operations manager to a fullblown program executive. If a programmer is a member of this latter, somewhat elite, group, his purview includes buying, scheduling, development of local programming, license protection, research, and, in some cases, promotion accountability. Unfortunately, because we all have essentially the same title, we tend to be lumped together even though our nebulous job description is comparable to the familiar grey scale."

Encouragingly, a new avenue is opening up that will allow the identity of the program director to

(Continued on page 240)

A Stormy Three Years For New Aussie Tribunal

(Chairman, Australian Broadcasting Tribunal)

years, it is instructive to look back and consider not only what sort of year 1979 has been, but what has been achieved in broadcasting since January 1977. In my view, not inconsiderable changes in radio and television in Australia have been achieved. With the hindsight that passing time permits, some notable instances during the threeas a "watershed" in the electronic media.

The initial task of the Tribunal was the "self-regulation for broadcasters?" inquiry. Throughout Australia we heard evidence from some 592 people and we subsequently produced a report that was tabled in Parliament in August 1977. The recommendations contained within that report were in broad principle approved and accepted by the Federal Cabinet in September 1978 and the Tribunal then moved rapidly to implement what without doubt was the most significant aspect of that report to cearly identify the needs of children's programming in television. That topic is not peculiar to Australia, but is a subject of conern in the entire Western world.

As foreshadowed in the report the Tribunal established at the end November 1978 the Children's Program Committee, chaired by Dr. Patricia Edgar and supported recommendations to the Tribunal were issued in May 1979 requiring that all television stations should have an average of 3 hours of programming per week (Monday through Friday) in the 4-5 p.m. time slot especially designed to cater to the needs of the 6-13 year-olds, increasing to 5 hours per week effective July 1, 1980.

Quick Cooperation

There was a degree of controversy about the children's guidelines, but I am pleased to say that it was accepted and implemented with a spirit of enthusiasm and cooperation by television licensees and with a speed that undoubtedly surprised the sternest critics.

The Tribunal is currently looking at the vexatious matter of advertising content in children's time and is consulting with representatives of stations, through the Federation of Australian Commercial Television Stations executive, and is hopeful of promulgating these advertising out Australia at which the Tribunal guidelines early in 1980.

The television and radio industry are concurrently developing their own codes applicable to their members. The Tribunal developed that the Tribunal, while recog- Tribunal a most advertising and Australian content.

Broadcasting & Television Act concenses. This led to the licenses being regional responsibilities. renewed for commercial television and radio stations only after a full casting should extend the range of public inquiry, instead of having services available to the public and becomes general sales manager at Roy Sonderling got spinoff proper-

Tribunal concludes its first three renewed for a maximum of three on air.

Bitter Controversy

The first of these were the renewal hearings of the three television licenses in Adelaide in October 1978, which to say the least was marked by public controversy in which clear and often bitter divisions between the broadcasters and the public were evident. It was a difyear period could well be regarded | ficult period, and the efficacy of having a broadcaster as chairman was questioned. Many thought the process would be more properly servied if the Tribunal were headed by a member of the judiciary.

> The problem did not disappear when we moved to the license renewals of the three Sydney television stations in March 1979, even though the December license renewals of the four Brisbane radio stations had passed uneventfully. The Sydney hearings undoubtedly will be regarded as a turning point in Australian broadcasting legislation, when the broad view and informal approach the Tribunal had wished to adopt was challenged by legal counsel for the stations, which resulted in the Tribunal having to take due regard to the constraints placed upon it by the Broadcasting & Television Act.

I would, on reflection, say that the procedures developed and improved as we moved through those Sydney inquiries formed the basis by representatives from consumer of license renewal hearings for the groups and the industry. Their three Melbourne television stations in May, which proceeded smoothly.

Advance Notification Helped

Without a doubt, notifying the public and the television licensees of the procedures to be followed was the most significant reason for the smoothness of those later inquiries. The fact that people wanting to be a party to the hearings knew the rules in advance avoided the confrontation between the members of the public and the Tribunal so evident at early hearings, when the rejection, in public. of applications to be a part of the hearings caused deep frustration and disquiet.

It is evident that license renewal hearings for television arouse far more public interest than do those for radio.

In October 1978 the Tribunal awarded 24 public broadcasting li-

The award of the licenses followed public hearings held throughheard from 46 applicants. Of the 24 licenses, 19 were FM and five were

Alternatives

These new licenses marked a the children's guidelines because milestone in Australian broadthe government specifically stated casting history, and it was for the exciting period. nizing the need for a degree of self- The licensing of these new public regulation by broadcasters, should broadcasting stations should result set minimum standards in the in the establishment of alternaareas of children's programs. tives to existing broadcasting services, with programs that are gen-The "benchmarks" during the erally aimed at audiences within last year have been the contentious the community who have special area of license renewal hearings in needs and interests. This propublic. The amendment to the gramming objective is clearly dissimilar from that of the commerferred upon the Tribunal, as of cial sector, which is desirous of January 1978, the powers pre- maximizing audiences, and of the viously held by the Minister, to Australian Broadcasting Comgrant, renew, suspend or revoke li- mission, with its national and

We believe that public broadtheir licenses renewed annually by be a force for diversity, and as I WTVG.

an administrative process. The li-| write I am delighted to say that only As the Australian Broadcasting censes, by this means, may be a couple of these stations are not yet

Now Commercial FM

In a bid for even greater diversification in broadcasting the Minister called for applications for commercial FM stations in July 1979. This is stage one of commercial FM introduction, involving the establishment of two stations each in Melbourne and Sydney and one each in Brisbane, Adelaide and Perth.

The public hearings for the applications for these licenses were held in October and November 1979 and the seven successful applicants were announced Dec. 7, 1979.

My three-year term as chairman concluded December 31. In discussion with the Minister it was agreed that I should continue as chairman for a short period of time, nine months from Jan. 1, 1980, to complete some unfinished matters still before the Tribunal

I wish to see our new FM commercial and public radio stations all well underway before I leave, I feet certain that all will be operating by August 1980.

1 also wish to complete the implementation of the Tribunal's recommendation in the "selfregulation for broadcasters? report — including those relating to children's programs, and minimum standards for Australian content — and see the development of self-regulatory codes by the television and radio industries.

Aussie Content

The question of how much Australian content there should be in radio and what constitutes Australian content is to be examined by the Australian Performance Study Group, which will have representatives from the Federation of Australian Radio Broadcasters (FARB) the Australian Recording Industry Assn. (ARIA) and the Music Industry Makers Assn. and will be chaired by a member of the Tribunal.

I see my term as chairman as being the first phase in the life of the Tribunal. I think we have achieved a great deal in these first three years.

I see myself basically as an initiator and not a long-haul consolidator, nor do I see myself as a permanent government appointee. I believe I had a contribution to make to broadcasting and hope I have succeeded in the last

Toledo's WTVG Promotes McKenney, Ray And Sinn

Several key personnel changes at WTVG here have been made by Storer Broadcasting Co. Keith Mc-Kenney is upped to area v.p. for planning and development, a newly created post. McKenney, with Storer for 27 years, will continue to be based in Toledo, and will oversee projects leading to more computerized technology

The tv station recently changed its calls from WSPD-TV, in connection with the sale of WSPD radio here by Storer to Wood Broadcasting Co., Grand Rapids, Mich.

Horace Ray, assistant manager of WTVG-TV, becomes v.p. and general manager, succeeding Mc-Kenney, and Douglas Sinn, v.p. and and Sonderling "omitted and congeneral manager of WSPD radio,

Program Diversification Spurred

By LENNART RINGQUIST

(President, Metromedia Producers Corp.)

Alternative networks, budding since 1977, will blossom in 1980, adding colorful blooms to the tv garden. A floral metaphor of course includes thorns and a pile of fertilizer, but we'll end up with hardy new perennials.

The industry never did get around to a fourth network. It jumped instead to 40 mini-networks: a mixed bouquet of PBS, Operation Prime Time, Home Box Office, Showtime, barter, subscription tv, BBC in America, Warner Qube, SFM and Viacom holiday networks and my own company's Golden Circle.

Need for programming to meet new technologies has created a production boom. We have only to scan the National Assn. of Television Program Executives registration advance to learn how many new syndicators have opened shop. Sales strategy can now take a property in numerous profitable steps, from theatre to paycable to network to station syndication to cable to home video.

While satellite seers work out their drastic predictions, the backbone of electronic entertainment in 1980 remains individual station programming. Viewers continue to want high drama, lush settings, new stars and emotional involvement, in a style called "network-quality production." It used to be called "motion picture quality" and it really comes down to good taste plus flair plus a big budget.

Metromedia studied OPT and similar projects, learned their strengths and weaknesses and concluded it was time to enter that particular arena. We perceived a continuing need for two-hour and four-hour adventure and romance, and so we recently made the commitment to deliver these particular formats in 1980 and 1981. Many stations happily have agreed to support our debut season, which begins this very month.

There Are Problems

Those thorns I mentioned? An occasional market impossible to sell. Some scattered low ratings. A novel that doesn't translate to the screen as well as everyone thought. An advertiser who doesn't come back for

It certainly doesn't mean we should stop planting in the garden. And though producers and distributors contribute their share to that load of fertilizer (the press does its share of digging, too), they're in there trying to grow something better than weeds.

Consortium is the current buzz word to describe the partnership activity that's exploding. Until 1977, it was hardly happening. Then we found Meredith, Time-Lite and Nine Network of Australia partnering on a miniseries, "The Africans," RAI, Denstu and Procter & Gamble joined for 'Marco Polo.' Paramount and Post-Newsweek as 50-50 partners in a gameshow. Scholastic Publication's joining Viacom for a new soap strip. You can continue the long list as well as I.

There are apparently no limits to the numbers and types of partners. When three station groups pooled to form Program Development Group. it seemed at first like an echo of OPT, but it has turned out far differently. We didn't mind when the MPC Golden Circle announcement was similarly characterized: we knew it would also turn out to be different.

Stations and groups, advertisers and agencies, producers and distributors, plus a sprinkling of educators, star talent and cable pioneers, all are busy with a round robin of exploratory meetings. All are searching for new combinations of financing television properties. The mixing and mingling seems to us to be a healthy development, holding much promise. But just as we're getting used to the new ground rules — Whoa! here comes technology with a new game and new players.

Considering Secondary Uses

The attractive concept of multiple layers of distribution can now include six or seven steps instead of the two or three we were limited to only vesterday, Now, in private offices and NATPE bedrooms, most of us are considering projects designed for television with secondary uses in other

The blunt fact is, more money can be spent on a show that can lead several lives. That doesn't mean that every new program will now be made for conventional television with a clear eye on home videocassette sales. It does mean that home video and paycable will play some role in our thought process, and syndicators will gradually move toward these markets just as they slowly began to sell product to cable systems.

In a free enterprise system, the demands of the marketplace are the inal judgment and the reason for our actions. The local station will survive, but it can't expect blind loyalty and the rejection of all competing media simply to preserve the status quo.

In sum, the old networks are facing competition from the many new sinds of networks. The stations are facing competition from new kinds of stations. A large number of program sources will be created, providing work for writers, actors and directors. The ultimate beneficiary is the

Class-Action Suit Vs. Viacom Buyout

Sonderling stock was fraudu- | tions and the movie-theatre operalently undervalued at \$24 per share instead of its real value of about \$50 when Viacom International bought the company last year, according to a class-action suit filed in Federal court by Jack Feiler on behalf of Sonderling stockholders who sold their shares in the open market at \$24 aniece

The action named Viacom, the Sonderling Broadcasting Corp., Egmont and Roy Sonderling and various parties who it claims profited by the undervaluing.

The complaint alleges that the joint proxy statement by Viacom cealed" the fact that Egmont and ties from the sale (two radio station) worth \$50 a share and that "the remaining assets" acquired by Viacom also has "an actual market value" of \$50 a share.

The suit asks that the stockholders who sold their shares be reimbursed the difference between the \$24 they received and the \$50 they should've got.

KIMT Sold

Lee Enterprises has agreed to sell KIMT-TV Mason City, Iowa, to the newspaper and broadcast facility-owning Shott family of Bluefield, W. Va., for \$9,500,000.

The deal, subject to FCC okay, was brokered by Howard E. Stark.

NETWORKS SEARCH FOR NEW SERIES TRENI

Seventy-Fourth

Network Series Rating Averages

(1st 14 Weeks — Sept. 17 through Dec. 23)

The averages below, based on Nielsen SIA results, represent the figures earned by regular series for the first 14 weeks of the 1979-80 season compared to averages for the comparable period of 1978 (Sept. 18 through Dec. 17). Note that "Archie Bunker's Place" numbers for this season are compared with the "All In The Family" score for 1978 and that "House Calls" had only one airing at the time the list was formulated.

Rank		Avg.	1978
1.	60 Minutes (CBS)	28.4	24.2
2.	Three's Company (ABC)	27.Z 96.1	29.5 22.9
3.	Alice (CBS) Mash (CBS)	20.1 25.4	25.2
4.	One Day At A Time (CBS)		23.5
5.	The Jeffersons (CBS)	24.0 24.8	16.4
7.	Dallas (CBS)	24.3	16.5
1.	Eight Is Enough (ABC)	24.3	22.1
9.	Little House On Prairie (NBC)	23.5	25.0
10.	Archie Bunker's Place (CBS)		23.3
20.	House Calis (CBS)	23.2	_
12.	WKRP In Cincinnati (CBS)		16.8
	Taxi (ABC)	22.9	24.5
14.	Charlie's Angels (ABC)	22.2	24.8
	Happy Days (ABC)	22.2	26.9
16.	Angie (ABC)	22.1	_
17.	Dukes Of Hazzard (CBS)		—
18.	Trapper John, M.D. (CBS)	21.7	10.2
	Chips (NBC)	21.7	19.3 25.8
20.	Mork & Mindy (ABC)	20.9	22.7
21.	Barney Miller (ABC)	20.7	21.0
00	Vegas (ABC)	20.1	19.9
23.	Benson (ABC)	20.2	_
	Love Boat (ABC)	20.2	22.2
	Soap (ABC)	20.2	21.2
27.	NBC Monday Movie	20.1	21.7
28.	Laverne & Shirley (ABC)	19.9	28.8
	Real People (NBC)	19.9	_
30.	Diff'rent Strokes (NBC)	19.8	16.4
31.	NFL Monday Football (ABC)		20.3
32.	Hart To Hart (ABC)	19.4	_
33.	Quincy, M.E. (NBC)	19.1	18.9
34.	Lou Grant (CBS)	19.0	19.8
	Big Event (NBC)	19.0	20.0
36.	Misadventures Of Sheriff Lobo (NBC)	10.5	21.4
00	Fantasy Island (ABC) Barnaby Jones (CBS)	18.3	20.5
38.	CBS Tuesday Movie	18.9	16.1
39. 40.	The Waltons (CBS)	17.8	18.8
41.	20/20 (ABC)	17.7	
42.	White Shadow (CBS)	17.6	20.3
43.	Incredible Hulk (CBS)	17.4	19.5
44.	Buck Rogers In 25th Century (NBC)	17.0	
	BJ & The Bear (NBC)		_
46.	NBC Tuesday Movie*	16.9	_
47.	Disney's Wonderful World (NBC)	16.5	17.7
	NBC Wednesday Movie*	16.5	16.4
49.	Hello, Larry (NBC)	16.4	_
	The Associates (ABC)#	15.4	— 16.5
51.	CBS Wednesday Movie	15.5	17.1
52.	Hawaii Five-O (CBS) Rockford Files (NBC)	15.6	16.7
53.	Best Of Saturday Night Live (NBC)	15.5	10.7
54. 55.	ABC Friday Movie	15.1	18.0
55.	Kate Loves A Mystery (NBC)*	15.1	
57.	240-Robert (ABC)*	15.0	
58.	A Man Called Sloane (NBC)*	14.9	_
59.	The Ropers (ABC)	14.0	
60.	Last Resort (CBS)	. 13.7	_
	Lazarus Syndrome (ABC)#	. 13.7	_
62.	CBS Saturday Movie	. 13.6	17.8
	Young Maverick (CBS)*	. 13.6	_
64.	Shirley (NBC)*	. 13.5	_
65 .	Eischied (NBC)*	. 13.4	_
66.	Detective School (ABC)*	12.0	_
	Prime Time Sunday (NBC)	12.0	_
68.	California Fever (CBS)*	19.4	_
69.	Salvage 1 (ABC)	199	_
70.	Paris (CBS) New Kind Of Family (ABC)	10.8	_
71.	Struck By Lightning (CBS) #	. 10.0	
72. 73.	Out Of The Blue (ABC)*	10.5	_
73. 74.	Bad News Bears (CBS) #	9.9	_
7 5 .	Working Stiffs (CBS)*	. 8.3	_
76.	Big Shamus, Little Shamus (CBS) #	. 8.2	_
	*Cancelled #Currently off schedule.		

Showmanship Hypes Telethon In Chile

Santiago. The final tally of Chile's recent second telethon came to over \$3,-500,000, roughly \$1,000,000 more than the first in 1978. Carried by all

channels throughout the country, the 27 hour-program was preceded by a monthlong publicity blitz. Its keynote: by acquiring a given (Continued on page 222)

CBS CHASES ABC WHILE NBC DREAMS OF OLYMPICS

At the turn of the calendar year, pics on its schedule). the 1979-80 primetime season has heated up considerably, with CBS-TV coming on strong during the past few weeks to rise to a position that clearly puts it within hailing distance of the season's leader, ABC-TV

As all three commercial networks contemplate their needs and hopes for the "second season," and possibly rethink their policies and goals, their thoughts must inevitably return to the fourth quarter of 1979 (the "first season," if you will) for insights. All three will find plenty of fodder to digest.

It could be argued that the programming climate at the moment is not one of great intensity, what with the imminence of the Winter Olymics, which will air for two weeks in February on ABC - a ratings feast that should comfortably put the season and the February sweeps in ABC's pocket. But that argument does not stand up under scrutiny. All three webs are at individual crossroads and all three know it.

How They Stand

CBS, after plugging away for four years or so with less of the publicity limelight than its rivals, has finally risen to a position where its oft-proclaimed goal of "being No. 1 again" is finally within reach - as early as the 1980-81 season.

ABC, for its part, having tasted the sweet fruits of network domination during that period of CBS decline, now has to contemplate and counter the CBS threat to its ratings leadership — again, most likely in the next season (when ABC will have no World Series or Olym-

NBC-TV and its guiding force, Fred Silverman, surely know that the 12 months from today till early January 1981 are the make-orbreak months for the network and its current management team. NBC has the Summer Olympics coming up and must ride on the crest of that viewership domination device to a strong September start and a sustained ratings performance throughout the fourth quarter of 1980 - or else changes will most certainly be made in the NBC hierarchy.

Few Instant Hits

As always, the eternal hope that 'second season" sked changes and new show introductions will work like a charm permeates all programming decisions (and if they don't work, there's always the lastminute chance that "third season" machinations will). Faith in the "overnight miracle" philosophy dies slowly, but the evidence of the past couple of seasons suggests that time-consuming nurturing of a basically good series idea until it's ready is the development route that will be most prevalent in the '80s (ABC's "Mork & Mindy" introduction last year is the exception and it has conspicuously not happened to any 1979-80 newcomer).

The standout occurrence of the fourth quarter of 1979 has been the programming mileage CBS has gotten out of having ample series replacements ready for airing when it needed them. After its usual dismal start in September (when four sitcoms - two each on Wednesday and Saturday — were stillborn), the web has risen from a

definite third to five weekly wins in seven weeks ended Dec. 30. It, at the moment, is the "hot" network and much of the credit must be given to its ability to move its replacements into place rapidly when disaster loomed in a given time period.

Two Work

One such replacement didn't work (Wednesday's "Young Maverick"), but two have apparently found a place for themselves ("House Calls" and "Knots Landing") - and have done so before rival webs have been able to get their replacements on the air. None of this early replacement success (and it could change) could have occurred without the presence of playable replacements on hand when changes become necessary. The backup bench provided the web with a flexibility of movement that it couldn't have had if the supply of backup fare was thin and it provided CBS with the luxury of trying to salvage two shows it had faith in ("The Last Resort" and "Paris") early enough in the season to make meaningful judgments for the future. CBS' current rosy outlook can be traced to a combination of events — it had its replacements ready to go when it needed them, and ABC and NBC apparently did not.

The two salvaged properties may not prosper, but the point is that CBS will know they do not work. ABC and NBC have similar problem series, but may not be able to ascertain their audience pull sufficiently to judge renewal or cancel-

(Continued on page 244)

The Whys Of Gavel-To-Gavel Coverage

-By ERNEST S. LEISER

(V.P., Special Events & Political Coverage, CBS News)

ready for our coverage of the Presidential campaigns, one question recurs to our colleagues and our competitors: Why do we need gavel-to-gavel coverage of the Republican and Democratic conventions?

A quick and cynical answer is that we don't "need" full coverage. In the past, for instance, ABC News has elected not to cover the conventions in full but to go live only with "high points" and play on tape condensed "highlights." So there is another way. However, we have that this was not the best way. It is strong efforts to be competitive in tape. broadcast news, ABC has decided to go our way.

Why have others reached our conclusion and why have we decided to devote eight nights next summer (and very large sums of money and a very great expenditure of thought and effort) to reporting the conventions in full?

It is something we, at CBS News, have talked about a good deal. Just after the 1976 Presidential election, for example, Walter Cronkite discussed the subject with some of us.

A Civics Lesson

Every four years, as we get runs. And, therefore, it has a value highlights or see the whole game as beyond the details of each session." it unfolds in your living room?) Cronkite went on:

television is to be able to take people citing and fastmoving? Life isn't there. And here is something in that way. And the national political which every precinct in the country conventions, for better and worse, is involved. Whether everybody in are a terribly important slice of our every precinct is hanging on the lives and our futures. convention is not the important thing. But it does involve everybody in the country and there are a lot of people who wish they could go coverage of conventions, why do all to a political convention. We can the networks have to carry them? take them there. It seems to me, therefore, that this is good journalalways, on reflection, concluded ism ... Let them be there and experience being there simulworth noting that, for 1980, in its taneously with the event, not on itors would not be much different.

> two are separate. But, in our judgment, in the case of the conventions, the two coincide

Windbags & Low Points

Yes, there are problems in fullscale coverage of a convention: Some license is given to political windbags. Yes, during eight nights and some afternoons, there are a good many low points and comparatively fewer high points of drama and meaning. (Of course, also, you could say that about our 'The story aside," he said, "it's a regular schedule of programming, great exercise in our democratic in entertainment and even ocprocedures. It's a chance for us to casionally in news. Not every footdeliver our one-every-so-often ball game is exciting all the time. civics lesson on how this country But would you rather look at just the

In any case, must we - the com-'Also, the greatest function of municators — make everyting ex-

> Another question asked of us (and, sometimes, by us): Granted that there should be gavel-to-gavel

We're Special

Let me answer that from the point of CBS News, although I suspect that the replies of our compet-We have a corps of correspondents So: two functions. Education and and a production staff who, we are good journalism. Sometimes the confident, can bring a unique dimension to our coverage. We are not simply cameras turned on an event. We have the ability, and the responsibility in anything as important and as sensitive as covering a political convention - or a primary or Election Night - of reporting faster and interpreting better what the camera cannot always show. We would be reluctant to accept the idea of the networks rotating coverage each four years or each night of a convention - and thus reneging on that special responsibility.

> For those who simply are turned off by politics and the extensive (Continued on page 246)

On Bridging The International TV Gap

💻 By JOEL CHASEMAN 🚘

(President, Post-Newsweek Stations)

of all those television producers frustrated and bewildered by syndication's eternal questions:

Is there really a market out there?

Will they understand my work?

What compromises must I make to get there?

What will my work and I become if I do so?

Post-Newsweek is relatively small and quite inexperienced in syndicating programs internationally, but we are not totally without experience. We have brought Frank Dunlop and London's Young Vic to Israel and Hungary, the story of Susan B. Anthony and her followers to Singapore, Nigeria, the Caribbean, Finland and Italy, and the history of Black cinema in the U.S.A. to South Africa and West Germany.

Even with this dossier of distribution, we have our doubts and our concerns. The world of international television may be more ephemeral than we optimists would like to believe. The barriers of language, history, and cultural antecedents may be less important than the man-made obstacles of marketplace and "target audience." National quotas may screen out more good video than either.

When, in the early '70s, we began to hear of the wonderful work Frank Dunlop was doing in London at the Young Vic, we wondered whether it might "play" here. Scouts went to see and returned to rave. Productions were checked for their portability. Would the language work? Was the theme grounded in the U.K. or would it fly coast to coast in the U.S.? Did it demand too much of an American audience raised on Lucy? After all, we said to us, we're not PBS, we're commercial and would like to remain commercial. Every program doesn't have to make a profit, we do believe in reinvesting in our medium, but wouldn't it be nice, we said, if we could capture the fun and skill of the Young Vic, import it, and make a little money for everyone concerned?

Dick Pack As Ambassador

Having given ourselves enthusiastic yesses to all the Pack as Ambassador to the Court of Sir Frank. Dick Pack was and is a cultivated, sophisticated gentleman, at home on all continents and television of each. He persuaded Dunlop to work with us despite Frank's marginal appreciation (read "contempt") for the small screen and the little people who work behind it. Carl Toms, the gifted artist and set designer, agreed to participate in the venture. volunteered to pay the funds advanced.

customers away from his production of "Scapino," an uninhibited adaptation of Moliere's "Scapin." Starring Jim Dale, the two acts featured action all over the theatre, much interplay with the audience, mugging, and more props than any production since Michael Todd's "Star and Garter." It was a great show for the Young Vic audience, and we captured it on television pretty much the way they played it, audience and all. We shot

most of the outrageous fun. Ninety minutes of it.

Improving With Time

You should have been there! It turned out to be the kind of television that plays better the second time than the first, because you know what's coming. One of the essential differences between our kind of television and the stage is the commitment of the audience. We're simply not used to allowing the show to build, to develop plot and character to eventual denouncement or even payoff. This was glaringly evident when we began to screen "Scapino" for people in this country. They all loved the idea, many were familiar with Frank Dunlop and the Young Vic, they knew Jim Dale to be a comic genius, and some, by the time we had made all the rounds, had even seen the show at the Brooklyn Academy of Music. They just couldn't handle the way the show opened and developed. We weren't about to change it. The BBC offered us \$5,000 for a showing, PBS \$20,000 for two and that was about the limit.

Looking back on the experience, we probably made several glaring mistakes in our zeal to bring a wonderfully entertaining theatrical experience to mass television. We ignored the clear lessons of television's short history - that pure theatre really doesn't work

I salute the new year in the name got all the action, all the laughs, and the others in that talented troupe enough to buy the cable and broad-lence, or will we have the heartach probably would be successful if they desired to make television theirs. Until then, we are ill-advised to point the cameras at the stage and pray for a miracle.

The 'Macbeth' Experience

Surprisingly enough, we realized this. So we commissioned the same wonderful folks who brought us 'Scapino" to translate their epochal version of "Macbeth" into two dimensions. We imported a skilled American production team to work with Frank, Carl, and the actors. We rented the Thames Studios and some firstrate British technicians. We emerged with a thrilling "Macbeth." And no sale. None. Not even an offer. A beautiful late 20th century version of the timeless tragedy preserved, in mint condition, for all time. But I have hope for this one, and for "Scapino" as well.

The Scapino story has yet to play out. Even though we could not find a television marketplace for the show, our faith lagged not. We premiered it on Washington's most popular television station early on a Sunday evening after a moderate buildup (and a Redskins football game). Although it aired in competition with a new network version of "Peter Pan," our Scapino earned a very respectable share of the Washington audience.

UA-Columbia, marketers to well on the small screen. Video is its cable systems the operators of sev-

cast rights for domestic distribution. We and they believe that cable's upscale and selective audiences may prove to be where "Scapino" belongs. And possibly "Macbeth" as well.

Willing Audience

The theme that may be developing in the multiple marketplaces of free over-the-air television, cassette, disk, cable and subscription tv is that every solid show will have an audience willing to pay for it. The matching of producer and audience will be a specialty in itself. The role of the agent and the entrepreneur will change as the number and kind of potential marketplaces change and as the necessary investment grows.

Think, as you experience the works at an international television festival, would you invest your own money to bring what you are watching to market in the United States? And, if so, to which market? Perhaps each of us must learn alone, or perhaps you were born wiser and with better instincts than I, but it's taken me a while to appreciate how deceptive a lure theatrical quality is, and how that particular quality may not be the real issue in deciding which show to import, which production will "work." Will people give it time to develop? Will they be put off by language and accent? Indeed, will own medium. Dunlop, Toms and eral systems themselves, were bold we be able to get it before an audi-

of being turned away by the gatekeepers, the custodians of the transmitting channels?

I wouldn't want you to worry, however. We're not at all discouraged. First, we have succeeded in capturing two extraordinary theatrical events for all time in color, sight, sound, motion, incredible presence. Somewhere, someday there will be an audience for what Frank Dunlop and the Young Vic accomplished in the mid-'70s. And we'll be there, with "Scapino" and "Macbeth."

Spreading 'American Documents'

Second, we're now in distribution worldwide with 13 "American Documents" produced for Post-Newsweek by novelist-architectwriter Ray Hubbard. Spurred by the Bicentennial, we persuaded Jean Stapleton, Gloria Swanson, Theodore Bikel, William Shatner, James Whitmore and Lowell Thomas, among others, to lend their talents to the fascinating stories of women's suffrage ("How We Got the Vote"), Black cinema ("Black Shadows on the Silver Screen"), the waves of immigration ("We All Came to America"). the Roaring 20s as seen by Hollywood and the newsreels ("The Age of Ballyhoo") and the history of photography and the social changes that medium caused ("A Moment in Time").

Not only do these documentaries work in their terms, it may also be that they are their own best answer to some of the questions posed above. Their purpose is clear, their material is timeless, and the stories told are true and endlessly fascinating to a succession of audiences.

And we're still experimenting. We've just finished production of 'Lissette and Friends' in Miami. The Peruvian performer is featured with Melissa Manchester and an outstanding cast of performers in a one-hour variety special destined for distribution in the Caribbean, Latin America, domestically in the United States and wherever contemporary per-

forming talent is appreciated. **Short Pix For Children**

Currently in final production are two one-hour collections of the best short films for children shot worldwide over the past decade. We've designed the two programs for U.S. primetime, hoping that children and their parents will see them together, discuss the material and grow together thereby. The subjects range from astronomy to zoology, from art to yoga; the treatments from cartoon to documentary; the moods from playful to dedicated. We called the programs "Shorts" and selected two of America's more popular juveniles to act as hosts. We expect large audiences. We hope we'll stimulate their minds as they watch films cials that earned Clio Awards in from Yougoslavia and Canada, the U.S. and other nations, material they'd not see anywhere else.

The new year will extend our horizon. We will see what others are doing. We'll evaluate their work and thereby see our own more clearly. We'll be thinking about possible markets, ways to reach people with video they didn't expect. Popular taste and the way it changes. The barriers and the bridges. Business development in an industry that's much more than lighter and shed their umbilical just a business. Look for us out there. We'll be working at it.

Film Retains Its Place In An Age Of Change

By KENNETH M. MASON

(V.P.-G.M., Motion Picture & Audiovisual Markets Division, Eastman Kodak Co.)

Rochester, N.Y.

photography was still very primitive, and the idea of motion pictures was still a dream of a few people who had dabbled with the concept of images in motion. Photoghalf-century old, but it was a cumprofessionals and a few stouthearted individuals who were challenged by the difficulties in making photographs.

Field photography in those days queries, we dispatched Richard required an individual who was part chemist, part tradesman and part contortionist. The photographic "wet" plates of the time required complicated preparation conversant with the theatre and immediately before the picture was taken and development immediately thereafter. Seeing the difficulties in the system, George Eastman, a young bank clerk in Rochester, began experimenting in his mother's kitchen with a new kind of photographic plate — a dry plate that could be prepared and set aside the bills and take the chance on training, but he was methodical, year it was up again, to 83%. This syndicating the shows to recover precise and ingenious: Out of his season 85% is on film. experiments came a successful se-At that time, Dunlop was turning ries of dry plates and, more immake them uniformly and in quan-

> The Eastman Kodak Co. had its beginning 100 years ago when Eastman, having patented his platecoating machine, set up to manufacture dry plates in a rented third floor loft in Rochester. A few years later, Eastman introduced a major simplification in photography that also laid the foundation for the invention of motion pictures. A flexi-

One hundred years ago, the art of used as supports for photographic emulsions. When another famous inventor, Thomas Edison, in 1891 unveiled his Kinetograph — the world's first motion picture camera - Eastman Kodak found itself raphy was already more than a in the motion picture film business. It's been a long and rewarding assobersome chore practiced by studio ciation, first with the motion picture industry, and more recently with the television industry.

As our company marks its Centennial in 1980, the theme is "A 100year start on tomorrow," and we know our motion picture films will be an integral part of that tomor-

Far From Dead

That's why we were more than a little surprised a few years ago to hear some people predicting that motion picture film was dead as far as its use in a television program production was concerned. It's been a far different story. In the 1976-77 time network programming orig-

It's also interesting to note that at a time when the doomsayers are portant, an idea for a machine to predicting the demise of film, theatre attendance is up. Undoubtedly. the magnificent film image on the big screen helps draw people to theatres, and that's not taking away from the creativity and artistry of those in the industry.

How does Eastman Kodak view the future? Not merely as something to forecast. We look towards applying technological innovation to meet the needs of customers involved in disciplines ranging from it in the theatre with audience and ble, transparent film base re- medicine to motion pictures. We

placed glass and paper previously think technology should be the servant, not the master. Technology should enable you to do your job in the very best way with the greatest efficiency. When you begin compromising the way you do your job by the technology you are using, the technology becomes the master and your product suffers.

While the immediacy of electronic imaging fulfills a real need for certain situations for which film was never really intended, there are other cases in which some significant points should be raised. The question should be asked, "Is this the best way, from a cost, efficiency, flexibility and quality point of view?" In some cases, videotape may fit the needs. In others, film.

That Famous 'Look'

People in the feature film, commercial and television program production industry tell us that the film look is unmatched - that the only way to achieve the film look is television season, 72% of the prime to use film. They also prominently mention the portability and reliinated on film. The next season, that | ability of film equipment during onfor later use. He had no scientific ligure moved up to 75%, and last location shooting. That consideration helps explain why film was used to originate all 63 commer-1979. We think winners always have time to do it right.

> Portability and reliability during location shooting are increasingly important considerations as more production is moving outside the set for creative impact and reality. While we all recognize that considerable progress is being made in reducing the weight and bulk of electronic equipment, the cameras and recorders are going to have to become a good deal less costly, a lot

(Continued on page 218)

TIME TO MARSHAL RESOURCES FOR 1980s

Co-Prod. To Fore In Busy Year For Irish TV & Radio

By MAXWELL SWEENEY

Coproduction is the "in" word in Irish TV this year. Having completed a screen version of James Plunkett's bestseller "Strumpet City" in 1979 with Peter O'Toole starring, it is moving on the "The Year of the French" by Thomas Flanagan as a coproduction with Los Angeles-based Tower Produc-

"Strumpet City" is due to start screening this spring, just about the time "The Year of the French," a historic novel based on events of 1798 and French involvement in Ireland, will be going before the cameras

Radio Telefis Eireann, the semistate tv radio setup, has signed a two-year contract with an English company to handle marketing and John Kelleher, executive producer of "Strumpet City" and an assistant controller of programs, has been named to handle all coproduction deals.

New studios, supplementing the basic provision made at Donnybrook on the city perimeter when service started 16 years ago, are due late this year. The new facilities will boost output to counter frequent criticism that RTE relies too heavily on U.S. and British imports.

\$20-Million Pace

Advertising on the two-channel tv service is now running over the \$20,000,000 mark annually, with revenue on the radio side of operations (again two channels) probably showing a return of around \$3,-

Biggest viewing of the year for tv was scored during the visit to Ireland of Pope John Paul II when RTE provided blanket coverage for the three days which preceded the Pontiff's visit to the U.S. Coverage won plaudits from overseas tv services that took the Irish-originating material during the visit.

Introduction of a second radio channel in 1979 to meet the need for a more youth-oriented service has done a lot to offset "pirate" stations which were winning substantial listeners in the neighborhood areas. They were operating illegally, but the law wasn't strong enough to halt the, but new legislation is going through the Dail (Congress) to put them off the air.

At same time, new laws will enable the government to grant licenses for local stations to approved groups. Several of these are ready to apply for licenses when the are linked with newspaper publishers. They will be subject to a government-appointed Independent Local Radio Authority, while RTE will still be accountable to the existing Broadcasting Authority.

Challenge To Ulster TV

In Northern Ireland, Ulster TV, the independent service, is to be challenged when its franchise comes up for renewal by the British Independent Broadcasting Authority.

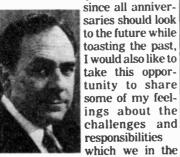
A new consortium, Northern Ireland Independent Television, has lined up an arts-oriented team of supporters with Lord Dunleath as

(Continued on page 222)

ACCENT MUST BE ON VARIETY OF SOFTWARE

(President, CBS Inc.)

thoughts about 1979 for Variety's 74th Anniversary Edition. And



entertainment and communications industry face in the years ahead.

Not long ago I read in the newspaper about a gentleman in South Carolina named Lloyd Clary. He is one of a handful of private individuals in the U.S. who has purchased a backyard satellite receiving dish - an item which has been described as the most expensive, if not exotic, example of all the new technologies for the home now beginning to flood the marketplace.

Although many of these tech-

vited to put down some of my years, 1979 sticks in my mind as the year when the potentials of home video really began to intrigue the general public. The year when transmission capabilities, more sophisticated consumer hardware and a changing regulatory environment enabled average Americans like Lloyd Clary to link their living rooms directly to a satellite orbiting 22,300 miles above the South Pacific.

As I think about him and the satellite receiving dish beside his house, I can't help wondering whether George Orwell, if he were still alive, would be wearing that famous Mona Lisa smile. For according to a recent article in the Harvard Business Review, of the 137 devices which Orwell predicted would be in use by 1984, about 100 of them are now, in fact, practical.

Is Orwell On Schedule?

Could the Orwellian nightmare world of 1984 arrive on schedule? Certainly there are immense problems which constantly shadow the tremendous promise of all communications technology, prob-

I am delighted to have been in- | nologies were available in prior | lems that could affect us politically and socially as well as economically. It is entirely possible that the achievements of the technologist could someday outstrip the capabilities of the social planner. For any technology, no matter how inherently promising, is wholly dependent upon societal attitudes for its application. And society, we must admit, is but a reflection of our own constantly evolving, and occasionally frustrating, sense of self.

Vision Needed

Nevertheless, if the advancing communications technologies of 1979 are applied with the same vision and intelligence that led to their development in the first place, we have nothing to fear from the arrival of 1984. Free advertiser-supported television will continue to be our principal mass entertainment and information medium long after we've passed that milestone date. But at the same time, some of the new technologies may well carve out successful niches for themselves, thereby expanding the entire video market to the benefit of

(Continued on page 222)

TV Needs Programs Coming From Guts, **Not From Research**

By HAL KANTER

(Longtime writer & producer) One network's plans for a primetime special featuring the innovative highlights of tv '79 were recently scrubbed when research indicated the show could be done in 30 seconds. The last year of the decade was television's least inno-

Nothing worthy of imitation (tv's sincerest form of flattery), nothing memorable, unique or original emerged from the 1978-79 season.

Apathy Questioned

A few of the older programs managed to maintain their integrity and ratings leadership; very few maiden efforts impinged sufficiently on the audience to struggle more than a few laps from the starting gate. The track is studded with the fallen bodies of comedies, dramas, melodramas, variety and game shows and even vaunted specials.

Why? Audience apathy, some observers claim.

Is it only audience apathy?

Perhaps viewers are shellshocked form the bombardment of vainglorious announcements of treats to come, garish print and electronic advertising that promises more than is ever delivered. The network practice of circus-like magazine and newspaper ads, as well as jarringly usurping spots throughout the air schedule, oversells viewers on coming attractions. They must inevitably take their toll, raising audience interest

less than national cynicism. **The Pertinent Question**

Why, then, doesn't the content of the shows live up to promises? It is because the promotion people, left to their own specialized craft without undue interference, are able to exercise their imaginations and put their skills to their ultimate uses, whereas the people who create the shows are denied that freedom?

The blame for 1979's lacklustre profile must be placed on the woeful lack of gut-felt, intuitive showmanship and the gamblers' instincts that established American entertainment as a major world commodity.

The development of scientific approaches to prejudging audience acceptance has burgeoned to the point where it has become a crutch, not a tool.

The Time Is Coming

Some day, one bold programming executive will toss away his crutches and go back to running with that creative cadre of writers. producers and directors who rely on their instinct, intuition, taste, talent and unshackled imagination. When that executive does, others will follow and then television will move upward again, to take even greater strides during a new decade than it did during those three that took us from Uncle Miltie's dresses to Corporal Klinger's.

than now, before the only available talent is a generation whose entertainment and journalistic orientation is solely the tube itself, limited in the history, folklore, practice and stimulation of our theatre and the vivid literature of America's newspapers.

There's no better time to begin

The Program Revolution

By BRUCE PAISNER

(President, Time-Life Television)

Before I try to convince you that we are at the beginning of a second television revolution, let's take a quick look at the first.

The first television revolution - I imagine everyone would agree was broadcast television itself. Its aim was broad, the viewer had little choice, and all available program-500,000 when the figures for 1979 are ming was in black and white. The programs were written by radio writers and the stars were radio stars. Visual effects were produced by print art directors. Nevertheless, it was a revolution and it spread with prairie-fire speed, its growth and strength constantly underestimated by network, advertiser and set manufacturer.

For 30 years, television has opened new worlds to people. But despite important advances in technique and technology, it has continued to place severe restrictions on access and choice. The second television revolution will remove these restrictions, and rapidly turn television into a personal medium.

Lest you doubt that the revolution has started, let me cite some

statistics: Five years ago, if you tions. wanted to buy a motion picture for use at home you probably couldn't. And if you did find a legitimate supply source, the film would have cost more than \$1,000. Today, a number of companies, including our own TL Video Club, are selling recent motion pictures for \$45 or less.

Five years ago, if you wanted a videocassette player in your home, it would have cost you \$2,000 and you would have needed a qualified engineer on call to keep it running. Today, there are about 1,000,000 video players in people's homes, and that number is growing at 50,-000 a month.

Five years ago, if you wanted to watch a major firstrun television program, you had a choice of three commercial networks, one more than in the mid-1940's. Today, in many parts of the country you can choose from the three networks, three different paycable channels, a growing variety of free cable channels, a growing number of over-theair pay television services and even local independent television sta-

When you take together all of these new sources of programs, then think about what is implied in the growth of all of them, it is hard to escape the conclusion that we are already into the second television revolution.

A Geometric Pace

I have no doubt the revolution will proceed, and at a geometric pace. Television 10 years from now will have changed a lot more than in the 30 years that have passed since television broadcasting began. The advances in hardware will be breathtaking, from synchronous satellites in the sky to 100-channel cables under the earth, and an array of video tape and disk players.

But the bloodstream of this second television revolution will be programming - something to make all that technology meaningful.

Time-Life Films is a programming company. Our objective is to make films that will serve the public and earn a profit in every (Continued on page 222)

The Need For A Separate Entertainment Division

By MIKE WEINBLATT

A little over a year ago NBC regrouped its television network forces by creating a new division, today to meet the challenges of a rapidly changing medium.

Television has grown in size, complexity and pace to an astonishing degree. The responsibilities involved in a television network are vast - from planning a schedule to giving Congressional testimony, from reading scripts to rallying affiliates, from talking to the PTA to closing a multi-milliondollar Olympics' deal. In a more network functions could fit under challenges. What was needed was a one executive umbrella. But now-

(President, NBC Entertainment)

In recent years it became evident that NBC's network opera-NBC Entertainment. As a result, tions were being hampered by an the company is in a better posture outdated and often slow-moving bureaucratic structure. Added to that, the competitive positions of the three networks were shifting radically. The race was becoming more frantic and unpredictable, and no one could say with certainty who would win, place or show. Today it is a fluid situation that requires far more alertness and flexibility than we had in the old days.

When Fred Silverman came to NBC he saw that its structure was | filiate and sales responsibilities placid and predictable era, all these not adapted to these new division of labor along the lines of

rson can cover it all. what he had worked with at CBS and ABC, so the new NBC Entertainment division was formed from the television network division.

Freeing The Web Prez

It was a logical step. For one thing, it freed the president of the network division to concentrate on the pressing everyday needs of affiliates and advertisers, needs that in the television business can no longer be handled parttime. And it gathered all of NBC's creative resources for programming — which were not really related to the afinto one concentrated effort, under the president of the entertainment

(Continued on page 218)

The 96th Congress & Broadcasting: The First Session

By ERWIN KRASNOW & SCOTT H. ROBB (Attorneys)

Washington.

The first seg of the 96th Congress failed to pick up the minimum 30 share, but unlike net tv, this twopart docudrama will continue in production. Mixed reviews on opener found a weak plot line and a need for some Hollywood names to pull up ratings. ((Ronnie Reagan take note.) There follows a rundown from A to Z on some of the key scenes. With apologies to Charles Osgood:

It's hoped as you read 'bout Messrs_O'Neill, Van Deerlin, Hollings,

It will be clear why broadcasters' cheer has been so spare this fall,

For with new regs, laws, stat utes and the like still in the hopper, Any year-end boffo reviews would clearly be most improper.

All-Channel Access

An item still high on broadcast- carriers. ers' legislative shopping lists is a law requiring most new radios to have both AM and FM bands. shelved. The Communications Sub-Radio station owners are for the idea, but a lot of static is coming from auto dealers who sell highpriced tuners. Rep. Joe Addabbo (D-N.Y.) introduced a bill (H.R. 2263) to amend the Communications Act to require that all radios have dual AM-FM bands. The bill's still in committee.

Border Bickerings

U.S. and Canadian broadcasters and cablers are coproducing their own remake of "Fight For The Klondike." Canadian cable systems keep using U.S. signals (dropping commercials), while some U.S. stations are still racking up ad coin for selling their Canadian ratings. Several American outlets are finding it hard to get along without the Canadian ad dollars that no longer flow as a result of tax law finagaling north of the border. And the FCC recently ducked the issue of nixing Canadian pre-release of U.S. tv shows. With all this comes an idea to boost more cross-border coproductions. Some possibilities: "Ottawa: 5-0," or even Mindy, & The Mounties.'

Breaking The Code

In a surprise move, the Dept. of Justice has declared war on the NAB TV Code. Justice charges that the ad time limits have upped prices and kept small sponsors off the air. But NAB sez the code is best substitute for Government regulation of ad time. Rep. Lionel Van Deerlin (D-Calif.); other solons, and nearly everyone else in the universe, think Justice is blind. Enter District Court Judge Harold Greene, who is pondering whether primetime pitches of Ronald Mc-Donald, "You can call me Ray" Johnson, Cheryl Tiegs, and others should be held to nine and a half minutes per hour. Or, for old baseball fans, whether each station will be free to Tinker with own ad limits involving more Chance than Evers.

Cable Consensus?

Washington watchers thought House and Senate action on cable tv laws was wired for the 96th's opening round. But the curtain closed with cable still on the back burner. Meantime, downtown at 1919 M St., the FCC is hyping its efforts to deregulate cable, and cable lobbyists are predicting that more regs will be deep-sixed later this year. mention green money) ahead.

Comm. Act Recast

After a couple years of preproduction debate, discussion, and investigation, the planned Congressional rewrite of the '34 Communications Act was cancelled last year. The production closed out of town when exec producer Lionel Van Deerlin counted the House and came up short. Early reviews had warned that the multi-act play with top-to-bottom rewrite and an allstar cast from broadcasting, cable and phone was just too long. Many argued for cutting down the work. After posting the closing notices, Van Deerlin had the producer (committee staff director Chip Shooshan) check prospects for "Stepson Of Rewrite" to include some short one-act amendments for broadcast and cable, and a longer version featuring the telephone companies and other

And over on the Senate side, some spinoff works have been committee chaired by Sen. Ernest Hollings (D-S.C.) is taking a long look both at the book and the score. And Commerce Committee Chairman Howard Cannon (D-Nev.) and ranking GOPer Robert Packwood (R.-Ore.) are talking about a new opening. Betting is that even with some play-doctoring, the "Rewrite Follies Of '80" will not make it to Broadway, let alone Pennsylvania

Copyrights & Wrongs

After trying for more than 20 years to come up with a revamp of the turn-of-the-century Copyright Act, Congress preemed the new law Jan. 1, 1978. But November hearings by the House Copyright Subcommittee showed some fallout Broadcasters and program producers are still dickering with the copyright Tribunal looking to divide up fees collected from cablers. Also, broadcasters and educators can't agree on what is "fair" off-air recording of tv programming for school use. A House Judiciary committee panel is trying to work out an answer, but 'til then, as far as schools are concerned, the only way to see NBC's "Saturday Night" is

Daylight Debates

Some on Capitol Hill still think a good way to cut energy use is simply to extend daylight savings time. Idea dawned on Sen. Alan Cranston (D-Calif.) and Rep. Carlos Moorhead (R-Calif.) to come up with a bill to keep the sun shining for an extra hour eight months a year. Broadcasters oppose the idea because it will darken morning drivetime for AM daytimers. Insiders say the present version of Sunrise/Sunset will be good for several more refrains while Congress fiddles with Tradition.

Election Ethics

As media costs mount, many Fed cast members (including the Prez) back public funding of campaigns. Seen as a second motive is way to lessen the impact of business campaign bucks. But since incumbents prefer incumbency, the proposal has not won a majority vote. Private bankrolls continue to back radio and tv time buys and the other campaign perks for candidates. and the public pocket remains un-All in all, cablers can see a lot of picked. Maybe if Maude had made blue sky and green lights (not to it in D.C. for more than 13 weeks, things would be different by now.

Equal Time Equanimity

Lionel Van Deerlin's Christmas gift for broadcasters was a bill that would free them from equal-time requirements when they give airtime to candidates for President and Vice President. Since the Nixon-Kennedy debates in 1960s, similar gift bills went undelivered in '64. '68 and '72. Chances for passage in its present form: one in 315.

Fed Fees

With some offstage prompting from the Hill, the FCC inched closer to paying out millions of license fee coin sitting in the Federal coffers since the early '70s. More than three years ago, the Court of Appeals told the commission to rebate the dusty dollars, but most broadcasters are still waiting for their refunds. All the delays and red tape are ripe for new pilot script of "Treasury Men In Inaction." The court rapped the FCC for not hyping the refund program. Word is the FCC wants Joe Garagiola to lens a new promo campaign: "Send in a request — get a

Gandering Gains

Rep. Ronald Mottl (D-O.) introed a bill to unshudder licensee financial ledgers despite Fed policy that has kept figures top secret. Parallel gig has been pending at FCC for vears, and now a rerun is being skedded by FCChairman Charles Ferris. At House Communications Subcommittee hearings set for late January, expect broadcaster effort to throttle Mottl.

Hick Cable Pix

The White House (via Henry Geller, the Telecommunications & Information czar in Commerce) pushed several plans to open up the communications marketplace. High on the agenda is a spur to cab ling the burgs through joint efforts of Agriculture Dept., Education Dept., AID, OMB, NASA, Commerce and Interior. Administration thinks pub-supported cable is the answer for bush towns. Broadcasters, looking to preempt Fed distant signal subsidies, back building of junior translator outlets to boost service. For sure, the hicks in the sticks will get more pix.

Inviting Intervenors

The White House and the Hill matched moves backing a new law to provide freebie legal counsel in Government agency gigs despite legal beagles' lofty hourly rates. Hearings were held last year by the Senate Judiciary Committee and markups are being completed by Senate Government Affairs Committee. The idea is that the Fedsupported legal fees will add more pleadings to be reviewed. Regulators say they want to make sure everyone has her or his day in court. Of course, with more pleadings comes more reviewing time, and more bureaucrats to do the reviewing. And in D.C. it's not "Real People" but "Real Bureaucrats" that lead the ratings.

Junking Junk Jingles

The bells are ringing, and so far as Congress is concerned, too often they're only junk phone calls. Bills have been introed to curb commercial pitches via phone, but broadcasters are busy trying to put bills on hold unless exemptions are tacked to allow ratings and other survey jingles. For broadcasters, long distance is always the best way of getting there.

Kidvid Kickers Kicked

The Carter White House has set up a Super-FTC that has put broadcaster advertising high on its hit list. Key area is kid tv. FTC is eyeing an outright ban on kids blurbs, and broadcasters and Mad. Ave. have mounted an all-out counterattack. The battle's reached Capitol Hill, where bills have been pushed to give Congress parental veto over any new FTC regs and end the kidad proceedings. A cut in FTC funding has also been promoted. As the fight rages, look for FTChairman Mike Pertschuk to lobby the Hill with his own version of "Battle Of The FTC Stars.

License Listlessness

Through the '70s, key issue tieing the broadcast lobbyists was the push for new law to give station owners a longer lease on life. Each Congress was pitched a plan to give radio and tv stations licenses running up to five years. So far, the broadcasters have been held scoreless, but they're still in the ballgame. Look for the team to renew the fight this coming session, but without some new free agents a la Reggie Jackson or Pete Rose, the oddsmaker give little chance for a Broadcaster refrain: The game ain't over until the fat lady

Minority Monies

The Congressional Black Caucus posted some socko wins last year in its push to increase black ownership of broadcast outlets. Under the FCC's distress sales policy, a vid station in Wisconsin (formerly owned by Rep. Alvin Okonski (D-Wis.) and radio WDAS Philadelphia switched to black owners. Similar deals are in the hopper, including radio outlets in D.C. and Hartford, Conn. The Black Caucus can be expected to press for more station buys. For its part, the industry via NAB has been backing programs to boost minority owners, including major coin for minority investors. It's hoped that combined moves will produce a special minority broadcaster seg of "The Price Is Right," bumping regrinds of "Let's Make A Deal."

Newsman's Shield

Since the U.S. Supreme Court okayed a police search of the Stanford campus paper, there's been new interest in a law to keep the law out of the newsroom. Rep. Bob Kastenmeier (D-Wis.) and Sen. Birch Bayh (D-Ind.) have drawn up dupe bills to make sure that cops stop crime, not the presses. While the debate goes on, Lou Grant still raided by "The Rookies" (at least via reruns). The decision by the Brethren gives new meaning to May the force be with you

Overseeing Ownership

The '70s saw some breaking up of media crossownership. The splitting of some newspaper-tv-radio owners was key move. And more trouble's on the horizon for the multi-owners. The Senate Small Business Committee is looking into jail. media concentration, and the FTC Bureau of Competition is prepping a report on the subject. And in the wings are the vigorous Senate Judiciary Committee (now chaired by Prez-hopeful Ted Kennedy) and a House Small Business Subcommittee chaired by Rep. John LaFalce (D-N.Y.), as well as the

Dept. of Justice antitrust division. Meanwhile, FCC has started rumblings of AM-FM divorce proceedings. With all this, some observers counsel that broadcast outlets may no longer be cheaper by

Performers' Royalty

For some 30 years, performers and record companies have been trying to get a special stanza tagged onto the copyright law. The object is to tax broadcasters' income to give the performers and diskeries a part of the stations' take. Congress and Copyright Office have introed various versions over the years, but so far the broadcast lobbyists have been able to keep the tune off the charts. Rep. George Danielson (D-Calif.) has taken up the cause and penned a bill adding a performers' royalty refrain to the copyright law. Hearings were held in November by the House Judiciary Subcommittee chaired by Bob Kastenmeier (D-Wis.). So far, Danielson has been doing a single, but others are chiming in. Broadcast review: bad lyrics and hard to dance to. Result: Broadcasters will keep spinning the disks and lobbying the

Quelling Pol Gabs

The Federal Election Commission sent up to the Hill a proposed rule to nix commercial corporation backing of political debates. The gambit limit sponsorship of gabs to nonprofit groups like League of Women Voters. Responding to broadcasters' protests with little debate of its own, the Senate, over FCC's giving "debates dehook," killed the proposal with a one-house

Reg. Reform Remedies

Lots of Senators and Representatives around town want to rewrite the D.C. bureaucratic game rules. Nearly 70 bills have been tossed in the hopper backing plans to hype Government efficiency. True to form, there's been much talk (at House and Senate Judiciary Committees) and little action - meanwhile, the bureaucrats keep stamping, duplicating, processing and filing. Washington's red tape is the only line that's tougher than the Steelers'. And in D.C., that is the way it is, Walter.

Reorganized Crime

The House and Senate are still trying to update some 3,000 Fed criminal laws with the nation's first four-star criminal code. This session, House Judiciary Subcommittee Chairman Bob Drinan (D-Mass.) is polishing a script to match runs the risk of having his city room | the work authored by the Senate in '78. Included is broadcasters' pitch to the solons for a chance at a new prize — clearance to air lottery ads for nonprofit orgs. On the Senate side in November, the Judiciary Committee set a record for quickie action with a markup of a massive Criminal Code bill. Headed for Fed editing is a law - kid you not making it a crime to detain a Government carrier pigeon. Say the lucky word, Groucho, and you go to

Revising Renewal

Broadcasters are down on a contest over license renewal, which they rate as a commission spinoff of "Gong Show." In the "License Renewal Game," broadcasters must match their past records with the (Continued on page 219)

PROGRESS MADE VIA 'REWRITE' DIALOG

Personalities: A Short Supply For TV Talkers

By DON CARLE GILLETTE (Veteran Theatrical Tradepaper Editor)

The long and short of the future of tv talkshows - to bump various personality-oriented formats together under that rubric — is simply this: long on slots to fill and short on celebrities to fill those slots.

The demand for guest stars and other participants by talkshows, discussion groups, tv specials and interview shows has been mounting as though the flow of new celebs was gushing forth as abundantly as oil in Arabia. But development of star talent, prolific in the era of vaudeville, burlesque and other live entertainment, has declined progressively to a trickle.

Electronic entertainment — the movie, tv and record industries have failed to create a substantial number of durable stars, and only about a dozen of the scores of big name graduates of the live show days - top stars such as Al Jolson, Bob Hope, Ed Wynn, Lucille Ball, Red Skelton, Bing Crosby, Jack Benny, Milton Berle, George Burns, Orson Welles, Jimmy Durante, George Jessel, et al — are still around and available for talk-

Competing for the small supply of stellar names are some 15 or more network talkshows, eight of them airing five days a week for an aggregate of 80 performancs running from 60 to 90 minutes each. These include Johnny Carson, Merv Griffin, Dinah Shore, Mike Douglas, and the four "good morning" programs. On Sundays, there are "Meet The Press," "Issues & Answers," "Face The Nation" and "60

Then there's "Hollywood Squares," "Match Game," various "specials," Dick Cavett nightly on PBS, and countless other interview programs on network and local stations. On top of all this, a lot of performers who have achieved a standing of sorts are impatient to become hosts of their own variety shows.

Dilution Underway

talkshows are in for some dilutionary changes. A number of devia- regardless of market size.

(Continued on page 242)

SMALLER VICTORIES HAVE BEEN ACHIEVED

(Chairman, House Communications Subcommittee)

Washington.

The year 1979 was a mixed bag a year when our House Communications Subcommittee took one step back, and two steps forward.

Variety correspondent Paul Harris would probably disagree. In a report late last summer, he characterized the subcommittee - and my plight - this way: "Its members are unable to see beyond their own narrow constituencies, Chairman Lionel Van Deerlin (D-Calif.) is an amiable but ineffectual leader, and its staff is an arrogant crew of intellectuals that has alienated every interest group it has dealt

Because the courts tend to accept truth as a defense against libel, I did not sue. But Harris, let it be noted, was writing during our darkest hour. I had introduced "Rewrite II" in March and shelved the bill in July - on Friday the 13th, no less. At that point, I suppose I could have promptly dismissed that "arrogant crew of intellectuals," said "so long" to my "short-

to the more "amiable" climate of committed to a communications Southern California. Instead, the policy of less regulation, more prosubcommittee — members, staff and chairman - quietly regrouped and spent the fall trying to prove Harris wrong.

There is no "Rewrite III," nor any plans for one. Rather, there are a few more modest developments that would have been impossible without the thunder and lightning sparked by those first two comprehensive bills.

The rewrite shook up a lot of folks: the radio, television and cable industries; the FCC; my colleagues in the Senate, and policymakers at the White House. The rewrite may not be law, but it was and is — the biggest cage-rattler the industry has ever had. To put it more eloquently, the rewrite launched the first national debate on communications policy in this country. That debate - and the fact that it is still going on - is one of the subcommittee's major achievements of 1979.

The day Variety published the Harris piece, I told an industry sighted" colleagues, and gone back | group in New York that I was still

gramming outlets and full First Amendment rights for broadcasters. I still am. At the end of the year, I'm especially encouraged by the fact that a few other well-placed people seem to be committed to those principles too.

Praise For FCC

With Charlie Ferris at its helm, the FCC is making waves. Its efforts to deregulate radio, cable and satellite receiving dishes deserve resounding applause.

Meanwhile, activity has picked up in the Senate. At a December meeting of the full Commerce Committee, Chairman Howard Cannon instructed the majority and minority staffs to sit down, resolve their differences, and produce a single communications bill - with broadcasting provisions — for the Senators to vote on early next year.

We've been engaged in some bipartisan negotiation on the House side, too. This fall several of my Republican and Democratic colleagues managed to "see beyond

(Continued on page 240)

World Cup In '82 A Challenge For Spain's TV Execs

By PETER BESAS

Madrid.

While most video webs and stations in the world are looking forward to 1980, the Spanish government and its state-owned television network is anticipating June 1982. That's when this country will be the site of the World Soccer Cup, which, along with the Olympics. will probably be the most televised event in the world.

Arguments between political factions, statements and counterstatements by Spanish Television execs and government spokesmen, see-sawing of official budgets for the huge event have marked video news here over the past month.

First estimates of what the month of soccer games, to be televised to a potential audience of about 1 billion, will cost in video investments ran to about \$300,000,-000. In a statement to the Congress, however, director of cultur Manuel Clavero Arevalo stated that this budget had been cut down to about \$159,000,000. That immediately caused a storm of protest from different sectors and seemed to catch the director of RTVE, Fernando Arias Salgado, off base.

The culture minister opined that income from the month-long soccer matches in June, 1982, will top those in Argentina in '78. Coin will be obtained from travel and lodging expenses of the teams, rental of stadiums, taxes and advertising. Among fundraising devices mentioned were three national lottery drawings, the striking of commemorative coins and two soccer

Said Arevalo: "The present video network in Spain is insufficient, provisional and largely obsolete, and even without the World Cup would have to have been overhauled. What we aim to do, however, within the alloted budget, is to provide adequate coverage, use our equipment to the maximum and make investments with an eye to their use after the soccer cup is over.

In the first quarter of 1980 bids are to go out for the purchase of video equipment. As much as possible will be bought in Spain, but, of (Continued on page 218)

'Access' Comes Of Age

By DANIEL L. RITCHIE

(President, Westinghouse Broadcasting).

the Prime Time Access Rule, something extraordinary has begun to take place in local television. Station-originated, community-focused programming is making a strong and successful showing against nationally syndicated fare.

The PTAR, as popular with some as Prohibition in its day, has outlasted a decade of faltering industry initiatives in access programming. For those who surmised that local access was a dead life adventure series and similarly issue, it may be time to call off the

Several developments have precipitated this revolution in viewing habits.

Recent advancements in broadcast technology, especially in portable electronic cameras and editing systems, are bringing the cost of a Thus the content and quality of tv | high-quality local production within range of most station bugets,

At the same time, the cost of syn- objective is to provide opportunity

Ten years after the enactment of | dicated programming has risen to | the point where those buying for the the competitive development of access period have good reason to question the value of what is being offered.

There has been and continues to be erosion in the audience appeal of traditionally syndicated fare.

Finally, even for those willing to' buy, there is increasingly less new product to acquire.

Saturation Was The Problem

Let me emphasize that I have no quarrel with the gameshows, wildsyndicated programs that came to dominate the local access period. There is a place for such offerings in the broad spectrum of television entertainment programming. The fault lay in their saturation of the local television market - to the virtual exclusion of alternative program forms, notably those of local scope and origin.

In its landmark Report & Order of May 1970, the FCC stated, "Our

– now lacking in television — for alternative sources of television programs so that television licensees can exercise something more than a nominal choice in selecting programs which they present to the television audiences in their communities.

Perhaps the emphasis should have been laid more clearly on 'producing" than merely "selecting" by the local licensees involved. Too much of the latter - the purchasing of syndicated programming - abridged the spirit if not the letter of the law.

Consider what it taking place

During this first week of the new decade, an estimated 20,000,000 American tv viewers will tune in a cooperatively produced and distributed magazine series developed by Group W for the local access time period.

Forty-eight stations now help (Continued on page 240)

'Event Programming' & The Decision To Make 'Holocaust'

By KEVIN O'SULLIVAN (President, Worldvision Enterprises Inc.)

Certainly, since the time of | "Young Edison," "Edison The | that, just as in live drama and mo- | Harvey Oswald," which was pre- | Dick Clark; "The Ordeal Of Patty holding that "the play is the thing" dramatic authors of that period, excepting for his efforts.

In fact, dramatic portrayals of historic events and lives were largely ignored until the development of the motion picture. Dursuccessful and some unsuccessful, such as "The Story Of Louis Pas-

War II and up to the present, the cannot be disputed. However, dur- film industry not only continued its ing the time that the effusive and biographical reflections on noted eloquent Will walked among his fel- lives, but began to explore more low men and peers, the matters of deeply the cause and result of hisevents in history were given little torical events. I refer to such films meaning and were certainly not as "Tora, Tora, Tora," "The Battle dealt with to any great extent by the Of The Bulge," "A Bridge Too Far," etc.

Finally, man's most universal medium of communication. television, has entered the arena of biographical and event drama. Its entry into this field has been spectaing the 1930s Hollywood produced a cular. I am happy to say that our number of biographical films, some | company, Worldvision, has had an opportunity to participate in this type of breakthrough television teur," "Alexander Graham Bell," drama. We did so with the belief hours entitled "The Trial Of Lee Of The Beatles," also produced by

iences around the world would respond to this subject matter.

Beginning With 'Fear'

Our first venture was "Fear On Trial" produced by Alan Landsburg and starring George C. Scott and William Devane. This was the story of John Henry Falk, who was wrongly persecuted within the broadcasting industry during the time when McCarthyism was so sadly rampant in our country. We were also privileged to work with Charles Fries on the production of 'Frances Gary Powers: The True Story of the U-2 Incident." Chuck traordinary three-hour film pro-Fries then produced, for our distribution, an extraordinary four Kurt Russell; the ABC-TV "Birth

Shakespeare, that eminent bard's Man," etc. Subsequent to World tion pictures, our television aud-dicated on what might have hap-Hearst," as produced by David pened if President Kennedy's assassin had come to trial. We then placed "Give 'em Hell, Harry," starring James Whitmore in a remarkable performance as Harry S. Truman, on the NBC-TV network.

Many others have followed since such as "Little Mo" (the story of Maureen Connolly) as produced by Jack Webb; "Freedom Road" (the Howard Fast biographical novel about a black man who goes to the Senate in the Reconstruction days in the South), starring Mu-hammad Ali; "Elvis," the exduced by Dick Clark and starring Frost's Paradine Productions, and now, under development by Jack Webb, "Bess Truman."

Certainly, the preeminent television event that this company has been associated with is "Holocaust." After 30 years in the television industry, in which I started during my college days, I can personally say that "Holocaust" left its mark on me as it has, I am sure, on the more than 300,000,000 people that have viewed it - as of this writing — around the world. It was a daring undertaking for NBC-TV, Titus Productions, under executive producer Herbert Brodkin. and for Woldvision. As a 9-hour

(Continued on page 242)

979-80 Network 'Second' Season New Shows At A Glance

Includes Series Titles (listed alphabetically by network), Time Slots, Suppliers, Production Staff Heads, Cast Regulars and Semi-Regulars and Estimated Network License Fee per Segment (costs do not include time charges or commercials)

Series Title Day	Hr.	Mins.	Supplier	ABC-TV Production Principals	Cast Regulars & Semi-Regulars	Estimated Network License Fee Per Episode
B.A.D. Cats Fri	8:00	til)	Aaron Spelling Prods.	EP: Aaron Spelling, Douglas S. Cramer SP: E. Duke Vincent P: Everett Chambers	Steve Hanks, Asher Brauner, Michelle Pfeiffer, Jimmie Walker, Vic Morrow, LaWanda Page	\$420,000
Family Mon	10:00	60	Spelling-Goldberg Prods. & Mike Nichols	EP: Aaron Spelling, Leonard Goldberg P: Ed Zwick	Sada Thompson, James Broderick, Gary Frank, Kristy McNichol, Quinn Cumm- ings, Meredith Baxter Birney, Michael David Shackelford	
Goodtime Girls, The Tue	8.30	30	Paramount TV - Miller - Milkis- Boyett Prods.	EP: Leonora Thuna SP: Thomas L. Miller, Edward K. Milkis, Robert L. Boyett D: Joel Zwick	Annie Potts, Lorna Patterson, Georgia Engel, Francine Tacker	210,000
Incredible Sundays Sun	7:00	60	Alan Landsburg Prods.	EP: Alan Landsburg	John Davidson, Jim Palmer	200,000
One In A Million Sat	8;00	30	TOV Prods Columbia Pictures TV	EP: Saul Turteltaub, Bernie Orenstein P: Sid Dorfman, Arnold Kane D: Peter Baldwin	Shirley Hemphill, Richard Paul, Carl Ballantine, Dorothy Fielding, Ralph Wilcox, Keene Curtis, Ann Weldon, Billy Wallace, Mel Stewart	210,000
Stone Mon	9:00	60	Universal TV - Stephen J. Cannell Prods Gerry Prods.	EP: Stephen J. Cannell, Richard Levinson, William Link	Dennis Weaver, Pat Hingle	420,000
Tenspeed & Brown Shoe Sun	8:00	60	Stephen J. Cannell Prods.	EP: Stephen J. Cannell	Ben Vereen, Jeff Goldblum	420,000
				CBS-TV		1 000 000
CBS Saturday Night Sat Movies	9:00	120	Various	,	D. L. at D. at an D	1,300,000
Chisholms. The Sat	8:00	60	Alan Landsburg Prods.	EP: Alan Landsburg P: Paul Freeman	Robert Preston, Rosemary Harris, Ben Murphy, Mitchell Ryan, Brett Cullen, Delta Burke, Jimmy Van Patten, Susan Swift, Victoria Racimo, Reid Smith	
House Calls Mon	9:30	30	Universal TV - Alex Winitsky & Arlene Sellers Prods.	EP; Jerry Davis P: Sheldon Keller	Wayne Rogers, Lynn Redgrave, David Wayne, Ray Buktenica, Candice Azzara, Deedy Peters, Aneta Corsaut	210,000
Knots Landing Thu	10:00	60	Roundelay Prods. - Lorimar Prods.	EP: David Jacobs, Michael Filerman P: Joseph Wallenstein	James Houghton, Kim Lankford, Michele Lee, Constance McCashin, Don Murray, John Pleshette, Ted Shackelford, Joan Van Ark, Claudia Lonow, Pat Petersen, Justin Dana, Steve Shaw	
Young Maverick Wed	8:00	60	Warner Bros. TV	EP: Robert Van Scoyk SP: Andy White P: Chuck Bowman	Charles Frank, Susan Blanchard, John Dehner	420,000
Big Show, The Tue	9:00	90	Yongestreet Prods.	NBC-TV EP: Nick Vanoff, William O. Harbach Jr.	Mimi Kennedy .	600,000
Facts Of Life, The Fri	8:30	30	TAT Communications Co.	P: Jerry Mayer	Charlotte Rae, John Lawlor, Lisa Whel- chel, Kim Fields, Julie Piekarski, Felice Schacter, Molly Ringwald	210,000
NBC Friday Night At The					Schacler, Mony rungward	1 000 000
Movies Fri	9:00	120	Various			1,300,000 220,000
Sanford Fri	8:00	30	Tandem Prods.		Redd Foxx	·
Skag Thu	10:00	60	Lorimar Prods Abby Mann Prods.	EP: Abby Mann, Lee Rich SP: Douglas Benton P: Brad Dexter	Karl Malden, Piper Laurie, Craig Was- son, George Voskovec, Kathryn Hol- comb, Peter Gallagher, Leslie Ackerman	
United States Tue	10:30	30	OTP Prods.	EP-W: Larry Gelbart SP: Chuck Kalish P: Gary Markowitz D: Nick Havinga, Will MacKen-	Beau Bridges, Helen Shaver, Rossie Harris, Justin Dana	220,000
				zie	m dal d	

Symbols: EP-Exec Producer; SP-Supervising Producer; P-Producer; D-Director

How The Aussie ABC Changed With The Times

By JIM FITZMAURICE

(Controller of Television Programs, Australian Broadcasting Commission.)

Sydney. In 1979 the Australian Broadcasting Commission adopted an adventurous scheduling strategy providing a dramatic change in slotting arrangements in the (government-owned) television service.

This approach was based on an exhaustive review by the ABC's audience research department of viewer preferences and viewing habits. It became clear that lifestyle changes had created a situation in which viewer preferences for entertainment material early in the evening were eroding ABC's audience for the 7:30 p.m. current affairs program, "This Day To-

based on dropping "TDT" (after a run of 11 years) and replacing it with entertainment-oriented material. At the same time, the daily current affairs coverage was moved to 9:30 p.m. with "Nationwide" providing a more serious and considered coverage of topical is-

In particular, transmission schedules were reshaped to include top Australian and British programs in the 7:30 timeslot.

The new scheduling move was highly successful, with situation comedies previously transmitted at 8:30, some times doubling and tripling audience figures. This led to a much broader audience base for The new pattern for 1979 was later program material provided as

alternative viewing to commercial competitors.

An Important Distinction

It is our belief that the ABC's function is to try and get the biggest possible audience for each program we offer. There is a fundamental difference between that and asking, "How can we get the biggest possible audience watching us all the time?" They are two totally different philosophies.

The base for local production and scheduling as well as for bought product is our transmission plan, which is updated every six months. We list all our homegrown product and the time slots in which it will ap-

Having done that, we then know

what kind of overseas product we tertainment. are looking for. Obviously, if we are in the process of producing our own carried out by a Sydney-based inscience-fiction series, and a simi- dependent research company indilar type of product is offered from | cated that ABC had increased its an overseas source, we are not like- | capacity to attract viewers and is ly to choose it. We don't just say there's 200 hours of great documentaries, let's bring them all in and keep them in store in case we use them some time. The same principle applies to all areas drama, light entertainment and public affairs.

A recent study conducted by the ABC's audience research department seeking public opinion of the ABC showed there is almost universal recognition that Australia benefits from national broadcasting systems and that public funds should be used to support them. Consistent with this view is the belief that the ABC should have, and does have, an educative role in the | ings or survey figures, the ABC is community, in addition to one of en-

Evidence based on this study described as innovative, thoughtprovoking and amusing. The last dimension springs mainly from the transmission of British comedy programs early in the evening.

The report found that over the past six years, public attitudes towards the ABC have been largely consistent, but if anything, the ABC had enhanced its status in the community.

In the area of perceived political bias, the ABC emerged with a reputation of political independence, both in an absolute sense and relative to its commercial competitors.

On the question of audience rat-(Continued on page 218)

"The very best".

—Sam Barnes, The London Free Press

"Bud Greenspan deserves a gold medal."

—Harry F. Waters, Newsweek

"Beautiful...it's one of the things that brought me back to try for my fifth gold medal." —Al Oerter, four-time Olympic gold medalist, discus

"As sports television, the series is a classic."

—Dave Anderson, The New York Times

"This series is a dandy."

—Cleveland Amory, TV Guide

The OLYMPIAD A one-of-a-kind experience.

Turn the page to get a jump on the audience that's waiting for it!

Copyright © 1979 Twentieth Century Fee Film Corporation. All Rights Reserved

Get the inside track on

The Olympiad series is all the human drama and rich history of the Olympics. But it's more.

The Olympiad is the fresh perspective provided by new interviews with participants and spectators in every Olympic city where the games have been held. More than four million feet of rare, classic film has been collected from sports capitals around the world. Seven years in the making, *The Olympiad* includes all the great events and champions from 1896 through the Montreal games in 1976.

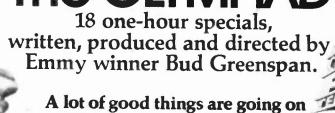


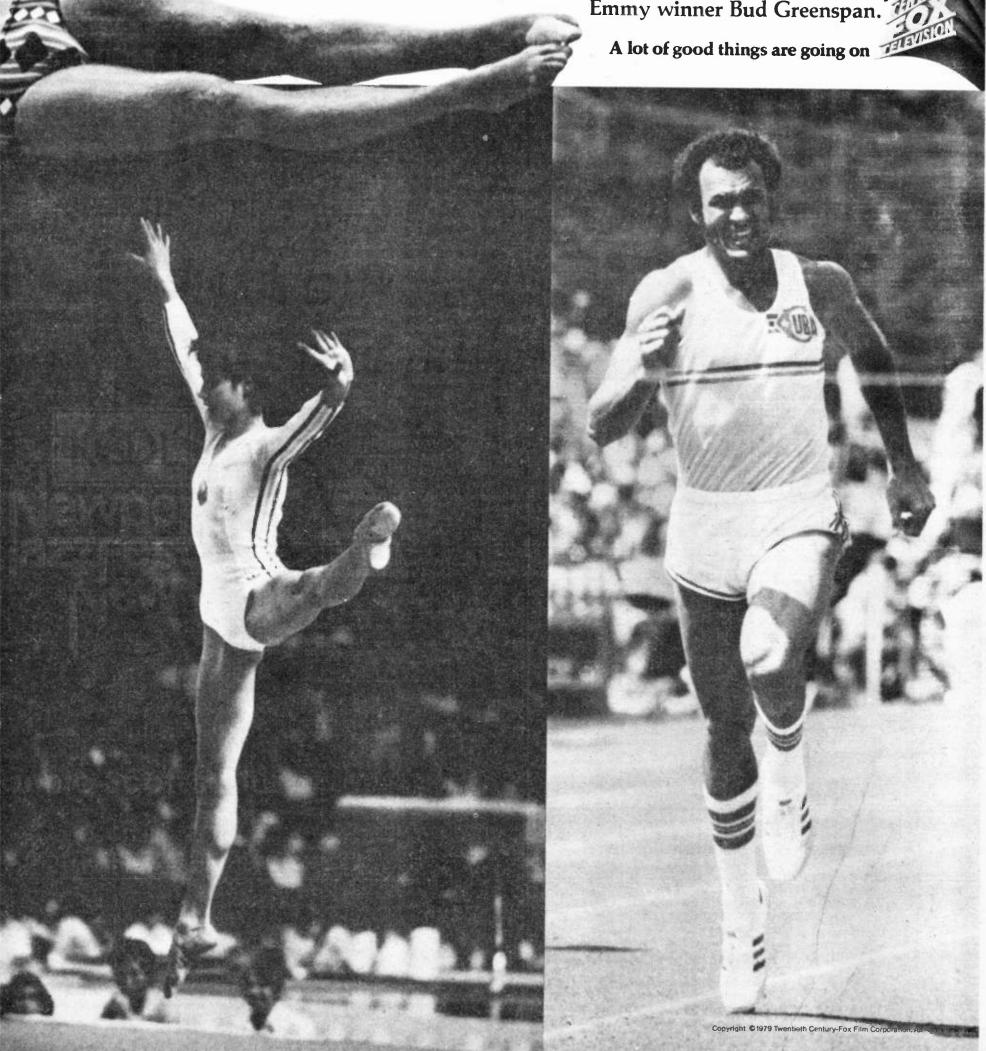
the Olympic audience.

Bud Greenspan, one of the world's foremost sports film makers and historians. Recognizing the unique nature of this series, major station groups like Westinghouse and Metromedia have programmed The Olympiad for prime time, and more than 60 overseas markets have also bought this one-of-a-kind series.

There's an olympic-size audience waiting for you. The OLYMPIA

Get a jump on it, now!





Need For An Entertainment Division

(Continued from page 211)

livision. The move was timely as well. NBC had a pressing need to reestablish parity in its competitive relationship with the other networks after slipping back for several years. Television entertainnent would be the key to that effort. It became essential to have a streamlined organization exclusively devoted to the creative television product, one that could serve as a responsive instrument in the nand of a master programmer Fred Silverman.

Interlocking Parts

NBC Entertainment is such an nstrument. It brings together the three essential arms - program and talent acquisitions, programming (development, execution and scheduling) and program marketing (advertising and promotion) - and joins them as interlocking parts in a smooth machine.

NBC has already shown noticeable improvement this season. Part of this is due to some specific benefits that have accrued from the creation of the entertainment division, namely:

A more effective chain of command. All essential videoentertainment activities now report to one division president who answers directly to the president of the company. Since there is no intervening layer of management, essential questions of programming and scheduling get top-level attention more easily, and more speedily. Programming generally enjoys a greater degree of priority.

Better communication and coordination. Whether contract negotiation, casting, program development for every format and daypart, strategic scheduling, or promotional follow-through every essential component of programming is united in the entertainment division, and in close touch. As a result, dealing with the production community becomes simpler. Fewer contract and program decisions have to be cleared with New York. The red tape and bureaucratic bottlenecks that once were a special NBC problem have been markedly reduced. In every way, the system responds better. And this is important in the fastbreaking environment of television competition today.

Cost-effectiveness. With better communication and feedback comes better cost control. Close teamwork improves planning, minimizes mistakes, cuts down on sloppiness, duplication and waste. It does a network little good to pour millions of dollars into program development if much of it goes down the drain as a result of diffuse organization, poor planning and uncoordinated supervision. Waste is a luxury no network can afford any more with production costs in every aspect of television entertainment soaring to record heights.

Quality control. With every link of the program production chain coordinated in a unified division, there is closer attention to detail, better feedback and followthrough to correct errors and prevent slipups.

The entertainment division, of course, is a matter not just of structure but of people. There has been a strengthening of personnel, both in numbers and quality to help make the new system work.

Doubling Some Departments

Key areas like program development and talent negotiation have roughly doubled in size over the last year and a half, and the entire NBC programming operation understrength for many years is now comparable in magnitude to

that of the other two networks.

New vice presidencies have been created to strengthen particular areas. There are now vice presidents for such functions as casting, on-air promotion, daytime serial programs and print and design. New executives have been brought in who are tops in their field, people like Irwin Moss, Lee Currlin, Perry Lafferty, Buck Biggers and Mike Zinberg.

In short. NBC Entertainment aims to acquire top talent and deploy it in the most effective possible manner. The result, we believe, has been to raise NBC to a new level of creativity and competitiveness.

Age Of Change

(Continued from page 210). cords if they are likely to see more than limited usage in location shooting. And I'm sure that efforts are under way to improve the image quality of tape. As of now, however, it is still not comparable to the film image

Meanwhile, film is hardly standing dead in the water as far as technological improvements go. Just last spring I had the honor of accepting an Academy Award for our new Eastman color intermediate II film 5243. It was our fifth Oscar, but we're hardly resting on our laurels.

New Challenges

There've been a lot of predictions that new video technologies will become increasingly important in the not-too-distant future. Cable and pay tv, videocassette recorders and videodisk machines all have the promise of supplementing existing television programming in bringing the consumer more and increasingly varied images in the home. For the reasons mentioned earlier, much of this programming will be produced on location, and that means that film will be a popular choice for origination. It also means that Eastman Kodak, together with manufacturers around the world who provide devices such as telecines and flying spot scanners for transferring the film image to a video signal, must continue their effort to further improve the quality of the film-to-video interface.

You've already seen some of the fruits of those efforts to create a successful marriage of these different technologies. The quality and ease of film-to-tape transfers made on flying spot scanners is such that it has become a booming business for postproduction houses, as indicated by the increasing number of these machines that are in use (I understand that there are nearly 20 flying spot scanners in use in the Los Angeles area alone). It's now possible for a producer who wants to edit on tape to enjoy the advantages of producing on film. A number of producers have told us that the portion of their work that might otherwise have originated on tape is now being done on film, with the negative transferred immediately over to tape for postproduction.

\$800-Mil On R&D

An indication of Kodak's commitment to the future is our continuing dedication to an intensive research and development effort. During the last two years, Kodak has spent more than \$800,000,000 on

Our research efforts are helping us to learn more about spectral and chemical sensitivity, and we are using that knowledge in ways that will produce continued improvement in the ability of films to record pictures in low light. We are also learning how to improve the exposure

We are learning more about the chemistry of dyes and dye formers for better color materials.

We are learning more about lasers that fulfill the literal definition of photography. They "write with light" in a controlled manner at remarkable speeds. We are learning more about charge-coupled sensing devices and their possible applications. We already have a very sophisticated and longstanding capability in the magnetic and electronic technology fields.

You might say that I have a vested interest in looking at the film versus tape debate, but the facts speak for themselves. In spite of a variety of new developments in electronics, and in many cases as a result of these advances, a 100year-old technology is alive and well and still producing improvements at a fairly fast rate.

World Cup In '82

(Continued from page 213)

course, much of the equipment will have to be imported. Arevalo estimated that some 250,000 tourists will visit Spain to see the soccer matches and that no "infrastrucwill have to be provided, since Spain already has a good and plentiful network of hotels and football stadiums.

Less optimistic was Juan Antonio Alberich, director of technical media and operations of TVE who in an article published in "Tele-Radio" made the following declaration: "The responsibility of covering the 1982 World Soccer Cup comes at a bad time for TVE. There are at least four reasons for rejecting Spain as a proper site, if it were possible to reject, which it isn't: 1) the complexity of the championship, 2) the present technical state of TVE infrastructure, 3) the overall general crisis, and 4) the transitional period in which TVE finds it-

Articles have meanwhile appeared in the Spanish press pinpointing the technical shortcomings of the TVE web (the UHF channel still reaches only part of the population), inveighing against its lack of foresight and bemoaning the confusion and slipshod methods that have always been a hallmark of the web's operations.

That the transmissions will be held there is certain. By now it is a matter of national pride. How the technical details will be hammered out over the next two years is the question.

Pay TV & '80s History

(Continued from page 206)

have been the backbone of pay-tv services since they began. That is not going to change drastically in the forseeable future, a fact that HBO is recognizing through the negotiation of rights with major film distributors and through a now well-established pattern of pre-production commitments that help to assure the flow of new product. We also will continue to explore the possibilities of made-for-HBO 'movies.

Emphasis On Originals

What really establishes the essential "difference" of a pay-tv service, however, is the development of original programming such as HBO's "On Location" and "Standing Room Only" comedy and variety programs — and such as the "Time Was" series I mentioned at the beginning of this article. From two specials a month in 1976, HBO now is offering at least six new ones monthly. Our welltested entertainment formats -

and process latitude of our films. | concert; comedic veterans savor-|sion of cable to the major urban ing the unaccustomed freedom of markets, and creation of satellite pay tv; new talent getting their first national exposure on HBO's already traditional "young comedians" show, and theme programs built around ventriloquism, magic, burlesque - provide an increasingly solid foundation.

> We are intrigued, however, by new programming possibilities "Time Was," widely praised by educators and historians, has been incorporated into classroom programs in at least 1,700 schools in communities served by HBO. In February, we will carry the pilot program for a potential series to be coproduced with Consumers Union the first full-length tv documentary in which that authoritative organization ever has participated.

This is programming to add new viewing choices, not to replace old ones. It is symbolic of what is happening to a young, vibrant, constantly changing pay-tv medium that will reach maturity in the 1980s.

Future Cable

(Continued from page 206) new and unique satellite-delivered programming available only to cable subscribers.

Cable television is the largest user of communications satellites in the world. Even with the difficulties posed by Satcom 3, which was to carry only satellite traffic, new programming options will continue to flourish. More than 2,000 satellite earth stations constructed by cable systems receive signals from two communications satellites. The number of cable earth stations is expected to double within the next 18 months.

Current & Coming Attractions

At present, cable television viewers can choose from among such satellite-delivered program options as two quality children's channels, three religious networks, four premium movie and entertainment channels, gavel-to-gavel coverage of the proceedings from the floor of the House of Representatives, Spanish-language entertainment programming, three all-news channels, and a channel devoted to special events programming from Madison Square

Cable satellite programming slated for early 1980 includes a Black entertainment channel, a channel aimed at providing programming for the over-50 market, the 24-hour Cable News Network, and a channel offering the best of the BBC. As additional satellites are launched in the '80s, the marriage of satellite and cable technologies will permit the further development of numerous program networks catering to the needs of both general and specialized audiences.

In select cities, cable currently delivers the additional services of burglar and fire alarm, health monitoring systems, experimental shop-at-home and other two-way nteractive offerings

Urban Promise

Provision of these services will be expanded in the 1980s as cable television systems are constructed in the nation's urban areas. The expanded channel capacity being built into these new systems will permit expansion not only of the security/health monitoring services described above, but will allow a host of new consumer services, including information retrieval systems that will turn your television set into a library.

In the 1980s, existing cable systems will also expand the capacity of older facilities by rebuilding these systems with the latest techsuch sparkling performers as Diana Ross and Liza Minnelli in panded channel capacity, exten-

network systems will permit the aggregation of large cable audiences. This will allow cable television systems to serve the specific needs of discrete groups within their communities. It will also permit the development of advertisersupported as well as subscribersupported specialty programming. Cable will become an additional advertising outlet without giving up its subscriber-supported services. The development of regional programming networks, especially in the areas of sports and education, will be commonplace. Additionally, live international satellite transmission of cultural and spoting events events will become routine.

The Prime Obstacle

The major limit to cable industry growth and the diversification of consumer services in the '80s may be the continuance of excessive Federal regulations designed to protect the established broadcast television system from competition. But the outlook for deregulation is hopeful. Recently, the FCC concluded an inquiry into the economic relationship between broadcasting and cable television. It found that the present restrictions on cable not only served to deny the American consumer the product diversity that cable/satellite technologies make possible, but also were unnecessary to protect the broadcast industry.

In the near term, we anticipate a lifting of these burdensome regulations, the advent of a free and open marketplace, and the benefits to consumers that only such a marketplace can offer.

The cable television industry looks forward to the challenge of the '80s. All signs point to this decade as the one in which "blue sky" will no longer synonymous with the elusive dreams of the past, but with a burgeoning present and a solid future, all based on giving consumers something they have long sought: better television.

How Aussie ABC Changed

(Continued from page 214) ... not required under the Australian Broadcasting Television Act to achieve specific audience numbers. Constant emphasis is placed on ratings survey figures produced by commercial organizations, but the ABC indicated these provide information only about the audience size and composition. Within limitation they serve as a guide for future planning and cannot be regarded as the ultimate criteria.

Qualitative measurements that are made from time to time by various organizations, including the ABC itself and the research department of the Australian Broadcasting Tribunal, constantly show highly favorable results for ABC programs.

The worth of the program to the user is the prime factor, and this, for the ABC must always be the do minant concern. The commercial channels' goals of always attempting to gain maximum audience share when audience surveys are being taken cannot be the ABC goal.

The ABC's commitment is to provide a wide range of programs for the viewer whose mood may be for light entertainment; or for intellectual fare; or for the latest news; or to follow dialog about public affairs.

The ABC is committed to the view that programs of substance and quality concerning serious issues in diverse fields - social, cultural, scientific, religious - can be expected, though not necessarily on a shortterm basis, to attract an ever-increasing number of people.

Radio Clyde Plans Move

Glasgow.

Radio Clyde, one of the most successful financially of all Britain's indie stations, is planning a new home on the banks of the River Clyde. The present premises at the Anderston Cross Center, where the company started, are proving too small for a growing operation.

Clyde has found a site three miles distant at Meadowside, in the city's West End, and is seeking planning permission for a new headquarters costing \$2,500,000. The new building, if the greenlight is given, would be ready by 1983.

Congress & B'casting

(Continued from page 212)

blue-sky promises of challengers. FCC wants to set up some new rules, but needs the approval of the exec producers up on Capitol Hill. The commission has sent up some format changes, but for the present expect broadcasters to keep crediting Chuck Barris not Ferris as line producer of "The License Renewal Vanities — 1980." As alternate, FCC prepping new renewal gameshow: "Bowling For Licenses.

Seeing Solons

Live, gavel-to-gavel coverage of the House preemed last Feb. 22 to mixed reviews. The pickup covers all daily business but under the House rules, its employees (not the press) control the pix. The continuous feed has led to more Congressional pix on tv news programs, and bowing of C/SPAN, a service satelliting the gavel-to-gavel live coverage to cable systems around the country. Over on the Senate side, solons have shied away from vid coverage. Sen. Jake Garn (R-Utah) has introed a resolution to permit tv and radio origination if and when the Senate takes up debate on the SALT II treaty. And other plans are in the works. Reportedly, one syndicator plans to märket selected uncut Congressional speeches packaged under the title, "Good Night, America.

Siphon Sorrows

In a remake of Paul Revere's original, broadcasters have rallied to the cry, "pay tv is coming." The free-tvers fear the loss of big-ticket sports events and boxoffice hits to the pay tube. For protection, broadcasters want an "antisiphoning" law to make sure that the big events say on free tv. Only one of the Communications Act rewrite bills (S.622) would protect "national" sports events for free television.

SRO Sports

The sports antiblackout law is really one not for the books. Each fall, football fans get vid coverage of SRO games through the long memory of NFL Commissioner Pete Rozelle. Deal was kicked off in the early '70s when Rep. Torbert Macdonald (D-Mass.) pushed through a statute to give football fans some extra tv games. The law had a three-season life, but Rozelle, seeing a difto law waiting in the wings, has kept feeding the home sellout games, and most expect Howard, Frank, Giff and the rest of the boys will still be seen on home screens. After all, without extra home coverage, there'd be fewer vid doubleheaders, and with no time to fill between games, what would George Allen do on a Sunday

Taxing Tube Tippling

As a half century anniversary

Global Prices For TV Films

U.S. television exporters anticipate a total foreign gross of approxtinuing growth. The total estimate includes sales of public affairs shows, cartoons, etc., as well as series and feature film product, but the major part of the total is for vidfilm product. One-hour series generally bring twice the half-hour price.

-	Price Range Half Hour Episode		Price Range Feature Film		
CANADA	•				
CBC	\$7.500-	\$12,000	\$10,000-	\$16,000	
CBC (French Net)	3,500-	5,000	8,000-		
CTV Network	5,000-	7,000	\$20,000-		
	3,000	1,60	Ψ20,000	10,000	
LATIN AMERICA & (CARIB	BEAN			
Argentina	- 1,000-	1,500	4,000~	6,000	
Bermuda	30-	45	90-	150	
Brazil	4,000-	5,000-	15,000-	20,000	
Chile	80-	115	. 650-	1,000	
Costa Pica	300-	350	900-	1,000	
Costa Rica	80-	90	250-	500	
Ecuador	100- 65-	150	225-	300	
El Salvador ,	65-	85 75	200-	250	
Guatemala	75-	73 90	450- 250-	550 400	
Haiti	30-	50 50	100	200	
Honduras	35-	40	180-	220	
Jamaica	80-	95	300-	400	
Mexico	1.200-	1,300	10,000-	50,000	
Netherlands Antilles	55-	70	150-	300	
Nicaragua	45-	60	200-	300	
Panama	70-	80	350-	600	
Peru	140-	150	900-	1,500	
Puerto Rico	1,100-	1,250	6,000-	20,100	
Trinidad & Tobago	95-	110	260-	345	
Uruguay	75-	85	350-	550	
Venezuela	800-	1,000	2,500-	5,000	
WESTERN EUROPE					
Austria	900-	1,000	2,700-	5,000	
Belgium	1,000-	1,200	4,000-	5,000	
Denmark	200-	250	2,500-	3,000	
Finland	600-	700	2,500-	3,000	
France	8,500-	10,000	30,000-	40,000	
West Germany	8,500-	15,000	50,000-	150,000	
		lubbed)		bed)	
Gibraltar	40-	45	125-	160	
Greece	350-	500	800-	1,900	
Ireland	225-	235	900-	950	
Italy	3,500-	4,200	14,000-	30,000	
Luxembourg	750-	900	3,000-	5,000	
Monaco	30-	35		sales	
Netherlands	275- 1,300-	325 1,500	1,000- 5,000-	1,200	
Norway	300-	500	5,000- 1,500-	6,200 2,000	
Portugal	215-	300	1,500- 650-	750	
Spain	1,000-	1,350	4,000-	10,000	
Sweden	1,400-	1,600	4,000-	10,000	
Switzerland	600-	700	2,000-	3,000	
United Kingdom	4,500-	6,000	60,000~		
		-,	-21000	_ , , , , , , , ,	

George Brown Jr. (D-Calif.), called to work out the details. Tennyson Guyer (R-Ore.) and Marjorie Holt (R-Md.) penned a bill to cut distillers' ads. Idea is to nix tax writeoffs for advertising alcoholic beverages. Broadcasters and the other media moguls haven't joined in the spirits. Their view -"if you only go 'round once, why not advertise it?" Media persons also are fighting another measure authored by Rep. Bud Brown (R-O.) (H.R. 4441) — that would put a

"hazardous to health" tag on all liquor labels and blurbs. Ad agency execs are 50/50 on this one run it up the flagpole and see who falls over.

U.S. At WARC

An SRO World Administrative Radio Conference bowed in Geneva, Switzerland, per schedule in September. The U.S. team, quarterbacked by former FCC member Glen Robinson, scored a few key wins, but fell short of Great Expectations without raising the Dickens. Looks like our country will have some new satellites. It'll also be possible to add extra radio outlets. All the wheeling and dealing sent WARC into overtime and some

Video For Vineland

The Jersey Congresspersons. squirming in the shadows of the Big Apple and Philly, have been pressuring the FCC to add some in-state V's. The outcome — commission proposed startup of six new U's (some net affils) to cover the state Reaction has been mixed so far. Variety reported, "New Jersey's Solons On Capitol Hill To FCC: V Do Not Thank U.

White House Whirrings

As things started to heat up for the '80 campaign, White House Productions exec producer Gerry Rafshoon slated a redo of that old radio favorite, "Ask Your President." Although some new casting ideas were considered, Rafshoon decided to stay with Jimmy Carter in his original role as "The President." Ratings for the national radio call-in were mixed. Look for some new formats to be tried out during the coming race, including "Three's A Crowd" with Jimmy, Bert Lance and Andy Young, "Lit-Carter Clan (note: Brother Billy

Love New York" starring Ham Jordan as host of a live disco show. Ariz.). And over at the House, the

Xtra Terms

Making good on his original deal this past June, Prez Carter cleared Tex.) was upped to Republican supthe re-hire of FCCommissioner Tyrone Brown for a seven-year stint. Brown had first been put on Hanfold Dole and the debut of the commission to fill out a twoyear gig with the understanding The confirmation of Bailey, an atthat he later would be given the nod torney with the Merit Systems Profor a full-term renewal. Carter kept | tection | Board | and | wife | of | a | polihis word and Brown his job. Brown | tician-ad firm exec, received biparhas received high marks from all tisan support — not the first time quarters for his service to date. On that a bride played both sides of the June 30, another commissioner's aisle slot comes due. Jim Quello wants the WH to pick up his option, and his campaign has been hyped by some good press. Early line is that Quello will be signed to a new no-cut contract following campaign: "There's always room for Quello.'

Year In Transition

The first session of the 96th Congress saw some new names on the marquee of the House and Senate Communications Subcommittees. Joining the bill on the Senate side. than firstrun. On questions involv-Sens. James Exon (D-Neb.): tle House In Plains" with the entire | Presidential hopeful Larry Press- | broadcast media, Congress preler (R-S.D.); John (Mr. Liz Taylor) | fers keeping the trump cards on its celebration of prohibition, Reps. new international confabs will be will get non-speaking role), and "I Warner (D-Va.) and Presidential side of the table.

Ariz.). And over at the House, the subcommittee lineup added Jim Broyhill (R-N.C.) and Robert Matsui (D-Calif.). Also Jim Collins (Rporting role as ranking member.

1979 saw the exiting of Elizabeth Patricia Bailey as FTC member.

Zinging Zero Fairness Sen. Bill Proxmire (D-Wis.) and

Rep. Bob Drinan (D-Mass.), the Hill's own Odd Couple, reran one of their favorite bills this year. Dubbed the First Amendment Clarification Act, the bills seek to can equal time and Fairness Doctrine regs now facing broadcasters. The Proxmire-Drinan production is into its third Congress of repeats, and the ratings are not much higher ing fairness and political use of the

imately \$275,000,000 in 1979 reflecting a market characterized by con-

	Price Range		Price Range		
	Half Hour		Fea	ture	
	Episo	de	Fi	lm	
CANADA					
CBC	\$ 7.500	\$12,000	\$10.000	61 6 000	
CBC (French Net)	3,500-	5,000	\$10,000-		
CTV Network	5,000-	7,000	8,000-		
CIVITETWOIR	5,000-	7,400	\$20,000-	45,000	
LATIN AMERICA & O	CARIB	BEAN			
Argentina	- 1,000-	1,500	4,000~	6,000	
Bermuda	30-	45	90-	150	
Brazil	4,000-	5,000-	15,000-	20,000	
Chile	80-	115	. 650-	1,000	
Colombia	300-	350	900-	1,000	
Costa Rica	80-	90	250-	500	
Dominican Republic	100-	150	225-	300	
Ecuador	65-	85	200-	250	
El Salvador ,	65-	75	450-	550	
Guatemala	75-	90	250-	400	
Haiti	30-	50	100	200	
Honduras	35-	40	180-	220	
Jamaica	80-	95	300-	400	
Mexico	1,200-	1,300	10,000-	50,000	
Netherlands Antilles	55-	70	150-	300	
Nicaragua	45-	60	200-	300	
Panama	70-	80	350-	600	
Peru	140-	150	900-	1,500	
Puerto Rico	1,100-	1,250	6,000-	20,100	
Trinidad & Tobago	95-	110	260-	345	
Uruguay	75-	85	350-	550	
Venezuela	800-	1,000	2,500-	5,000	
WEGMEDN BUD ODE					
WESTERN EUROPE					
Austria	900-	1,000	2,700-	5,000	
Belgium	1,000-	1,200	4,000-	5,000	
Denmark	200-	250	2,500-	3,000	
Finland	600-	700	2,500-	3,000	
France	8,500-	10,000	30,000-	40,000	
West Germany	8,500-	15,000	50,000-	150,000	
	(und	lubbed)	(dub	bed)	
Gibraltar	40-	45	125-	160	
Greece	350-	500	800-	1,900	
Ireland	225-	235	900-	950	
Italy	3,500-	4,200	14,000-	30,000	
Luxembourg	750-	900	3,000-	5,000	
Malta	30-	35	no	sales	
Monaco	275-	325	1,000-	1,200	
Netherlands	1.300-	1,500	5,000-	6,200	
Norway	300-	500	1,500-	2,000	
Portugal	215-	300	650-	750	
Spain	1,000-	1,350	4,000-	10,000	
Sweden	1,400-	1,600	4,000-	10,000	
Switzerland	600-	700	2,000-	3,000	
W. C. Britan . B	4 500				

EASTERN	EUROPE

Bulgaria	200-	250	500-	1.000
Czechoslovakia	300-	400	2,000-	3,000
East Germany	500-	1,000	5,000-	7.000
Hungary	200-	250	1,300-	1,500
Poland	150-	200	1,000-	1.400
Rumania	200-	375	1.000-	1.500
USSR	120-	300	*6,000-	8.000
Yugoslavia	175-	250	1,100-	1,500

MIDDLE EAST AND SOUTH ASIA

Cyprus	30-	35	100- 150
Egypt	200-	225	600- 800
India	no	sales	no sales
Iran	500-	750	3,000- 4,000
Iraq	350-	500	1,200- 2,000
Israel	200-	300	***1.000
Kuwait	300-	350	800- 1.200
Lebanon	140-	165	450- 560
Saudi Arabia	500-	675	2.000- 2.700
Syria	70-	90	150- 300

AFRICA

Algeria	90-	100	no sales
Kenya	. 40-	50	. no sales
Nigeria	100-	150	300- 1.000
Rhodesia	offic	rial figur	es unavailable
South Africa			es unavailable
Zambia		50	100

FAR EAST

Australia		**		30,000-	50,000
Hong Kong	225-	260		800-	1,000
Japan	3,000-	3,500		40,000-	100,000
South Korea	130~	150	6	400-	600
Singapore	125-	150		400-	600
Malaysia	200-	250		900-	1,200
New Zealand	360-	440		1,300-	1,700
Philippines	250~	350		1,000~	4,000
Taiwan (Formosa)	200-	250		600-	900
Thailand	150-	200		600_	. 800

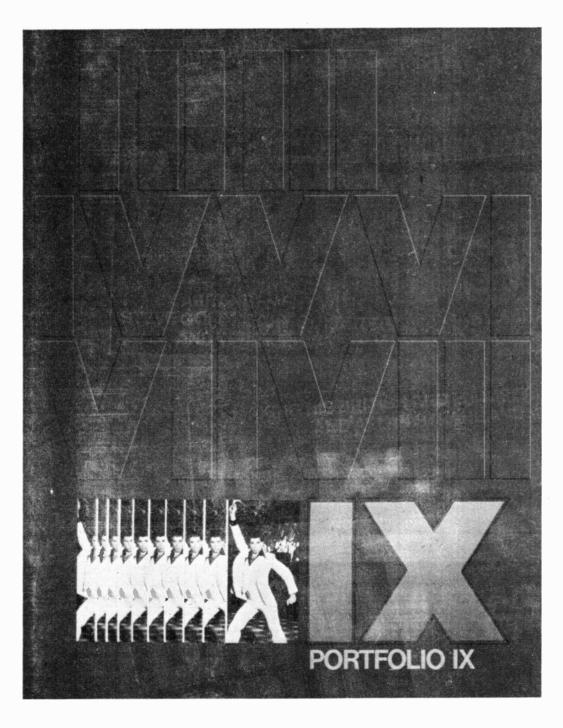
*USSR: Dollar sales very rare and prices unsettled; still seeking

*Australia: Telefilm sales in Australia are made under various arrangements: rights for the four capital cities (Sydney, Melbourne, Brisbane and Adelaide), rights for all Australia, original telecasts only originals with repeats guaranteed at 50% of the price, multiple runs and various types of rerun deals.

One run in the four capital cities is — \$7.500 per hour. The Australian Broadcasting Commission buys rights for all of Australia. The ABC pays at least 20% more than the above price. Those prices are for primetime. Miniseries and specials bring considerably more - up to \$40,000 or even \$50,000 per hour. Potential revenue for the commercial country stations (in markets outside the capital cities) is anywhere from \$2,000 to \$2,500 per hour.

***Israel: Few American sales of features.





THE ULTIMATE MOVIE PACKAGE IS HERE.

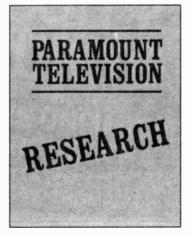
A truly great, in-a-class-byitself movie package does not
come along every day. Or every
year. What is needed are
blockbuster studio productions to
make it possible. And a toughening
competitive marketplace that
makes it necessary.

That is why only once in a great while does a studio have the ability to create a PORTFOLIO IX.

Offering you extraordinary power and overwhelming strength no other movie package ever produced can equal.

And we can prove it. With the

most extensive research ever compiled that clearly shows not only **how** each movie rated, but **why** it rated.



PORTFOLIO IX: THE BAD NEWS BEARS • THE BIG BUS • BLACK SUNDAY • BUGSY MALONE • THE DAY OF THE LOCUST • THE DEFECTIO LOOKING FOR MR. GOODBAR • LOOK WHAT'S HAPPENED TO ROSEMARY'S BABY • MAHOGANY • MAN ON A SWING RED ALERT • SATURDAY NIGHT FEVER • SHARON: PORTRAIT OF A MISTRESS • THE SHOOTIST

So you get the whole picture. Which gives you the advantage of knowing you have the strongest competitive programming available. No matter what you're up against.

And you'll have more of it.
Because only PORTFOLIO IX
gives you as many
exceptionally strong
"top-end" titles – more
than any other movie
package. It also gives
you more strong,
playable "middle range"
titles, with none of the
usual package fillers.
Right down the line, 30

of the most highly competitive, powerfully compelling movies; the right number of titles to give you excellent efficiency.
What's more, PORTFOLIO IX is the only package carefully balanced to provide equal strength in

all demographics.

title the

Which gives you the maximum programming flexibility to romance women with comedy and drama, lead men into actionadventure, and captivate and delight young adults, as well as children of all ages—season after season, title after title.

And you can start almost immediately. Because 50% of the titles are available with the start of the package, in September, 1980.

PARAMOUNT TELEVISION DOMESTIC SYNDICATION



SIMAS KUDIRKA • THE DOVE • ESCAPE FROM BOGEN COUNTY • FRAMED • HUSTLE • ISLANDS IN THE STREAM • LIFEGUARD ARATHON MAN • MONEYCHANGERS I & II • ONCE IS NOT ENOUGH • ORCA • POSSE • RACE FOR YOUR LIFE, CHARLIE BROWN ICH GOOD FRIENDS • TELL ME THAT YOU LOVE ME, JUNIE MOON • THREE DAYS OF THE CONDOR

Seventy-Fourth VARIETY Anniversary

Time To Marshal Resources For '80s

(Continued from page 211)

As complements to commercial broadcasting, these new technologies could provide the delivery system for a wide variety of specialized programming targeted toward the specific interests of the home viewer.

Such specialized software has the potential for offering a far greater range of cultural and informational programming than has ever been available in the history of broadcasting. So in the end, whether these additive technologies come to serve us, or suppress us, will depend upon only one improbable - ourselves.

Key Is Communication

In my mind, therefore, the key to planning for our telecommunications future lies not so much in the new technologies themselves, but rather in the software or creative products that will be produced for them. For no matter what exciting opportunities these technologies may offer us down the road, we should never lose sight of the fact that any communications system is valuable only insofar as it has something valuable to communicate. One, after all, does not write any better prose with an electric typewriter than with a quill pen.

Technology's most worthwhile function, it seems to me, is to inspire and to shape the creative process to the ultimate benefit of the consumer. Each new electronic medium, whether it be video-disk or pay television, may have the potential for tremendous profit. But this profit carries with it an obligation to utilize technology for intellectual enrichment as well. How can this best be accomplished? The answer, I believe, lies in an increased emphasis on creative programming designed to provide an even greater variety of information and entertainment than is offered free of charge today.

Rely On Creative Community

To serve so many diverse interests, we in the entertainment and communications community and particularly those of us in organizations such as CBS - will have to rely more on the creative community than we ever have in the past. That's because so many of us do not employ huge staffs of writers, directors and actors. Instead we fund other people's creativity, much like the producer of a Broadway show. But this funding is in itself a highly creative enterprise. For we are the ones who ultimately put the pieces together and make it all happen.

As 1979 draws to a close I feel that CBS is in a particularly strong position to promote creativity and "make things happen" in the many markets that the new technologies will provide for us in the coming decade.

Our traditional activities in the fields of broadcasting, recorded music, publishing and related products place us squarely in the middle of the entertainment and information soft-ware industries of the

We combine the right creative mix of pictures, sound and print, at the right time, and all of our business components form a natural alliance with technologies' future promise. In this context our announced New Ventures division within our Records Group will be in an excellent position to take advantage of the developing videodisk technology — a format that we feel is best able to fill mass consumer demand for low-cost video entertainment linked to highquality sound reproduction.

As a major supplier of software such as videodisks, CBS would simply be extending its existing business base, and all parts of our company could conceivably become involved in the venture. Our Records Group has for some time been involved in creating audio-visual products for artist promotional purposes. Our broadcasting operations could provide software based mainly on our news, sports and public affairs programs.

Our Publishing Group produces an extensive amount of print material that could be converted into a program format of an educational or special interest nature. And when we start producing motion pictures, they may one day wind up on videodisks as well.

Finally, through the distribution arms of our domestic and international record divisions, as well as our Columbia Record and Tape Club, CBS has the capability to market all kinds of software to consumers almost anywhere in the

The videodisk is, of course, just one area where CBS could become profitably - and creatively - involved in the new technological revolution. Our experiments with teletext electronic broadcasting offer us still another exciting opportunity to provide the home viewer with additional broadcasting options. But no matter which direction these and other technologies may eventually lead us, nothing can insure their success better than the encouragement of innovative, original software that has been inspired by, and developed specifically for, them.

Focus On Philanthropy

At CBS we strive to encourage and sustain such creative activity not only in our many businesses, but also in our ongoing programs of corporate philanthropy, a program that ranks us among the leaders in the field. Many of our philanthropic grants are targeted toward nurturing and replenishing creative resources in all the arts resources that are not only vital to the future of CBS as a corporation, but also encompass our obligation as corporate citizens to contribute to the many communities which we serve and in which our employees

In line with this philosophy, we inaugurated in 1977 a special fiveyear program designed to give major philanthropic emphasis to those cities in which CBS has the greatest concentration of corporate interests. So far many of the grants that have been awarded as part of this program have gone to organizations whose primary focus is on the arts or humanities.

We have supported these organizations partly because CBS is uniand revenues are derived from human rather than material resources — from what people write and compose and perform. But we also support the arts because we recognize that at a time when the public's ability to sustain them appears to be shrinking due to restrictions on Government spending, it is up to us, the corporations, to fill the gap. We believe such support will ultimately benefit not only ourselves by resupplying our creative pipelines, but all Americans by encouraging the cultural vigor so important to any healthy society.

We are, among other things, a nation of fact-finders, and surveys tell us that the public's appetite for entertainment and information is virtually insatiable. The new tech-

nologies that excite consumers with their promise today could fill our collective minds with rubbish or worse tomorrow. Now we have the options and the time to explore them.

Chile Showmanship

(Continued from page 209)

brand of toothpaste, wine, sausage, razor blade, cooking oil, etc., the buyer would be helping the telethon and, hence, the invalid children in whose benefit it is held.

The event is the brainchild of Mario Kreutzberger, better known by his nom-de-screen of Don Francisco, who does not deny that he took the idea from Jerry Lewis and his annual telethon in the U.S.

The basis for Kreutzberger's reputation is his 16-year-old "Sabados Gigantes," a seven-hour Saturday afternoon program on Channel 13 which he created and on which he acts as emcee. This again was inspired by a similar marathon which Pipo Mancera used to conduct in Buenos Aires.

The Format

The program consists of gameshows with expensive giveaways, a section for children, participation of both amateur and professional artists and singers, campaigns to benefit a given community, etc. Given Chilean television's generally unimpressive originality index, Don Francisco's lack of this ingredient cannot be held against him. He is an excellent organizer and over the years has acquired considerable know-how as an emcee, turning into an impressive showman.

The telethon's main attraction is to see the tally increase on the electronic scoreboard as representatives of industries, the army and just about anyone imaginable turn up at the stage of the Casino Las Vegas to hand over their contributions, while a phone bank receives news from the provinces of how much has been collected in each city. Don Francisco is backed up by the most popular emcees from all tv channels and, between the recording of donations, the bestknown local singers, plus some imported ones like Italy's Nicola di Bari, do their thing and even soccer's superstar Carlos Caszely turned up to warble a song.

Crime Takes A Holiday

There is no doubt that the telethon gripped the country's collective imagination by generating a cause (invalid children) that everyone wished well. In fact, one significant symptom is that the recently heavy crime rate dropped and police did not register a single assault while the telethon lasted.

But there were also those who felt that the event should not monopolize all the channels, leaving viewers with no alternative, while novelist Enrique Lafourcade in the que among corporations of its size | magazine Que Pasa wrote a dis-'moral blackmail" and decried what he considered over-commercialized packaging. He also pointed out that invalid children, although a worthy casue, are only a minimal aspect of the problems of childhood in this country when compared with the thousands who are undernourished and undereducated.

Irish Co-Prod.

(Continued from page 211) -

chairman and Derek Bailey, a former UTV program director, as chief executive-designate. Before the new group signaled its interest. UTV had already announced a \$6,-000,000 development project for expansion.

The Program Revolution

(Continued from page 211)

Everyone knows, of course, about our relationship with the BBC as their distributor and principal coproduction partner in the U.S. But the BB C is only one part of Time-Life Films. Over the last few years, under David Susskind's direction, we have become a major production company as well, turning out a sizable number of television movies, miniseries, and weekly series for the networks. Next spring, we will produce a twohour television movie for Operation Prime Time, our first effort for that promising new venture.

As you may have read, our company has just made a major commitment to the feature film business and our first movie, "Loving Couples," will be released next year. Other new motion pictures are in various stages of development and pre-production. We will soon be making major announcements about our overall plans and about our next two movies. I imagine Easterners will be pleased that both movies will be shot in New

This feature film commitment has been made possible by the second television revolution, and the opening up of new markets to absorb the ever-increasing cost of firstclass production. From home box office to home videocassettes, there are many new outlets for feature films — and television programs - and the risks of production are thus considerably reduced.

Unique But Universal Shows

As it has in the past, successful program making will depend on obtaining the best creative talent, supporting them with enthusiasm and sufficient funds, and producing what the public wants. In these early days of the second television revolution, success will also depend on achieving two new objectives, which are somewhat in conflict.

On the one hand, production is frightfully expensive. It will be some time before anyone can justify producing well made new programs for any one of these markets alone. The challenge is to make programs that serve a number of markets at different times and in different ways. The second somewhat contradictory challenge, is to develop programming techniques that are particularly suited to new ways of using television, so that the programs seem worthy of the consumer's dollar. Because, increasingly, we will be selling television programs to individual users, not just to networks, stations, advertisers, and other middlemen. At Time-Life Films, we are dealing with these in that virtually all of its products senting article in which he spoke of challenges daily in all our businesses, but especially in the emerging videocassette and disk markets.

One Example

We are finding that programs that served a certain purpose in one market can be made to serve different purposes in this new markct. Consider Alistair Cooke's "America," the 13-hour series coproduced by the BBC and Time-Life Films in the early 1970's. It played on NBC, PBS and in syndication and was an enormous success. Two years ago, we decided it should have a place in the home as well, but we realized that 13 hours of programming is a lot to ask an individual consumer to buy on a perfoot basis. So we asked Michael Gill, the show's producer, and Alistair Cooke if it might be possible to basis.

possible distribution channel. I create a shorter version that would would like to give you an idea of how | still retain the spirit and integrity of one company is approaching this the original. They were intrigued with the idea, set to work, and produced a version of "America" edited from the original 13 hours to four. Each of the hours deals with a specific, definable period of American history. "America" now is a product ready for the consumer video marketplace.

We believe the opportunities to edit certain types of programs, to rearrange them, and to change them so that they can serve different needs and different television marketplaces is manifold. We will soon be moving forward with consumer video versions of 'Civilization" and "The Ascent Of Man."

New Techniques

We are also discovering that the existence of television that the viewer can control himself gives the program creator an opportunity to invent and use all sorts of new techniques. We have produced two learning courses — "Speed Reading" with Dick Cavett and Reading Efficiency" with Bill Cosby - both of which take full advantage of viewer-controlled television and yield a rather different sort of programming. Many other such efforts are in preparation. For the program maker, the second television revolution allows creativity and techniques which have been unthinkable in television as it has existed until today.

And we have a whole new audience. Our new Time-Life Video Club already has 15,000 customers, and it will grow fast as the player population grows. Movie companies such as Columbia Pictures and EMI have made arrangements with us to offer their classic and recent films through our club - and even more important, at this early stage, to learn a great deal about consumer tastes and habits.

I'd like to offer this concluding thought about what is to come in our business. The second television revolution will be difficult, confusing and challenging - as are most revolutions. It will destroy a lot of preconceptions and change the established order of things. There will be victims, though perhaps not innocent ones. The main point of this revolution is that it offers opportunities to make many more programs and sell them to different and growing audiences. Anyone who ignores this fact does so at his peril. But for those who join there will be many chances to be creative and to prosper.

Cody Now ARP Veep

Anne B. Cody has been named veepee of operations for ARP Films

She has been with the company for six years, directing both domestic and overseas contracts for the international tv syndication business. ARP distributes the Marvel Comics Group's "Super Heroes" animated cartoons and has European distribution rights to Marvel's "Spider-Woman" and the Japanese science-fiction series, "Star Blazers.'

French TV For Moose Jaw Moose Jaw, Sask.

A transmitter has been set up in Moose Jaw to rebroadcast programming of the Regina CBC French television station CBKFT.

It is estimated at least 1,000 Francophones in the Moose Jaw area, as well as many English, will be watching the station on a regular





Chad Everett stars as Hagen, a trapper from the wilderness country who comes to hunt human predators in the big city.

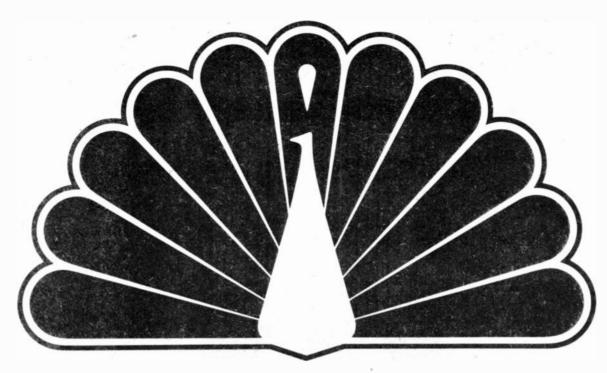
Arthur Hill co-stars as Carl Palmer, a top San Francisco criminal lawyer.

Slated for early 1980 airing on the CBS television network, Hagen was created by Charles Larson and Frank Glicksman. Hagen is produced by Frank Glicksman Productions and Chad Everett Productions in association with Twentieth Century-Fox Television.

Now in production for CBS.

Godyr this 1980 Territe th Consury-Fox Film Corporation, All rights reserved.

TELEVISION



WHAT A SWITCH!

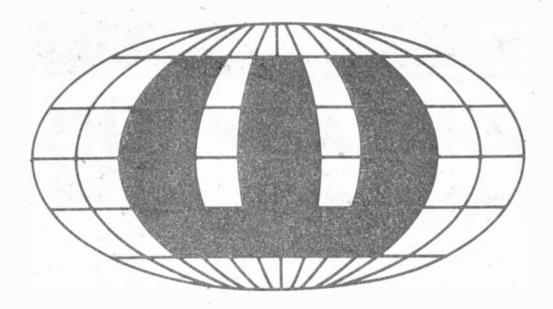
WTVK-CHANNEL 26 GAINS BIG AS NEW NBC AFFILIATE!

	1978* w/ ABC	1979** w/ •	% of change
Mon-Fri 7-9AM	7	20	up 185%
Mon-Fri 10-12N	8	22	up 175%
Mon-Fri 12-4PM	6	27	up 350%
Mon-Fri 4-5PM	14	20	up 43%
Mon-Fri 5-6PM	9	. 16	up 78%
Mon-Fri 6-6:30PM (Metro News)	3	8	up 166%
Mon-Fri 6:30-7PM	3	10	up 233%
Mon-Fri 11-11:30PM (Metro News)	8	10	up 25%
Mon-Fri 11:30-1AM	11	19	up 73%
Sun-Sat 8-11PM	18	18	EVEN!
Mon-Sun Sign-on/Sign-off	12	17	up 42%

TALK ABOUT BEING PROUD!

*Nov. 1978 ARB **Nov. 1979 ARB For information call WTVK-TV (615) 687-2312 or your nearest HR Television office





WORLDVISION ENTERPRISES INC.

The World's Leading Distributor for Independent Television Producers

New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo, Sydney, Toronto, Rio de Janeiro, Mexico City, Munich, Rome

A Taft Broadcasting Company



LARRY A, THOMPSON ORGANIZATION

INCORPORATED

Management and Production of the Performing Arts

1888 Century Park East, Suite 622 Los Angeles, California 90067 Telephone: (213) 553-1555 Cable: LATORG

Paramount Television



1979 Was The Biggest Year Of Dick Maurice's Life! .AND IT'S JUST THE BEGINNING.

National Radio:

"Dick Maurice's Las Vegas" weeknights from the Riviera Hotel 10 pm to midnight (PST).

Listeners agree with Miami Herald critic John Hudy, "By far the best late night program in the country." Heard in major markets from Coast to Coast and growing.

National Newspaper:

"Dick Maurice-Coast to Coast" Daily

Dick Maurice is one of the largest distributed columnists in the country. Syndicated by Copley News Service.

National Magazine:

"Dick Maurice's Las Vegas" 2-page feature monthly in Rona Barrett's Hollywood, the largest distributed TV/movie magazine in the nation.

and now... National Television:

"Dick Maurice and Company," Las Vegas' most talked about TV show is now also carried coast-to-coast and border-toborder on Ted Turner's



"Dick Maurice and Company" is seen on WTBS and 1,400 cable systems in 48 states. WTBS is available in 7 million homes!

Viewers agree with TV critic Jim Seagrave, "It's the best show on television."



He's Not Just Another Talk Show Host. He's the Man of the 80's.

Ŷ

The Entertainment Company Gary J. Greco, Producer 205 E. Harmon Ave., Las Vegas, NV 89109 702-733-6666

229

Thanks to everyone for making this the best year Warner Bros. Television has ever had.



LEARNING IN FOCUS, INC.

and

ROBERT GELLER **EXECUTIVE PRODUCER**

proudly announce completion of

THE AMERICAN SHORT STORY, SERIES II

Stories by

Willa Cather William Faulkner Ernest J. Gaines **Nathaniel Hawthorne** Ring Lardner Katherine Anne Porter James Thurber Mark Twain

SPECIAL THANKS TO OUR: **DIRECTORS**

Noel Black Stan Lathan

Randa Haines Dezsö Magyar Peter Werner

Lamont Johnson Ralph Rosenblum

ACTORS

Tom Aldredge Margaret Avery Kathleen Beller **Reed Birney** James Bond III Sudie Bond Leonardo Cimino Olivia Cole **Lindsay Crouse** Howard Da Silva

Brad Davis Michael Egan Stephen Elliott Geraldine Fitzgerald Robert Preston Fred Gwynne Michael Higgins Tommy Lee Jones Diane Kagan Carol Kane Cleavon Little James Whitmore

Nan Martin John McMartin **Roy Poole** William Prince **Eric Roberts** Lois Smith Frances Sternhagen William Swetland Kristoffer Tabori **Teresa Wright**

PRODUCERS

Calvin Skaggs

Phylis Geller Whitney Green Christopher Lucas Dan McCann Ed Lynch

TELEPLAY WRITERS

Ron Cowen Horton Foote Charles Fuller **Mark Harris Herbert Hartig**

Frederick Hunter Corinne Jacker Jeff Wanshel

AND

our **NABET** Crews **BCI** Casting **TVC** Laboratories

SERIES HOST **HENRY FONDA**

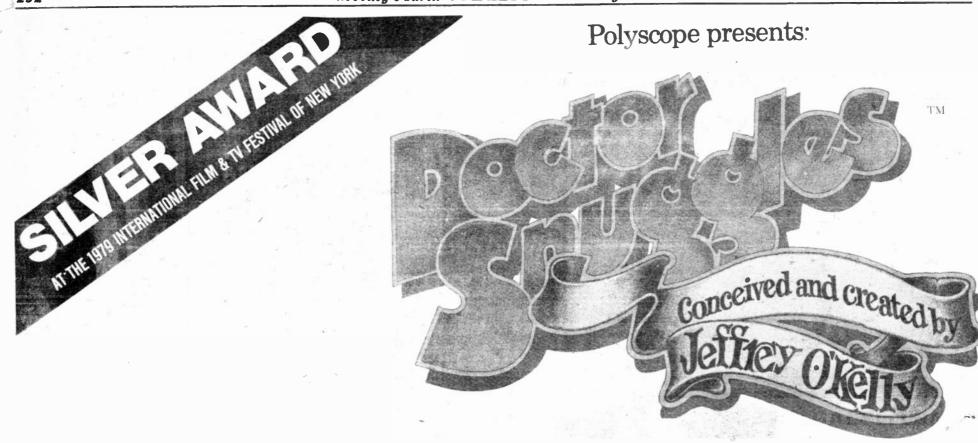
Made possible by grants from The National Endowment for the Humanities, Corporation for Public Broadcasting and the Xerox Corporation. Series to be aired on PBS February 4th through April 28th at 9 PM



Priceless.

LORIMAR

PUT ON SOMETHING STUNNING CALL ROBERT B MORIN, EXECUTIVE VICE PRESIDENT, L'ORIMAR PRODUCTIONS INC. (N.Y.), 1345 AVENUE OF THE AMERICAS, NEW YORK, NEW YORK, 10019 (212) 765-1061



ONE BIG MAGIC HAPPY HAPPENING OVERFLOWING WITH DAZZLING COLOURS AND MUSIC STORYTELLING, FANTASY, ENTERTAINMENT

An unparalleled television series for children of all ages!

13 half hour episodes or 65 five-minute episodes

Doctor Snuggles is a cuddly little man, an incurable optimist who longs to make the world a better place. He lives in his quaint house at the edge of the wood. It could be anywhere in the whole wide world.

Doctor Snuggles is an inventor. He invents a variety of wondrous contraptions in his shed at the bottom of the garden. Each invention is specially designed to help children, animals and all

living things everywhere.

His aims and dreams lead him in and out of many delightful adventures.

Mostly things do not transpire the way

Doctor Snuggles has planned, but he gets caught up in a world of new friends and happy happenings; brimful of magic, laughter and fantasy.

Lots of fun and happy, happy landings!

Produced and distributed by POLYSCOPE B.V.

Steynlaan 1 1217 JR Hilversum The Netherlands Telex: 43226 cicen nl

a polyGram company



Doctor Snuggles™ Copyright© 1979, Jeffrey O'Kelly-Polyscope. All rights reserved.

Toodle-oo now.

"Tell me, Desdemona ...what's your net compression of **JWT Syndication?**"

Wednesday, January 9, 1980

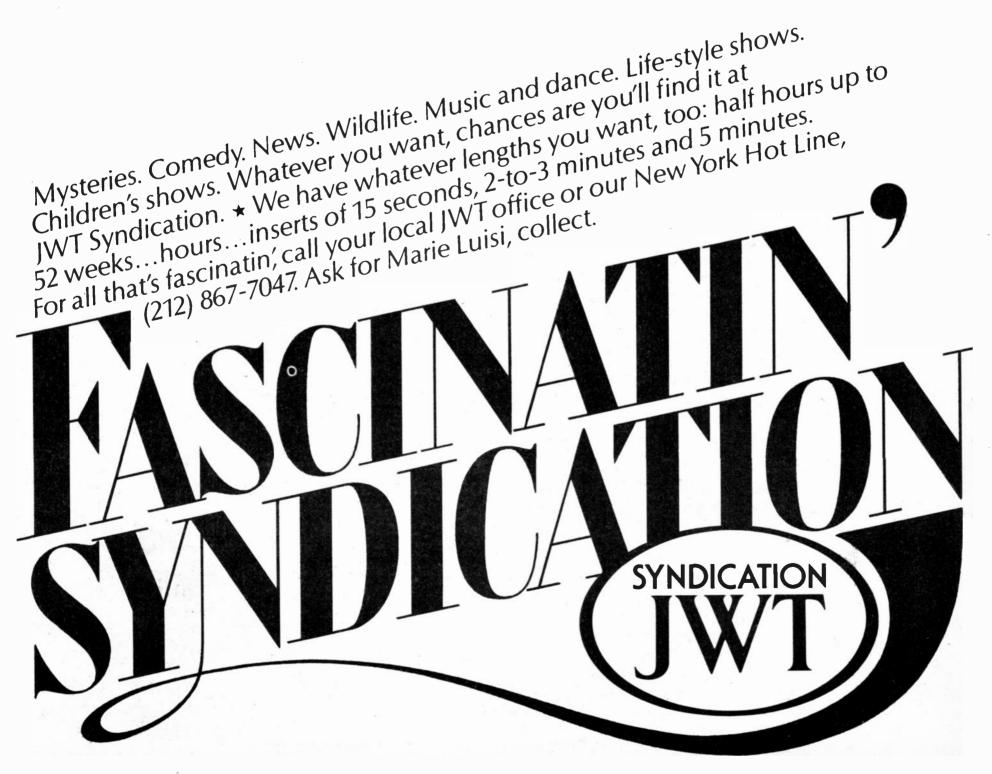


Norm Crosby, host of The Comedy Shop.

"Fascinatin; simply fascinatin:"



Desdemona co-stars in the Miss Peach holiday specials.



Seventy-Fourth VARIETY Anniversary

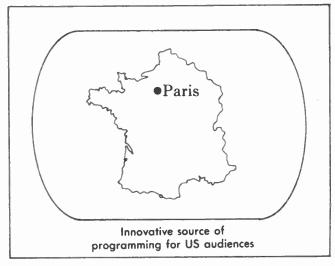
The New York Times, Saturday, November 24, 1979

$AD\ HOC\ TV\ NETWORKS\ldots$ by Les Brown

The number of occasional networks is increasing and so is the acceptance of their special programming by stations around the country.

LONG-RANGE INTERESTS

A station manager in the south ... said broadcasters were increasingly receptive to the occasional networks, "because it is in our long-range interests to find new sources of programming and not be 100% dependent on any network."



FRANCE produces excellent TV programs, which the American public has never seen. Like the most entertaining history ever brought to Television: a mini-series of relentless dramatic action that has enchanted BBC viewers in Great Britain and many other audiences around the world.

Julien Granata is proud to offer exclusively to American TV Stations:

Accursed King ("Les Rois Maudits")

When Avignon, not Rome, was the seat of the papacy...

When the Kings of England held the vineyards of Bordeaux and Cognac...

Six episodes in the calamitous history of 14th Century France and England. Directed by Claude Barma from the masterpiece literary work of Maurice Druon (Academie Francaise). Adapted by Maurice Jullian.

"Maurice Druon, a great writer and historian, acclaimed in Europe, who should be better known in America."

Barbara W. Tuchman ("A Distant Mirror")

"'The Accursed Kings' is a masterpiece, it vividly and accurately recreates one of the most eventful and fascinating periods of European history."

Elizabeth A.R. Brown, Prof. of Medieval History Brooklyn College, City University of New York

→ To be presented to the American public by Anthony Burgess ("A Clockwork Orange," "1985," "Napoleon's Symphony..."). Hosted by Dick Cavett.

→ This will mark the very first time a major French TV production will be shown on American commercial TV, in itself a unique and true-self-promoting event. Be part of it.

→ Make your station the focus of viewers' attention, a place to look for innovative programming. Take the challenge to offer quality to your audience. With "The Accursed Kings" you can. The critics raved about it and so

→ It is important for Americans to better understand the history of old nations. When this can be achieved through a highly entertaining TV program, it is an exceptional occurence not to be missed.

→ "The Accursed Kings" depicts the events leading to the Hundred Years War that plunged France and England into conflict that was to last for centuries. The mysterious magic of the time will fascinate US audiences, as will the costumes, the castles, the chivalry, and the ruthless struggles for power.

Contact: Julien Granata, 129 East 82nd St., New York, N.Y. 10028 (212) 288-8580 See us at the INTV Convention in Houston

(from Friday January 11th through Wednesday January, 16th, call the Houston Galleria Plaza Hotel, (713) 960-8100)

Julien Granata. Innovative sources of programming from Europe. 10, rue Delabordere, Neuilly/Seine 92200 France





Technical Television Programmes

KUWAIT

Contact: HASSAAN W. HAMMAD P.O. BOX: 21361 SAFAT KUWAIT TELEPHONE: 433588/431583 TELEX: 2049 YAHALA KT.

tcc

TONY CHARMOLI

Director-Choreographer

DAN INGRAM

Good Morning To The 80's

A.P.A.
JOHN GAINES

237



STARTING OFF THE NEW YEAR with 2 MAJOR SPECIALS ON NBC-TV:

HOPE, WOMEN AND SONG

Monday, January 21 9 - 10 P.M.

Sunday, February 3 8 - 11 P.M.

Sunday, February 10 8 - 11 P.M.

—with Beatrice Arthur, Debby Boone, Diahann Carroll, Shirley Jones and Les Brown and his Band of Renown.

BOB HOPE AND THE TROOPS —a six-hour retrospective of some of the greatest moments on television. It's 30 years of entertainment with the superstars, the GIs; the excitement, the laughs and tears.





SAN FRANCISCO everybody's favorite city

NAPE everybody's favorite Conference (February 16-21, 1980)

VARIETY everybody's favorite selling and buying medium

We'll be on the scene for this 17th annual Conference as we have been for the past 16 years. We'll be up front reporting, interpreting, and bringing buyers and sellers the editorial know-how that makes us unique.

The February 13th issue will be distributed at the Convention.

Within this issue, readers will find stories and "use" material keyed to their needs. It's the kind of material that makes us a very compatible ad medium.

For the first time, too, in keeping with NATPE's continually growing importance and stature as a product marketplace, the February 13th issue will feature a four-color cover and will be bound.

Make your space reservations NOW! Variety is a good deal for you!



154 WEST 46TH ST., NEW YORK, N.Y. 10036 (212) 582-2700 TELEX: 1-26335. TELEX. 1-26335 CABLE: VARIETY, NEW YORK

HOLLYWOOD, 90028 1400 N. CAHUENGA BLVD., PHONE: (213) 469-1141, TELEX: 6-74281, CABLE: DAVAR HOLLYWOOD CHICAGO, 60611 400 NO. MICHIGAN AVE., PHONE: (312) 337-4984, TELEX: 2-53268 LONDON, SW1A 1JX 49 ST. JAMES'S ST., PICCADILLY, PHONE: 493-4561, TELEX: 24547, CABLE: VARIETY LONDON PARIS 75008 33 CHAMPS ELYSEES, PHONE: 225-08-07, CABLE: VARIETY, PARIS ROME, 00187 VIA BISSOLATI, 20, PHONE: 463-290, CABLE: VARIETY, ROME MADRID, 6 CALLE LAGASCA, 104, PHONE: 276-4262, CABLE: VARIETY, MADRID SYDNEY, N.S.W. 2000 1-7 ALBION PLACE, PHONE: 61-3124, TELEX: 22969 TORONTO M5R 3C3 74 ALBANY AVENUE, (416) 531-1600

Race For The White House

4 original hours about the hottest presidential contests of the 20th century.

World Championship Tennis

39 hours of the most exciting tennis in the world: Challenge Cup, Invitational and the World Doubles plus the Dallas Finals.

MVP...1980 World Series Edition 90-minute "roast" featuring the players, coaches and manager of the 1980 World Series winning team.

The Miss World Contest
70 of the most beautiful girls in the world and George Burns compete in the one-hour Miss World Pagent.

Fantasies Fulfilled

Fast paced, half hour strip people show where contestants compete to have their fantasies fulfilled.

The World's Largest Indoor Country Music Show 2-hour special hosted by Kenny Rogers and Dottie West along with The Oak Ridge Boys, Minnie Pearl, Porter Wagoner and more.

Giselle

An enchanting 2-hour ballet featuring The American Ballet Theatre.

The 1980 Disco/Music Awards
2-hour special hosted by Wolfman Jack
honoring the best in Disco/music.

The Sonny And Cher Comedy Hour 26 one-hour variety shows featuring the best of Sonny and Cher.

The Roots Of Rock 'N Roll 2-hour special tracing the beginnings of rock 'n roll and the artists who made it happen.

FOR 1980, AIR TIME INTERNATIONAL GIVES YOU

TELEVISION THAT'S WORTH WATCHING

> 919 Third Avenue, New York, N.Y. 10022 Telephone (212) 371-4750

2029 Century Park East, Los Angeles, Ca. 90067 Telephone (213) 552-9777

875 North Michigan Avenue, Chicago, III. 60611 Telephone (312) 787-5408

'Access' Comes Of Age

RADIO-TELEVISION

(Continued from page 213)

cess programming.

More than 400 writers, producers. technicians and on-air personalities are employed by this programming cooperative nationwide.

In a similar vein, TAT Productions is investing in an alternative access offering of its own, "The Baxters." a blend of the situation comedy and local public affairs program forms pioneered by WCVB-TV Boston.

There are people working and creating where there were none before. Showmanship and experimentation are once again coming to the fore in communities across the country. Locally produced access programming is providing career access to a part of the industry long noted for its lack of entry-level opportunities. Not so out-of-the-ordiwho recently walked into a Cleveland station to interview for a secretarial job - and wound up a host stance and style. As we begin the evening.

originate this co-venture in local ac- of the station's access magazine series instead.

Why It's Urgent

I would like to suggest that it is in each station's self-interest to put new emphasis upon programming that reflects the needs, tastes and interests of its own community. Television is entering a period of markedly increased competition. A profusion of cable channels will test the staying-power of many operators. The most indispensible programming will come not from a satellite but from the viewer's own backyard. News is but a part of it. Information and entertainment programs of local interest will prove a formidable alternative to nationally distributed offerings.

Are such programming ventures really in the offing?

I believe the industry has crossed a threshold. Local broadcasters nary is the case of a young woman have begun to view the access time period as a real opportunity to provide local programming of sub-

1980's, the wonder and power of television is alive as it has not been since the first daring days of the

SMPTE's Feb. Agenda

Hollywood.

Program for the 14th annual Television Conference of the Society of Motion Pictures & Television Engineers has been set. Twoday confab, to take place Feb. 1-2 at the Sheraton-Centre Hotel in Toronto, will spotlight four major areas, each of which will be discussed at half-day sessions.

Theme of overall conference is The Digital Decade." Morning of Friday, Feb. 1 will be devoted to The All-Digital TV Plant. Afternoon subject will Be Digital Signal Processing. Digital Transmission & Testing will be discussed Saturday ayem, and powwow will conclude by covering Digital Video Recording.

SMPTE conference will also feature an equipment exhibit, a Friday luncheon and a reception that

Progress Made Via 'Rewrite'

(Continued from page 213)

their own narrow constituencies' long enough to co-sponsor some legislation. The new bill would deregulate telecommunications, that seven syllable synonym for the most sophisticated new blendings of video, computer, telephone and satellite technologies.

Early this year, we will also take up yet another modest proposal: partial repeal of Section 315. Any broadcaster who has worked during an election year knows that "equal time" means minimal time - except for clerks, who spend long | brink of a communications revoluhours logging every second given or sold to political candidates.

Free Journalists

Accounting is fine for accountants, but I say let newspeople cover news, especially during a Presidential campaign. The bill I've introduced, H.R. 5103, repeals Section 315 for nonpaid time. Although it is limited to the Presidential and Vice-Presidential contenders, it's a step in the right direction. For the first time Bill Small, Bill Leonard,

Roone Arledge and any other news director could do what their counterparts at the New York Times or Washington Post have been able to do for years: produce special debates, reports, profiles and interviews.

Meanwhile, newspapers and magazines are finally discovering cable, computer games, satelliteto-home broadcasting and all the other scifi wizardry about to invade their readers' lives. Readers will learn that they're poised on the tion, and that even Freddie Silverman - Mr. Good Old Fashioned Television himself - agrees. Surely that's progress!

Identity Crisis

(Continued from page 207) localism. If today's p.d. takes hold and begins to develop quality local program concepts, his future and maybe even that of his station is much more secure. Local news has become such an important profit center that it would seem to follow that other local projects can and will find a mass audience. The magazine is a case in point. Both news and a successful magazine have one all-important factor in common ... a commitment on the part of management to provide needed facility and personnel. The involvement of the program director can be significant if he aggressively pursues the spirit and creative potential of localism.

Tomorrow's p.d. could be responsible for any number of projects that include all dayparts; a morning hour, an access magazine, a weekly "Town Hall," a quality children's show and, yes. even an afternoon concept that leads into the news. The tools already exist with the sophisticated new technology - minicams, field recording, digital effects, computerized editing ... and much more. All that remains is our commitment as programmers to combine this existing equipment with capable talent, producers, directors, editors, camera operators, and provide the leadership and creativity that motivate people to excel.

As the 1980 NATPE Conference in San Francisco approaches, we will be inundated with distributors extolling the value of new game strips. The checkerboard in access is becoming an anachronism, and the programmers of our nation will be scratching their heads, trying to evaluate which avenue to take. Perhaps some of the answers lie in localism, and with this new emphasis comes the opportunity for the programmer to clearly surface as a viable member of station management ... and perhaps ultimately provide the end of our iden-

tity crisis. CPW EXCLUSIVE NEW LISTING FABULOUS

"DAKOTA"

Most unique apt in a very special environment. Large living rm with bay windows, wbf, library dining rm. Enormous master bdrm w wbf, 2nd master BR + small 3rd BR. 14'z' ceilings, eat-in kit. Exceptionally bright with all rms facing south. Move in condition. A very choice apt. Truly an investment. For complete details kindly call Edith Sacks.

J. I. SOPHER & CO., INC. (212) 486-7190



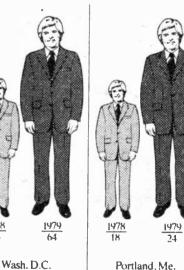
VIDEO SHACK 1608 6 way (at 49th St.) (212) 581 6260 ALL CREDIT CARDS 7 Days 11 11FM

HEREARET WARINGAUME SWEEP STA

DONAHUE GROWTH IN TOTAL WOMEN (IN THOUSANDS), NOVEMBER 1979 COMPARED TO NOVEMBER 1978 IN SELECTED LARGE, MEDIUM AND SMALL MARKETS*

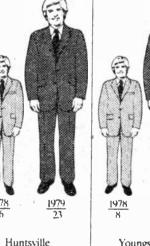










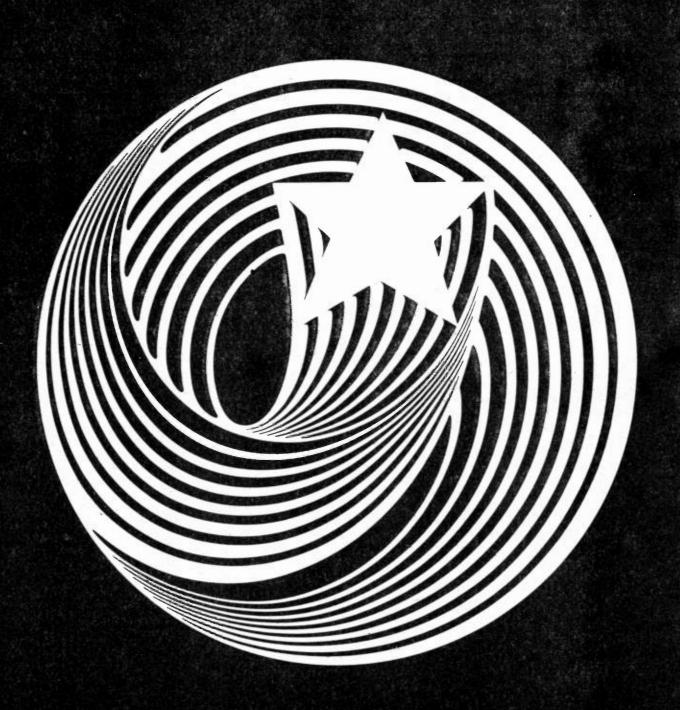


Huntsville (WHNT-TV)

According to the November books, the Donahue Show is bigger and better than ever. Donahue is now carried in 203 markets, coast to coast.

Donahue is consistently Number 1 in total women and women 18 to 49—the highest rated syndicated talk show

If your station could use some help winning numbers in the next Sweep Stakes, enlist Donahue's brand of Luck of the Irish. Find out if Donahue is available in your market. of the Irish. Find Out it Dollands. Call Don Dahlman at 513-352-5955. **DONAHUE**



A shining new symbol is now streaking across the world of entertainment.

It represents the expertise and solid reputation of a company with unique skills.

Hanna-Barbera Productions, dedicated to creating and producing

quality entertainment for the families of the world.

Hanna-Barbera Productions, Inc.

3400 Cahuenga Boulevard, Hollywood, California 90068

A TAFT BROADCASTING COMPANY

© 1979 HANNA-BARBERA PRODUCTIONS, INC.

How to get your VHS tapes duplicated professionally.

There's one sure way of getting professional quality VHS dupes and transfers: make sure they're made on professional VHS duplication equipment. And that's as easy as contacting one of the professional duplication centers shown below. They'll transfer and duplicate your film and tape to VHS on Panasonic professional duplication equipment. So whether you want dupes for home, educational or industrial use, send your VHS tapes to one of the professional duplication centers recommended by Panasonic.

East:

Magno Sound, Inc. 212 West 48th Street New York, New York 10036 (212) 757-8855

S/T Videocassette Duplicating Corporation 500 Willow Tree Road Leonia, New Jersey 07605 (201) 947-6450

Video Software & Production Center, Inc.

380 Walnut Street Yonkers, New York 10701 (914) 423-4400

Midwest:

Bell & Howell—Video Systems

720 Landwehr Road Northbrook, Illinois 60062 (312) 291-1150

Columbia Pictures Videocassette Services

1501 Landmeier Road Elk Grove Village, Illinois 60007 (312) 640-2350

Magnetic Video Corporation 23689 Industrial Park Drive

Farmington Hills, Michigan 48024 (313) 477-6066

Teletronics Video Services, Inc.

2440 South Wolf Road Des Plaines, Illinois 60018 (312) 298-7700

West:

U.S. Video

1136 North Highland Avenue Hollywood, California 90038 (213) 464-7579

Panasonic, just slightly ahead of our time

The Decision To Make 'Holocaust'

(Continued from page 213)

television presentation. "Holo-Itations on Nazi war crimes was due caust" was an extremely expensive production, since the producers planned to film the events of the story on or near the locations where they occurred, wherever possible.

The Big Questions

The questions faced by NBC, Titus, and Worldvision were:

Would the American public and television viewers overseas respond to a story dealing with the most horrible event of this century and, perhaps, of all time?

 Had the subject of Jewish decimation by the Nazis already been deeply plumbed by such notable works as "The Diary Of Anne Frank," "QB VII," "The Sorrow And The Pity?"

- Despite NBC's and Worldvision's mutual decision to under-write "Holocaust," would we be able to gain similar support from overseas broadcasters?

Well, we all know that all of the above reservations were groundless because "Holocaust" has generated the greatest worldwide impact of any program in the history of television. It has been the subject of editorials, not only in major newspapers in the U.S., but around the world. It has never simply gone on the air; whether it is shown as "Holocaust," "Holo-causto" or "Holocauste," it has always made front page news, a national event. It stirs debate in government; it rouses public opinion. The impact of "Holocaust" is literally beyond description. Germany itself presents the most striking example.

Extending Responsibility In Germany, the statute of limi- the world.

to expire December 31, 1979. Last year, public opinion ran against lifting the statute of limitations. After "Holocaust" was aired on German television, public opinion did a dramatic turnabout; the number favoring lifting the statute of limitations rose by 15 percentage points. In July 1979, the Bundestag, Germany's Parliament, struck down the statute of limitations. "Holocaust" was openly credited with influencing the vote. Chancellor Helmut Schmidt, who supported lifting the ban, had personally commended "Holocaust" to the people of his nation. The Chancellor said, "The film is correct. It compels one to critical and moral reflection.'

To date, "Holocaust" has been placed in more than 50 countries, with new commitments still continuing. It has been dubbed into German, Japanese, Spanish, French, Italian, Portuguese, Chinese and Thai. It has been subtitled in Israel, Scandinavia, Turkey, Greece and Yugoslavia. The worldwide impact and success of "Holocaust" is, truly, monumental. Its capacity for stirring worldwide "critical and moral reflection" is beyond measure. "Holocaust" is meaningful not only for this generation but for generations yet un-

Yes, as "Holocaust" and the many other productions described above have proved, the event is the thing, and television does it better than any other medium. Our critics certainly recognized our facility in this type of programming but, more important, so have the people in this country and all over

Personalities: A Short Supply

(Continued from page 213) tions already are noted, most of the very articulate Sen. Henry M. them resulting in adding dullness to | Jackson (D-Wash.), who must hold the programs. Audience-participation segments are becoming more frequent, generally devoted to personal questions put to the guests by members of the audience many of the queries being asinine or impertinent. Cooking jamborees, in the next-to-closing spot, are on the increase. These culinary clambakes, long a Dinah Shore specialty, lately had Mike Douglas doing it.

Frequent repeaters on the shows are becoming more numerous, while cohosts also are being used more often and for longer runs. Among other expedients being used to fill the gap are:

- Animal acts.
- Authors plugging new books; singers plugging records; film stars promoting movies.
- New talent, especially embryo comics, novelties and usual "amateur night" acts.
- Games.
- Sports personalities.
- Offspring of celebrities.
- Weirdo rock 'n' rollers, heavy on the hollering.
- Controversial figures, propagandists.
- Going "on location," movie and otherwise. Dinah Shore took a unit all the way to Hong Kong and Singapore. Mike Douglas and troupe followed with a week in Monte Carlo. In a pinch, Las Vegas always is handy.

Scoop A Regular

Even the three Sunday interview programs out of Washington have no easy time getting a weekly apiece, despite the thickly populated bureaucracy in the nation's capital. They have to keep repeatgroup of Government figures led by | show producers

some kind of a record among politicians as a tv talkshow guest.

With the Presidential election year in full swing, there will be more personalities getting on the talk-go-round, but they won't contribute much to entertainment. A full year of politicians repeating their platforms day after day, calling each other nasty names, and generally conducting a mud-slinging war, can become pretty tiresome to a troubled population in need of amusement and escapism.

In a way, the greatly expanded opportunities for exposure available on today's tv talkshows could be a boon to new and undiscovered theatrical talent. Ed Sullivan received credit for giving many struggling performers a start, and you could even go back to the Major Bowes Amateur Hour on radio and find some very worthwhile results. But, alongside the voracious appetite and consumption of talent by the media today the new dis coveries are just a drop in the bucket, and natural prodigies like a Gary Coleman are scarcer than that.

But people always will be interested in people, especially in oddballs, and while these characters may be short on longevity as far as their showbiz careers are concerned, as witness Billy Carter, the annual crop seldom is a total failure. So, you can expect more controversial topical personalities and fewer professional performers. In fact, you'll see more big names in the commercials each day than on the talkshows. What the final outcome will be depends on the ing, more or less, the same small adaptability and ingenuity of talk-

Finally ... One comprehensive source for video programs



THE **VIDEO SOURCE BOOK®**

- 900 pages with over 15,000 listings of prerecorded tapes and discs.
- Descriptions, producers, casts and awards.
- Distributor names and addresses.
- All available formats and uses.
- Indexed by subject and title. Authoritative - yet
- affordably priced at only \$19.95!

And its companion ...

The Video Programs Index.

4th Annual Edition. Edited by Ken Winslow. Complete who's who to video programming: subjects, formats and fee structures of over 300 major video program distributors and retailers, addresses and phone numbers. Price: \$6.95.

ORDER BOTH NOW - SAVE 15%

THE VIDEO SOURCE **BOOK and THE VIDEO PRO-GRAMS INDEX for \$22.95** (offer expires 12/31/79).

Publications of



i ne National Video Clearinghouse, Inc.

P.O. Box 3, Dept. 09V Syosset, N.Y. 11791 516/364-3686

copies of The V	Tideo Source Book @ \$19.95 Tideo Programs Index @ \$6.9 \$22.95 idents add appropriate tax
□Check enclosed	□8ill me for the total
Name	
Address	
City/State/Zip	avable & mail to

PO Box 3, Dept 09V Syosset, New York 11791



A TAFT BROADCASTING COMPANY

Nets Search For New Series Trend

(Continued from page 209)

lation with full confidence.

the 1980-81 season, but hardly guaranteed. A gnawing irritation has to be the slow start the web experiences each September (programming brass know only too well where they'd be in the season-todate race if the first six weeks of the season matched the last six weeks).

Solving that dilemma before next With an ascendency pattern at September is the prime problem of work, CBS' outlook is promising for the web at this moment, complicated no end by the fact that NBC's Summer Olympics probably will usurp most of the viewer attention in the vital weeks before the season actually starts.

CBS' programming prognosis at this juncture is that it has strong programming on Sunday, Monday

taking Thursday night if "Knots" performs like its "Dallas" prog-enitor, and has improved its Tuesday slate somewhat. It has problems on Wednesday and Saturday, but has hopes of improvement on the latter night when "The Chisholms" debuts in mid-January.

ABC: Sunday & Monday

ABC's immediate problem is to get itself competitive for the "second season" on the vital nights of Sunday and Monday, while continuing its proven strengths on Tuesday, Wednesday, Thursday

inance seems likely to hold, Wednesday is currently the web's strongest and Thursday should be buttressed by the return of "Mork & Mindy" to the lead-in period. Saturday seems likely to get stronger, primarily because challenger NBC's slate for that night has been weakened for the "second season."

The most significant thing ABC has learned so far this season is that moving established hits around has its pitfalls. Its daring moves of "Mork," "Fantasy Island," "Laverne & Shirley" and "The Ropers" have generally backfired with "Mork" and "Fantasy" back where they functioned well last season, and "Laverne" and "Ropers" readying to try out new time periods during the "second season." The exodus of "Mork" from the Sunday slate has created the web's most risky gamble - the introduction of two hours of brand new programming in the first two hours of the night with the highest sets-in-use figures and to do so in the face of the currently hottest programming block in primetime, CBS' Sunday slate. If "Incredible Sundays" and "Tenspeed & Brown Shoe" work, it's the old "miracle syndrome" all over again; if not, it could be shortterm Disastersville. Again, the Winter Olympics could salve that wound, if it occurs, but that does not give ABC a leg up on

"Laverne's" move to Monday, along with "Angie," has the potential to solve a chronic problem for the web on Monday night - providing a year-round lead-in hour that could weather a clearance problem ABC has there during its annual fourth-quarter football coverage. But for the moment, the competition is considerably tougher than it was for predecessor "240-Robert," and ABC does not have a surefire success story on Monday at 8 until it actually occurs.

Most ABC Series Decline

What is more perplexing to ABC's programmers, one assumes, is the longrange implications inherent in the fact that only two of the 15 series it had on the air at this time last year have better averages than last year (the two improvees are "Eight Is Enough" and "Vegas"). The moves that backfired can explain lesser totals for "Mork," "Laverne" and "Fantasy," but what explains lower viwership for "Happy Days,"
"Three's Company," "Taxi," "Three's Company," "Taxi,"
"Charlie's Angels," "Barney
Miller." "Soap," "Love Boat,"
"NFL Football" and the two movie series on Sunday and Friday - none of which have moved from their timeslots of last year? (See separate chart.)

Five-Year Cycle

There is no easily-arrived-at answer to that question, but the possibility does exist that the mass audience is going through one of those changes in taste that occurs about every five years - and that could put a chill in any programmer at any web as he tries to fathom where that audience wants to go next.

NBC, trying desperately to improve its lot, especially its roster of successful series, before it gets the publicity largesse of its Summer Olympics coverage, has been making some progress (but not as much as CBS, the web it expected to pass first on its way to victory over ABC). Its cornerstone of stability is still its Monday night slate and it has improved itself on Wednesdays, at least in the first 90 minutes, with "Real People" and "Diff'rent Strokes." For the "second season," its slate of "Buck Rogers," "Quincy" and "Rockford Files" looked like it would be more productive than the fourth quarter

and Friday nights, has a chance of | and Saturday. Tuesday's dom-| slate, but "Rockford" hit a snag when star James Garner became ill - and its replacement by "Skag," starring Karl Malden, is an unknown quantity (it first aired in three-hour form this past Sunday, Jan. 6).

The Gelbart Question

Elsewhere, NBC's prospects are a little hard to fathom. Sunday could have been improved by 'Skag" at 10, but the "Rockford" problem cancelled that opportunity - and the web must program specials and long "Big Events" to fill the additional hour made vacant by "Skag's" movement to Thursday. Tuesday had improved with "Sheriff Lobo" as the lead-in, but the coming "Big Show" and "United States" are unknown commodities that will not get on the air until March. Larry Gelbart's "United States" seems to have the potential of being this season's most innovative show, but an adult half-hour airing at 10:30 has problems in finding an audience that are self-evident.

On Wednesday, the early promise of "People" and "Strokes" is being dissipated by lesser returns by "Hello, Larry" and "Best of Saturday Night Live" - and both of the latter seem prime for replacement when and if suitable fare can be uncovered. Saturday's challenge of ABC with "Chips" and "BJ & The Bear" seems to be lessened with the movement of 'Prime Time" news magazine to the 10 o'clock spot. And the Friday slate of "Sanford," "The Facts Of Life" and a movie is frankly a gamble to grab some of CBS' viewers — which only "Sanford" seems capable of doing (and that's based on Redd Foxx's track record in that timeslot in the past, not on anything tangible about the new "Sanford" production, as production details are still unknown).

That's a lot of ifs for NBC, and they are accompanied by the realization that the web still has a lot of longform product (miniseries and four-hour movies) to get on the air to get some return on the web's investment. Silverman's view before this season started was that whatever gains NBC might make this year probably would be at the expense of ABC rather than

That viewpoint seems more accurate now than it did then, in terms of web vulnerability, but the problem is that although ABC's slate seems more capable of making inroads against NBC than it did in September, NBC does not seem any closer to being capable of mounting that assault than it did four months

SUMMIT AREA N.J.

MINIESTATE

Stately Colonial home, swimming pool, paddle tennis court & 6 car garage with 1 acre of yard & grounds. High ceilings, deep moldings, natural stone & wood highlights. 3 fireplaces, 5 bedrooms, 3 baths, country kitchen, family room, large screened porch. Graciously laid out aining or tamily fun Intimate retreats abound including library, study, sewing room, game room, dark room, wine cellar. 45 minutes to NYC by car or train. In Berkeley Heights. \$239,500.

THE RICHLAND CO.

201-273-7010

WRITERS

Must have top situation comedy experience only. For new projects. Use of beautiful ocean front Florida apartment in exchange for scripts. Through licensed agents only. Reply to:

Box V6764, Variety 154 W. 46 St., N.Y. C. 10036



March of the Wooden Soldiers

THE LAUREL AND HARDY CLASSIC

Nov. 25, 1979 WPIX-TV - 1-2.30 PM - 31 share - No. 2 in the market, beaten only by Giants-Redskins Football. Outrating the other four stations combined

When Comedy Was King Golden Age of Comedy

TWO OF ROBERT YOUNGSONS BEST FEATURES Chaplin, Laurel and Hardy, Mack Sennett, et al.

A Lady Takes a Chance

A JOHN WAYNE CLASSIC

East Side Kids LEO GORCEY STARS (9 FEATURES)

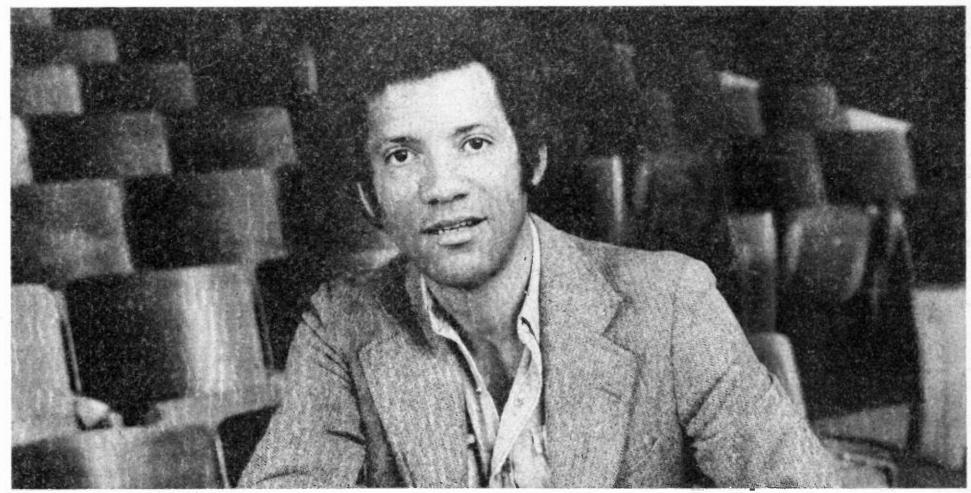
Charlie Chaplin Comedy Theatre (26 HALF HOURS)

CONTACT:

JACK PRICE VP SALES PRIME TV FILMS, INC. **527 MADISON AVE.** NYC., N.Y. 10022 (212)421-2170

INTV CONVENTION GALLERIA PLAZA HOTEL, HOUSTON, TEXAS

NATPE CONVENTION SAN FRANCISCO HILTON



"Television makes the world a lot smaller."

How do TV Guide readers feel about television? Actor Lisle Wilson of Los Angeles says: "Television helps you get information a lot quicker. And TV Guide tells me things about the industry I didn't really know about. It's very informative."

> "Television is educating a lot of people," notes Diane Ogden of New Orleans. Her husband Henry adds, "I appreciate the way TV Guide breaks the industry down. They go out of their way to give you both sides of the story.

nesses around. TV Guide

Dr. James P. McIntyre of Boston College told us: "Television has mass potential for educating people, providing them with perspectives, and extending their knowledge. It's very useful to have TV Guide's insight."



"Televison puts you in touch with what's going on in the world," comments

Donald Foster, owner of a Seattle art gallery. "TV Guide has got to have an enormous impact on people's lives."



From coast to coast, Americans feel the impact of television. And they want to know more about it. That's why over 42 million adults turn to TV Guide every week. And why advertisers invested a record \$220 million here in 1979. Sell to America in America's best selling magazine.

ca reads TV Guide.



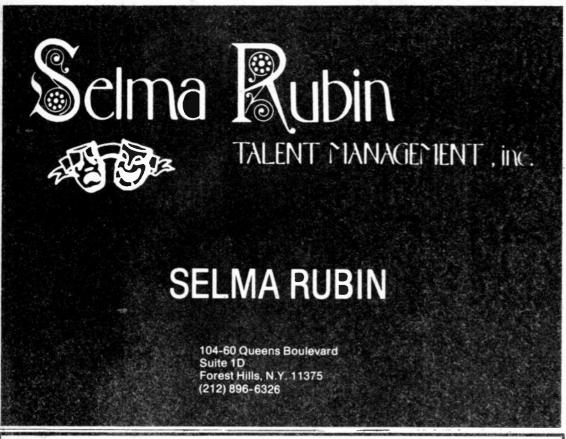


EDWARD E. FINCH COMPANY, INC.

SPECIALISTS IN TELEVISION PROMOTION MERCHANDISING

New York City 880 Third Ave. (212) 421-5900

Hollywood 6430 Sunset Blvd. (213) 462-7426



SUPER STARS Jim Nabbie's NKSP0TS

They're Still Raving

AVAILABLE FOR TV SHOWS AND COMMERCIALS INK SPOTS MASTER TAPES AVAILABLE FOR LEASE Exclusive Mgt.: PAUL KALET 1385 York Ave., New York, N.Y. 212-737-6375

Clint Eastwood & Pay TV

(Continued from page 206)

success of pay television is a clear tracts and negotiations with the mandate by viewers for program- Hollywood production community ming free from excessive censorship.

In a major development for the pay television industry, 1979 saw the success of cable operators offering both Showtime and the Home Box Office service in the same cable system. It was previously assumed that the two services were similar, and that subscribers would only pay for one or the other. In the dozen or so new-built systems that are marketing a total entertainment package of basic cable, Showtime and Home Box Office, 70% of the pay subscribers take both services. Cable subscribers are discovering the two pay services are indeed differentiated: 60% of Showtime's 1979 lineup was not seen on HBO. As both services produce more original programming and one network in the ratings after continue prebuying films, the overlap percentage can be expected to number three. Here I was, prodrop considerably. More important, cable subscribers are showing they are willing to pay more each month for a wider choice and cassettes to program the cable variety of programming every

Showtime is now being offered increasingly alongside its major competitor in the large new cable systems being built in the nation's same warmth and richness found in cities, and it is being introduced into a growing number of systems that already carry Home Box Office. This significant development has tremendous longrange implica-tions for the pay television indus-as "What's Up America!," as amusing as "Monteith & Rand" try. Cable operators can now anticipate considerably higher revenues from pay television, since the concept of one full pay-tv service per market no longer prevails.

Expanding Service

To assure Showtime's success in multiple pay-tv markets, we recently announced Showtime's weekday programming will expand to 12 hours, and weekend and holiday programming will expand from its current 12-hour format. Showtime will also double its budget for the development of original programming to \$14,000,000 for 1980. We will expand the quantity and variety of our programming, and most specifically develop regular monthly and bimonthly series by the summer of 1980.

Showtime's fullscale entry into the development of original madefor-pay television programming was made in 1979. We aired three or four made-for-pay television productions each month in 1979, including music, comedy and theatre. Showtime brought the first series of Broadway and off-Broadway productions to pay television, which have included "The Passion Of Dracula," "Bullshot Crummond." "Monteith & Rand" and "The Me Nobody Knows"; we joined forces with Playboy Productions to coproduce a candid 'Playboy's Playmate Reunion' special: we initiated a six-part national comedy competition called "The Big Laff Off"; and we continued the development of our offbeat magazine-format series. "What's Up, America!" In association with Viacom's Enterprises division, Showtime in 1979 continued its involvement in prebuying theatrical feature films, which have included "When A Stranger Calls." "The Runner Stumbles." "Love At First Bite," and "Running.

Now In Hollywood

In response to the increased comment office in Hollywood. Our con- rector.

have multiplied rapidly. Dozens of new programs are currently in development for 1980.

Showtime has moved into inhouse production as well. "Great Ladies Of Country," our first en tertainment special produced inhouse, was taped in Nashville in October. Showtime also now produces all sporting events offered on our newly introduced regional sports package for the Southwest, Showtime Plus Sports, which offers the sports of the Southwest Conference of the NCAA.

When I joined Viacom in 1976, with the assignment of creating a new pay television service, I often wondered if I had made a mistake leaving ABC Entertainment. After all, ABC had become the number struggling for so many years as gramming a movie service for 6,500 viewers in Dublin, Calif. (where Showtime got its start using videosystem). However, then as now, I had a vision of creating a television network where controversy is welcome, candor replaces innuendo, and comedy is presented with the people's everyday lives. I am gratified to think that American television viewers will be able to see original entertainment as provocative and as satirically biting as "Bullshot Crummond.

The recent controversy over 'The Deer Hunter's" acceptability for commercial television highlights the role pay television will play for television viewers. A film with such strong moral commentary, and a powerful vision of how American society was affected by the Vietnam war should be available to television viewers. On Showtime we will continue to show films and original programs of the caliber of "The Deer Hunter," controversial or not, with a commitment to fill a cultural and entertainment void that cannot be addressed by commercial television.

Gavel-to-Gavel

(Continued from page 209) coverage the networks give it each Presidential election year, there remain alternatives. Obviously, it is our hope you won't turn us off and it is our conviction that you will be

poorer if you do.

Obviously, for the best workings of democracy and in our own selfinterest, we would hope that there would be, in each Presidential year. a genuine contest within each of the major parties and between them. That is something we cannot control. We have learned, since we started massive television coverage of politics, that there will be interesting years and dull years, good years and bad years. (So far it's early, granted — this looks like an interesting year.)

Whether our hunches and our hopes turn out to be right, however, we at CBS News have made our decision for Campagin '80. We will give it our best shot and that means our fullest coverage. The viewers and the voters will decide whether that is good enough.

Dayton, O. — Charlene Slack named to new post of assistant to mitment to original programming. the station manager for special Showtime in 1979 opened up pay projects at WDTN-TV, where she television's first program develop- formerly was communications di-

JP

JOE HAMILTON PRODUCTIONS

The Joys Of Public Television

(Continued from page 207)

ould meet with Matthiae and go ver the site with him we wanted to teep an open mind. yet, horse-beore-the-cart fashion, a script was alled for with the application.

But a basic requirement in aplying for these funds is patience. A arge panel of experts reads and diests your material. They make heir recommendations. Another roup then weighs your request gainst the thousands of other pplicants all competing for NEH lollars. Time passes.

Long before the answer came rom NEH, permission arrived to ilm in Syria, and Dick and I were making the film. off for Damascus. Our crew met us here a week later. In Syria we ac-

verything published on the sub-| quired an active filmmaker. Nabil ect and had a concept but until we al Maleh, as production manager; met with Dr. Afif Bahnassi, the director general of antiquities, who wrote dozens of permissions to cover our needs and was always available when unexpected obstacles arose. With the help of Dr. Nadja Attar, the Minister of Culture, Nabil became a loan-out to us and we were able to rent a station wagon, a difficult if not impossible feat otherwise.

Although the Syrians are ablaze with pride at the discoveries at Ebla, proof of their ancient heritage, I never once had the feeling that they resented an American

After three weeks of filming at Ebla, at the Aleppo and Damascus

museums where Ebla's artifacts situation I'm told that documenare kept, and at many of the cities tary-makers are all to familiar that Ebla caravans traded so long with. ago, we were ready to leave Syria. Dr. Bahnassi asked if we had obtained everything we needed. I confessed that without helicopter shots showing how the 140-acre site fits into the landscape, and without being allowed to film the Royal Palwhere the tablets had been found, our viewers might not find Ebla very impressive. Dr. Bahnassi promised to work on the helicopter

Delayed Rejection

Back in the U.S. and surviving the film getting lost for a week in transit, we began to edit the rough cut. Meantime I tried desperately to find out how our NEH grant was doing. It was almost two months after our return that we found out we had been turned down. By now the rough cut was completed, courtesy of my own money -

found out that the panel of experts did not think that enough material on Ebla had been published for a film to be made. We also didn't have an anthropologist on our list of seven or eight consultants.

After pointing out (explosively, I admit) that both Drs. Paolo Matthiae, the archaeologist, and Giovanni Pettinato, the epigrapher who had translated the tablets, had given me English translations of thier at-that-time unpublished books, NEH said, "Oh, in that case you must re-apply." The next date for doing so was three months off, and the usual four-month delay could be expected after that.

What to do? The rough cut was too good to drop. By this time, of course, Dick had gone off on another project. Fred Warshofsky had agreed to help write the script - and I went off to interview the most generous and astonishingly helpful humanists a buffeted producer could hope to meet. In addition, I reluctantly acquired as consultant a young associate professor of anthropology from the U. of Arizona, and he proved absolutely

The filmed interviews with our experts by now had been integrated with the film from Syria. Fred, like Dick, went off to do a movie and that left Norman Yoffee, the anthropologist, Larry Solomon, the editor, and me immersed in script and fine-cut editing. Finally the news came in an exuberant phone call from NEH - we had received a grant of \$100,-000. Without that money the film could not have been made

Extra Footage

That good news was matched by receiving footage of helicopter shots of Ebla and Aleppo from Syria, and also permission to return to film the Royal Palace of Ebla.

We were rolling. Hoping to complete the film by Jan. 1, we found ourselves recording Arthur Kennedy's narration by the middle of January: Don Elliott and Michael Kaloyanides' superb score was recorded in February, mixed in March, and I'm not sure where April went outside of the labs. By May 15 we had played the film for all those who had worked on it, including our consultants in New York. During the day of the screening one or another consultant asked if they could bring a friend. We wound up with a roomful of archae-

ologists plus our working family. On September 19 the first public screening was held at the Smithsonian Institution in Washington, where more than 550 people tried to

jam into a 500-seat auditorium. A success story? Not yet. There's a missing link in the chain to getting an independent production on the air. No one at PBS is out trying to obtain an underwriter for 'Ebla;" the local stations frowns on that. One station representative tried, but his own station's activities have kept his efforts to a minimum. It is the subject matter? Surely not after all the King Tut films proved there is a big public for archeological films interestingly presented. What then? Perhaps one clue is that the stations make more money on their own programs. And they do need money. The PBS "big sponsors" have tie-ins with local stations and the ones I talked to say their '80 budgets had been alloted.

So the oft-repeated question, "Why don't more independent producers get on PBS?," might be tening periods. rephrased, "How can a producer with a film PBS wants, that schools, universities, libraries and mualmost all paid for; all that's re- division in Beverly Hills.

quired is an underwriter who can take out tune-in ads that carries his (or her) identification.

For me this has been a learning experience and an aspect of the business I doubt I'll have the guts to tackle again. My hat's off to all those documentarians who go through this all the time.

As I finished the above the phone rang ... there is a company in Houston that would like to see the film. Maybe, oh maybe, there'll be a happy ending yet.

Don't Fear Change

(Continued from page 207) yesterday's doomsayers. None of this happened. We're all thriving.

Even so, the CBS Broadcast Group is looking to new opportunities for growth in the future, in terms of both technology and pro-

Other Markets To Conquer

CBS has long been interested in other markets for its product. CBS News, for example, has been offering its on-air product to a broad market for about 10 years. CBS News material has long been turned into books, audio cassettes, records and film. The audience has been somewhat specialized, it is true, but it also includes videocassettes shown on two airlines, to Americans working abroad and to a great many schools across the country.

The development of new means of communicating sight and sound videodisks and videocassettes is putting these efforts into a new focus. They have also led us to explore the possibility of considering some new technology as a market of primary rather than secondary opportunity. We are also considering the place of the output of our television stations, our radio division, our entertainment division, in this world of new technology.

Teletext, Too

While all this is going on, we are also involved in a far-reaching experiment that may open entirely new and broadened areas in the marriage of the printed word with electronics. I am referring to the CBS experiments with teletext, a system of transmitting alphanumeric data simultaneously with the television picture, providing the home viewer with virtually unlimited access to information.

CBS started these tests on a limited basis in St. Louis last March. Now we have broadened the experiment to include the entire CBS television network. By next spring, we hope to report in detail about these experiments and what they can mean to everyone.

As we enter the decade of the eighties, I feel confident in anticipating that the days ahead for the broadcaster will be good days, that times ahead will be exciting times.

For it is our belief that the future does not just happen. The future is determined by those with the foresight to plan for it, to build for it.

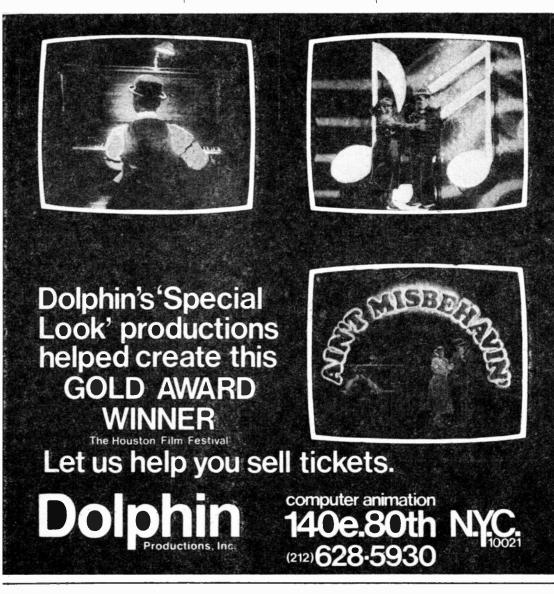
Take My Wife ... Please' Youngman Radio Series

Hollywood.

Henny Youngman, the one-liner comedian, has completed taping a radio series for Charles Michelson Inc. titled "Take My Wife ... Please." It will be offered for market-by-market delivery by mid-January.

Package consists of 130 90-second shows for use as drop-ins during drivetime or in other peak lis-

Show was put together in N.Y., with Bob Michelson as producer. Marketing will be under superviseums want, not get on PBS?" And sion of Albert A. Altmark, manwe are talking about a film that is ager of Michelson's radio program



RON SMITH'S Celebrity Look-A-Likes

Over 300 Talented & Entertaining Doubles & Voice Impressionists From Yesterday & Today In Politics, Sports, Arts, Music, etc.









INCLUDING

John Travolta, Telly Savalas, Charles Bronson, Robert Redford, Woody Allen, Ted Kennedy, Gerald Ford, Rod Stewart, Burt Reynolds, Farah Fawcett, Barbra Streisand, Marie Osmond, Raquel Welch, The Pope, etc., etc., etc.

As Seen On .

SUPER NIGHT AT MERV GRIFFIN

BLACK SUNDAY
 GONG SHOW

 JOHNNY CARSON THE SUPER BOWL MIKE DOUGLAS HOLLYWOOD SQUADED BOB HOPE CHARLIE'S ANGELS REDD FOXX SHOW HOLLYWOOD SQUARES
 AIRPLANE

DONNIE & MARIE

Coming Soon . ROADIE ● HOPSCOTCH ● TV GUIDE

CBS SPORTS SPECIAL

As Seen In . .

 NATIONAL GEOGRAPHIC JENO PIZZA Commercial • TIME MAGAZINE PEOPLE MAGAZINE

Ideal for TV, movies, advertising, conventions, exclusive parties, personal appearances, album covers, trade shows, sales films, or just about anything you can come up with

9000 SUNSET BLVD., LOS ANGELES, CA. 90069/(213) 273-5566

EAST COAST/(212) 532-7676

Arts Look To Legislative Process In 'Updated' Get-Theirs Tactics

(President, American Federation of Musicians)

learned, as have other unions, that the ground rules for negotiating have changed markedly. Increasingly, everywhere in the labor movement — and the performing arts are no exception - industry representatives often have little, if any, relationship to the industries they represent and, as the years go by, seemingly less understanding of or interest in the problems of the workers who are members of the unions with which they negotiate. More and more, management is recruiting its negotiators from the ranks of statisticians, efficiency experts and personnel managers.

Perhaps we in the American Federation of Musicians face this situation less frequently than do those who represent workers in other industries. But everywhere, this is unmistakably part of a growing tendency to try to computerize human effort, even human creativity

All too often, this means the arts But the arts can't be computerized. The talent pool that nurtures our society, and makes our employers successful, must be constantly replenished or the talent will dry up. Those who employ the artists of America, and — not incidentally make money from their work, will suffer from the evaporation of our talent pool every bit as much as the musicians, actors and other performing artists.

As we view the 1980s, the future of the performing arts will come to depend on acceptance by all concerned that creative effort cannot be exploited by technology and its proponents without sharing with artists some of the economic rewards that a combination of their talent and technology makes pos-

As we enter the decade of the '80s. given the circumstance of technology and its vast potential either for mutual benefit or unconscionable exploitation, musicians and the Coast-based organization. other performing artists look more and more to their unions, not only to protect them in their relations with grew out of a board decision to shift their employers, but to seek legis- the group's meetings from a lative remedy for many of the ills that must be resolved once and for all on a national level.

High Priority

for America's musicians is the long Thomas is on the ACM board — the overdue establishment of a per- group decided to kick off the quarformance royalty for sound re- terly sked with a performance by cordings. This legislation would CBS Records artist Johnny Dunamend the copyright law (Title 17 of can. the United States Code) so that broadcasters, proprietors, jukebox tained one-year ACM memberoperators and background music ship and free admission to the four concerns who use recorded works quarterly meeting-concerts. for profit would be required to pay a

We are 100% behind the performance rights bill (H.R. 997) introduced last January in the House of Representatives by Rep. George Danielson (D.-Calif.), and fully ACM syndication package, which support its companion bill (S. 1552), sponsored by Sen. Harrison Williams (D.-N.J.).

During the week of Nov. 26. testified on H.R. 997 at hearings tions the right to form their own held before Rep. Robert Kasten- ACM chapter, which Langford feels and 4th movements of Schubert's meier's House Subcommittee on will help the Academy "get out of the Courts, Civil Liberties and the the Los Angeles-based type of Administration of Justice. Joining (identification). me were Sanford I. Wolff, national fessional employees, AFL-CIO. We meetings," he said.

In the past several years we have | had all appeared before congressional committees before, pleading the same cause, for years since the issue first surfaced in Congress. But the problem is the same. Briefly, it

> The only copyrighted work in the United States that does not have performance royalty rights is sound recording. How long must we be denied what is rightfully ours? Why alone, are radio stations and others who use our music without our consent, exempt from paying for the product on which they base their

Musicians are one of the first professions whose members have been displaced by technological change. But what is unique about our plight is that we have displaced ourselves with our own creations on sound recordings. Our recorded music fills the airwaves without cost to broadcasters — and offices, shopping centers, bars, restaurants and dance halls without cost to background music companies and jukebox proprietors which avail themselves of our creations. All without compensation for us.

Because of this profusion of music from sound recordings most musicians cannot find jobs after spending as much time in preparation for their profession as many accountants and lawyers. According to the last census, musicians in the United States earned a median income of \$4,668. Where else in our

(Continued on page 253)

C&W Academy To Offer Radio Concert Series In Membership Drive

Academy of Country Music is prepping a quarterly concert series for syndication to country radio stations throughout the U.S. as part of a national membership drive for

Idea for the series, per ACM board member Don Langford, monthly to a quarterly basis.

To lure ACM members and potential joiners to the meetings, held at the Palomino nitery in North A very high legislative priority Hollywood - club owner Tommy

For \$7, those in attendance ob-

With CBS underwriting the promodest royalty to performers and duction costs, the Nov. 19 Duncan record companies who make those performance was broadcast live over KLAC in L.A. and taped for later stereo remixing and potential syndication.

This particular program, however, will not be part of the new will offer radio stations the four concerts, plus ACM membership, for \$100 annually.

The \$100 cost also gives the sta-

Locally, at least, impact of the executive secretary of the Ameri- new meeting-concert concept has can Federation of Television & been immediate, per Langford. Radio Artists, and Jack Golodner, Attendance at the Nov. 19 sesh was director of the department for pro- "better than at any three monthly

CRC To Audiofidelity; Is Releasing First Disk

Clearinghouse Records Corp. new label run by Andy Hussakowsky and Steve Brodie, will be distribbed by Audiofidelity Corp. CRC with offices in New York and Los Angeles, is immediately releasing initial product, single by Jimmie Raye called "Love Caravan," with "Love Is Gone." Raye's debut LP, "The Lover," ships the first week in January.

Other artists due on CRC include Bernard Purdie, The Boppers, John Robinson & Big T, Everlife, Citations, Quickest Way Out, Timmy Willis and Tightrope.

Musica Viva's 1980 **Sydney Lineup Set**

Musica Viva's next season represents standards of excellence which the society has become renowned for not only in Australia but also internationally," said president Kenneth Tribe in disclosing the new season's lineup recently.

'Four of the world's major ensembles will be undertaking their first Australian tours in 1980: the Yugoslavian String Orch, Zagreb Soloists, the Barry Tuckwell Wind Quintet directed by Australian French horn virtuoso Barry Tuckwell, and two string quartets, the Tokyo Quartet and the Quartetto Italiano," said Tribe.

Support for the 1980 program comes from the Music Board of the Australian Council and the state governments of NSW, Queensland, Victoria and Tasmania. In addition, the cultural arms of the governments of Britain, West Germany and Yugoslavia are also helping stage the season.

The Sydney concerts, to be held at the Concert Hall in the Sydney Opera House and The Everest Theatre of the Seymour Centre, commence March 26 and run through

In the program are Peter Maxwell Davies and his Fires of London group. Described as "the most important young composer in the world today," Davies had a successful tour here in 1974

Also participating in the eightconcert series will be Beaux Arts Trio; The Scholars, Renaissance singers; pianist Maureen Jones appearing with the Tuckwell five, and the Australian Chamber Orch with Felix Ayo on violin. A special nonsubscription concert is to be performed by the Choir of King's College, Cambridge.

50th Anni Disk Made By Indianapolis Symph

Indianapolis.

To observe its 50th anniversary. edition album on RCA to sell for \$10. | Gusman Cultural Center. Set includes works conducted by music director John Nelson and former music directors Fabien Sevitsky and Izler Solomon.

In addition, commemorative posters for \$5 and \$10 and a 50th anni souvenir book for \$2 will be available. The album includes Dvorak's New World Symphony; the Grieg 'Peer Gynt" Suite No. 2, "Stephen Foster" by Dubensky, and the 2d 9th Symphony latter recorded live at Carnegie Hall on Nov. 11, 1965, under the baton of Solomon. Sevitzv was music director from 1937 to 1955, when Solomon succeeded him. Latter left a few years ago.

ISO also received a \$2,500 Mobil underwrite music youth concerts! signed recently.

Summer, Rogers Hot Stuff In '79; Supertramps' 'Breakfast' Top Ll

the Variety charts for 1979, closed out in late December, shows Donna Summer, Casablanca, and Kenny Rogers, United Artists, the queen and king of the business.

Summer, a focal point of the early disco boom, seems destined to be a major factor in the record business long after the fad has stabilized. She scored three number one singles, "Hot Stuff," "Bad Girls" and "No More Tears (Enough Is Enough)," the last on Columbia with Barbra Streisand and also on both their latest LPs.

Rogers, who crosses between pop and country as though there were no dividing line, had a pair of hit LPs, "Kenny" and "The Gambler," and four chart-smashing singles, "The Gambler," "She Believes In Me," "You Decorated My Life" and "Coward of the County.

A chart analysis will show many songs scored both with radio programmers and in retail outlets, but it also shows a number of striking differences

"YMCA," by the Village People, on Casablanca; "Pop Muzik," by M. Sire: "The Devil Went Down to Georgia," Charlie Daniels Band. Epic; and "Music Box Dancer, Frank Mills, Polydor, show in the number 2, 16, 17 and 21 spots respectively in the year for sales, while none managed a place on the airplay chart.

Conversely, "After the Love Has Gone," Earth, Wind & Fire, ARC/-Columbia; "Lotta Love," Nicolette Larson, Warner Bros.; "Sultans of Swing," Dire Straits, Warner Bros.; and "Lady," Little River Band, Harvest, later Capitol, were 24, 28, 31 and 34, respectively, on the

Herman's Herd, Metheny Part Of Orange Fest's **Mixed Miami Offering**

Woody Herman & the Young Thundering Herd, the Pat Metheny Group and the Earl Scruggs Revue headline a varied roster of musical talent during the monthlong Big Orange Festival which opens here Feb. 2.

Festival this year features jazz, classical, country, bluegrass and Latin musicians from within and outside the area, performing free and in paid-for events, the project designed to draw visitors from the U.S., Europe and Latin America.

Other acts, some of which are not vet signed, include the Mark Colby Sextet, Ira Sullivan, Peter Graves and the U. of Miami Concert Jazz Band. Produced by P.A.C.E., there'll be more than 40 free conthe Indianapolis Symphony Orch certs in city parks, beaches and has released a two-record limited malls as well as at the downtown

Fest last year drew more than 50,000 to 20 freebies in as many spots. Dade County's 2% tourist tax, cities of Miami and Miami Beach and other state and local sources have chipped in more than \$150,000 toward the program. The Music Performance Trust Funds will contribute toward the free shows.

Writer-artist Deogracia Santos and publisher Raphael Viera (Ed Perfo Music), both of Puerto Rico, have signed with ASCAP Leonard Golove, administrative veep and legal counsel for Warner Bros. Music, elected to the ASCAP board to finish the term of his com-Foundation grant recently to help pany chairman, Ed Silvers, who re-

A look at the final standings on airplay chart, but didn't break int the year's sales chart.

Supertramp's Tops

Breakfast in America, Supertramp's giant seller on A&N via RCA distribution, was the bes selling LP of the year, beating Bill Joel's "52d Street," a carryove Columbia LP from 1978.

Rod Stewart had the biggest air play single of the year with his Wai ner Bros. etching of "Da Ya Thin I'm Sexy" topping the Bee Gee RSO version of "Too Muc Heaven.

In singles sales, the Stewart dis trailed "Le Freak," by Chic on A lantic, and the Village People YMCA" on Casablanca.

From a company standpoin Warner/ Elektra/ Atlantic toppe the album charts for the year, gai nering 17, or 34% of the 50 spot Warner Bros. led with seven Wai ner and one Reprise, Elektra, Asylum had two on the forme another on the latter, Atlantic ha three and its associated label another three, two on Swan Song another on Cottilion.

CBS Records accounted for 1 spots, nine on the Columbia label, o which three were on ARC, Columbia: Epic/Portrait/Assoc ated Labels had five, four on Ep and one on Jet. Polygram checke in with seven positions, two on Poly dor, two on Polydor/MVP, one c RSO and a solid quartet on Case blanca. Capitol had four, two c Capitol and two on United Artists.

RCA didn't have a single repre sentative of its own, but accounte for three via A&M. MCA had one: its own, another on Backstreet MCA, while Arista, Motown ai Chrysalis had one apiece.

Singles Leader

Polygram Distribution wound with the singles sales lead, a counting for 13 records, or 26% the chart, paced by five Casblanca singles, three each from Polydor and RSO and one each c Polydor/MVP and De-Lite, la marketed through Phonogram Mercury.

CBS Records edged WEA for th second spot, chalking up 10 cha singles, four each on Columbia ar Epic and two on ARC/Columbia; nine for WEA, which had three Warner Bros., two on Atlantic an one each on Sire, Cotillion, Asylui and Planet.

Capitol's distributing operation showed up with four, two on Cap tol and one each on United Artis and EMI/America; RCA, shut or with its own product again, had trio on A&M, another on Wine song. Motown had two, TK anothe two, one each on TK and Juan MCA had one on its label and one c Infinity, and there's one each from Arista, Chrysalis, Sugar Hill ar Ariola.

Airplay Leader

WEA's on top in the airpl department with 11 overall, five c Warner Bros., two on Atlantic, or each on Bearsville, Asylum, Plan and Cotillion, CBS and Polygrai tied with nine, the former havir five on Columbia, two each c ARC/Columbia and Jet, the latte showing four from Casablanc three from RSO and a pair from

Capitol's fourth place finis comes from three on Capitol, twos UA and one each on Harvest ar EMI/America. RCA's four again are three from A&M, one from Windsong, while MCA had one c its own, one from Infinity, TK or on its own and one from Juana, Me town and Arista a pair each ar Chrysalis and Ariola one each.

50 TOP SELLING LPS&TAPES 779

The Variety album and tape chart is a reflection of activity on the national retail level.

The tabulation is derived from a broad sampling of sales data

obtained from the top 25 markets. It is based wholly on retail sales. On this annual recap, highest positon attained during the year, weeks on chart and the date the record peaked are lso shown.

HIGHEST	DATE	WEEKS ON		
POSITION RECORDED	RECORD PEAKED	CHART	*CURRENTLY SELLING	
1	5-28		* 1. SUPERTRAMP breakfast in america	A&M sp 3708
1	11-27-78	38	2. BILLY JOEL (Also listed in 1978) 52d street	Columbia fc 35609
1	9-10	_	* 3. LED ZEPPELIN in through the out door	Swan Song ss 16002
1	2-5	28	4. ROD STEWART blondes have more fun	WB bsk 3261
1	8-13		* 5. KNACK	Capitol soo 11948
1	4.9	41	get the knack 6. DOOBIE BROS.	WB bsk 3193
1.	11-12	_	minute by minute * 7. EAGLES	Asylum 5e 508
2	6-18	31	the long run 8. DONNA SUMMER	Casablanca nblp 2 7145
. 3	6-18	36	bad girls 9. CHEAP TRICK	Epic fe 35795
2	1-22	19	at budokan 10. BLUES BROS.	Atlantic sd 19217
1 \	2-26	25	briefcase full of blues 11. BEE GEES	RSO 1 3041
3	7-23	_	spirits having flown * 12. CARS	Elektra 5e 507
2	11-12	_	candy-o * 13. DONNA SUMMER	Casablanca nblp 2 7161
3	11-26	_	greatest hits on the radio vol I & II * 14. STYX	A&M sp 3711
2,	3-5	23	cornerstone 15. DIRE STRAITS	WB bsk 3266
4	4-23	30	dire straits 16. VAN HALEN	
3	11-22	30	van halen II	WB hs 3312
			* 17. COMMODORES midnight magic	Motown m9 926
4	8-6	-	* 18. EARTH, WIND & FIRE	ARC/Columbia fc 35730
3	5-14	25	19. PEACHES & HERB 2 hot	Polydor/MVP pd 1 6172
. 3	10-22		* 20. FLEETWOOD MAC tusk	WB 2hs 3350
.4	2-12	36	21. VILLAGE PEOPLE cruisin'	Casablanca nblp 7118
4	5-28	22	22. RICKIE LEE JONES rickie lee jones	WB bsk 3296
6	7-23	21	23. ELECTRIC LIGHT ORCH	Jet fz 35769
5	5-28	27	24. BAD COMPANY desolation angels	Swan Song ss 8506
5	. 1-1	21	25. EARTH, WIND & FIRE best of vol 1	ARC/Columbia fc 35647
6	10-8	_	* 26. MICHAEL JACKSON off the wall	Epic fe 35745
6	1-1	24	27. CHIC c'est chic	Atlantic sd 19201
4	8-20	27	28. CHARLIE DANIELS BAND million mile reflections	Epic je 35751
4	1-22	23	29. OLIVIA NEWTON-JOHN	MCA 3067
5	11-12	_	totally hot * 30. BARBRA STREISAND	Columbia fc 36258
6	8-20	`	* 31. NEIL YOUNG & CRAZY HORSE	Reprise hs 2295
6	5-14	19	rust never sleeps 32. SISTER SLEDGE	Cotillion coc 5209
5	4-23	29	we are family 33. BLONDIE	Chrysalis chr 1192
5	10-22	_	parallel lines * 34. HERB ALPERT	A&M sp 4790
1			rise * 35. PINK FLOYD	Columbia pc2 36183
_	_	_	the wall * 36. KENNY ROGERS	UA 1 wak 979
7	6-25	_	kenny * 37. KENNY ROGERS	UA la 934
6	6-25	14	the gambler 38. WINGS	Columbia fc 36057
8	2-12	19	back to the egg 39. GLORIA GAYNOR	Polydor pd 1 6184
			love tracks * 40. TOM PETTY & THE HEART BREAKERS	Backstreet/MCA 5105
7	10-1	-	damn the torpedoes 4 41. CHEAP TRICK	Epic fe 35773
9	1-8	28	dream police 42. TOTO	Columbia je 35317
5	9-17	_	toto 43. DIONNE WARWICK	Arista ab 4230
6	9-17	14	dionae	
9		14	42. BOB DYLAN slow train coming	Columbia fe 36120
	10-3		45. FOREIGNER head games	Atlantic sd 29999
8 .	9-3	19	46. LITTLE RIVER BAND first under the wire	Capitol soo 11954
19	1978	83	47. VAN HALEN (Also listed in 1978) van halen	WB bsk 3075
15	1978	65	48. CARS (Also listed in 1978)	Elektra 6e 135
16	2-12	55	49. VILLAGE PEOPLE macho man	Casablanca nblp 7096
× 16	11-5	-	* 50. JOURNEY evolution	Columbia je 35797
188				

Music Held Challenge For Licensing Groups As Future Takes Form

By EDWARD M. CRAMER

(President, Broadcast Music Inc.)
Years ago, one of our leading
politicians uttered the immortal
words, "Progress is progressing; it
is progressing forward." In the context of performing rights, this is uniquely true and that future promises to be marked by change and
challenge which I think will be exhiliarating.

Consider, for example, the rethinking that will be necessary concerning the licensing of music to myriad new users. We're on the verge of a communications and information explosion. It's a countdown to that day soon when the average American will be hard put to choose between all available entertainment and information sources. Satellite radio networks with offerings from around the world will compete with local radio and its specialized programming. Tv networks will compete with sophisticated tv cable services, subscription tv, direct satellite tv and the new video cassettes and disks for the movie fan who wants to see "Patton" one more time. And each and every one of these sources will vie for the eyes and ears and dollars of the consumer with a burgeoning record industry that is sure to see its own unique technological advances.

Music is at an exciting crossroads. Something of a parallel from our recent history can be cited here. In the early '50s, network radio began to lose status as the prime shaper of musical tastes as local radio, tailored to local needs and regional musical preferences, became more and more popular. There were those who saw this shift of balance as detrimental. They could not have been more in error. The shift proved to be the staging process for a sustained period of fantastic growth for the music industry.

The situation today is similar as we view the communications future. It is a certainty that however the consumer chooses to partake of entertainment and information, music will be a featured part of the package. Americans have come to expect it. I read recently of a unique tv service somewhere in the midwest. The subscriber — via the set - is afforded a close look at an assortment of neighborhood restaurant menus to aid in dining out plans. You can bet that as the menus are displayed, music provides the appetizer.

Music cannot help but grow in use and corresponding popularity in the years to come and an organization like BMI will face the challenge of finding fresh approaches to licensing. Cut-and-paste agreements simply won't do and there can be no boiler plate in the music licensing of the future.

Each new licensing situation will call for careful consideration and perhaps even experimentation and each situation will require us to treat the prospective licensee as a partner rather than an adversary as we combine our efforts to reach agreements that match the capabilities of new technologies.

And as licensing approaches change, so must the methods of distributing income to writers and publishers. Again, a parallel comes to mind. Many years ago, writer and publisher royalties were distributed on the basis of a weekly listing called the Peatman sheet, published in the New York Enquirer.

How far we have come in recent (Continued on page 253)

This Variety singles chart is an annual reflection of records active on the national retail level. The tabulation is derived from a broad sampling of sales data obtained from the top 25 markets. It is based

wholly on retail sales. Album titles appear in lower case beneath the single record title due to a percentage of the public buying the album to get the single.

MUSIC-RECORDS

SITION	RECORD PEAKED	ON CHART	*currently selling •3 million seller		
1	12-18-78	27	• 1. LE FREAK (Also listed in 1978)	Chic	Atlantic 3519
2	1-29	32	• 2. YMCA (Also listed in 1978)	• 2. YMCA (Also listed in 1978) Village People	
1	2-12	21	3. DA YA THINK I'M SEXY blondes have more fun	Rod Stewart	WB 8724
1	8-20	22	4. MY SHARONA	Knack	Capitol 4731
1	5-7	18	get the knack 5. REUNITED	Peaches & Herb	Polydor/MVP 1454
2	6-11	23	6. HOT STUFF	Donna Summer	Casablanca 978
1	11-12		* 7. NO MORE TEARS (ENOUGH IS ENOUGH)	Barbra Streisand & Donna Summer	Columbia 11125
1	6-25	17	wet/donna summer's greatest hits on the radio vol 1 & II 8. RING MY BELL	Anita Ward	Juana 3422
1	10-15	_	songs of love * 9. RISE	Herb Alpert	A&M 2151
1	7-9	20	10. BAD GIRLS	Donna Summer	Casablanca 988
1	3-12	22	bad girls 11. I WILL SURVIVE	Gloria Gaynor	Polydor 14508
3	1-15	22	12. TOO MUCH HEAVEN (Also listed in 1978)	Bee Gees	RSO 913
1	4-9	22	spirits having flown 13. WHAT A FOOL BELIEVES	Doobie Bros.	WB 8725
2	4-23	22	minute by minute 14. HEART OF GLASS	Blondie	Chrysalis 2295
2	11-26	_	parallel lines * 15. BABE	Styx	A&M 2188
2	11-5	P	cornerstone * 16. POP MUZIK	M	Sire 49033
2	9-3	19	17. THE DEVIL WENT DOWN TO GEORGIA	Charlie Daniels Band	Epic 50700
2	10-8		million mile reflections * 18. DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson	Epic 50742
3	10-8	20	off the wall 19. SAD EYES	Robert John	EMI/America 8015
3	11-19	_	robert john * 20. STILL	Commodores	Motown 1474
2	4-2	16	midnight magic 21. MUSIC BOX DANCER	Frank Mills	Polydor 14517
3	4-23	20	music box dancer 22. KNOCK ON WOOD	Amii Stewart	Ariola 7736
3	3-5	16	knock on wood 23. TRAGEDY	Bee Gees	RSO 918
3	5-28	14	spirits having flown 24. WE ARE FAMILY	Sister Sledge	Cotillion 44251
			we are family	Chic	Atlantic 3584
3	8-20	18	25. GOOD TIMES risque	Billy Joel	Columbia 10853
4	12-18-78 2-12	20	26. MY LIFE (Also listed in 1978) 52d street 27. FIRE	Pointer Sisters	Planet 45901
5	11-5	21	energy	Eagles	Asylum 46545
3	11-5	_	* 28. HEARTACHE TONIGHT the long run 20. FSCARE (THE BINA COLADA SONIC)		Infinity 50035
2	0.4	16	* 29. ESCAPE (THE PINA COLADA SONG) partners in crime	Rupert Holmes Barbra Streisand	Columbia 11008
3	8-6	15	30. THE MAIN EVENT/FIGHT	Jacksons	Epic 50656
4	4-30	18	31. SHAKE YOUR BODY (DOWN TO THE GROUND)	Dionne Warwick	Arista 0419
4	9-17	20	32. I'LL NEVER LOVE THIS WAY AGAIN		Sugar Hill 542
4			* 33. RAPPER'S DELIGHT	Sugar Hill Gang	A&M 2128
4	6-11	22	34. THE LOGICAL SONG breakfast in america	Supertramp	
5	1-8	18	35. SEPTEMBER best of, vol I	Earth, Wind & Fire	ARC/Columbia 108
4	7-9	19	36. I WANT YOU TO WANT ME of budokan	Cheap Trick	Epic 50680
7	3-19	25	37. SHAKE YOUR GROOVE THING	Peaches & Herb	Polydor 14514
6	7-30	19	38. MAKIN' IT "meatballs" soundtrack	David Naughton	RSO 916
5	10-15		* 39. SAIL ON midnight magic	Commodores	Motown 1466
7	10-29	_	* 40. DIM ALL THE LIGHTS/THERE WILL bod girls ALWAYS BE A YOU	Donna Summer	Casablanca 2201
.,6	5-28	=14	41. YOU TAKE MY BREATH AWAY	Rex Smith	Columbia 10908
6	12-3	-	* 42. PLEASE DON'T GO do you wanna' go party	K.C. & The Sunshine Band	TK 1035
6	6-25	15	43. BOOGIE WONDERLAND	Earth, Wind & Fire with The Emotions	
6	4-30	16	44. IN THE NAVY	Village People	Casablanca 973
7 7 4	2-5	15	45. A LITTLE MORE LOVE totally hat	Olivia Newton-John	MCA 40975
7	8-27	19	46. LEAD ME ON lead me on	Maxine Nightingale	Windsong 11530
7	7-9	17	47. SHE BELIEVES IN ME	Kenny Rogers	UA 1273
8	9-17	16	48. LONESOME LOSER	Little River Band	Capitol 4748
8	6-18	14	first under the wire 49. CHUCK E.'S IN LOVE	Rickie Lee Jones	WB 8825
Transfer of	15 m 1 1 1 2 5		rickie lee jones * 50. LADIES NIGHT	Kool & The Gang	De-Lite 801

The variety airplay chart, a reflection of radio airplay on the highestated Top 40 stations in the 31 largest teen markets, is constructed to BALTIMORE - WCA0
how rotation strength compared to sales strength as shown in the bestelling pop singles chart. In this annual recap, the stations being charted the end of the year are shown, as well as the top singles of the year, the stations of the year, the umber of weeks on the chart, date record peaked and highest position it

CINCINNATI - 293

DALLAS - 297, KVIL
DENVER - KIMN, KYGO, Q103

DETROIT - CKLW
HOUSTON - KRBE, KILT, KAUM, 98FM
INDIANAPOLIS - WNDE
KANSAS CITY - KBEQ, WHB
LOS ANGELES - KHJ, K-HITS, K-EARTH

MEMPHIS - WHBQ, WMC-FM 100
MIAMI - Y100
MILWAUKEE - WOKY, WZUU
MINNEAPOLIS - KDWB
MASHVILLE - WLAC, KX104
MEM OBLE - AMTIX, WANGE NEW ORLEANS - WTIX, WNOE

PHILADELPHIA - WFIL, WIFI
PHOENIX - KOPA
TAMPA - WLCY, Y95, Q105
PITTSBURGH - WPEZ, 96KX
WASHINGTON D.C. - WPGC
PORTLAND - KGLQ
SAN DIEGO - B100, 13K, Magic 91
SAN FRANCISCO - KFRC

ained.	record peaked and highest posi	CLEVELAND - G98 Weeks	LOS ANGELES - KHJ, K-HITS, K-EARTH, KFI NEW YORK - WABC, FM99 SAN FRANCISCO - KFRC
Highest Position Reached	Record Peaked	on Chart	*Currently being played
. 1	2-5	20	1. DAYATHINK I'M SEXY - Rod Stewart (WARNER BROS.)
1	12-18-78	18	2. TOO MUCH HEAVEN - Bee Gees (RSO)
1	4-9	18	3. WHAT A FOOL BELIEVES - Doobie Bros. (WARNER BROS.)
1	1-1	20	4. MY LIFE - Billy Joel (COLUMBIA)
1	4-30	16	5. REUNITED - Peaches & Herb (POLYDOR MVP)
3	1-8	19	6. LE FREAK - Chic (ATLANTIC)
1,	11-12	_	* 7. BABE - Styx (A&M)
1	8-27	19	8. SAD EYES - Robert John (EMI AMERICA)
1	8-20	16	9. MY SHARONA - Knack (CAPITOL)
1	11-5		* 10. HEARTACHE TONIGHT - Eagles (ASYLUM)
3	3-12	18	11. I WILL SURVIVE - Gloria Gaynor (POLYDOR)
2	2-5	19	12. FIRE - Pointer Sisters (PLANET)
2	3-12	15	13. TRAGEDY - Bee Gees (RSO)
1	10-8	17	14. RISE - Herb Alpert (A&M)
2	4-23	17	15. HEART OF GLASS - Blondie (CHRYSALIS)
2	11-19	_	* 16. STILL - Commodores (MOTOWN)
1	6-11	17	17. THE LOGICAL SONG - Supertramp (A&M)
ì	9-24	17	18. SAIL ON - Commodores (MOTOWN)
1	9-17	16	19. LONESOME LOSER - Little River Band (CAPITOL)
2	5-28	16	20. HOT STUFF - Donna Summer (CASABLANCA)
2	1-29	18	21. A LITTLE MORE LOVE - Olivia Newton-John (MCA)
4	1-1	17	22. HOLD THE LINE - Toto (COLUMBIA)
4	9-17	17	23. I'LL NEVER LOVE THIS WAY AGAIN - Dionne Warwick (ARISTA)
2	9-3	. 17	24. AFTER THE LOVE HAS GONE - Earth, Wind & Fire (ARC COLUMBIA)
1	6-4	13	25. WE ARE FAMILY - Sister Sledge (COTILLION)
1	8-13	16	26. THE MAIN EVENT/FIGHT - Barbra Streisand (COLUMBIA)
1	7-16	17	27. BAD GIRLS - Donna Summer (CASABLANCA)
4	1-29	17	28. LOTTA LOVE - Nicolette Larson (WARNER BROS.)
3	8-20	17	29. LEAD ME ON - Maxine Nightingale (WINDSONG)
1	6-25	17	30, SHE BELIEVES IN ME - Kenny Rogers (UNITED ARTISTS)
1	3-26	15	31. SULTANS OF SWING - Dire Straits (WARNER BROS.)
3	11-26		* 32. NO MORE TEARS (ENOUGH IS ENOUGH) - Barbra Streisand & Donna Summer (COLUMBIA)
5	1-22	18	33. SEPTEMBER - Earth, Wind & Fire (ARC COLUMBIA)
7	3-19	19	34. LADY - Little River Band (HARVEST)
3	8-13	17	35. GOOD TIMES - Chic (ATLANTIC)
3	8-27	15	36. DON'T BRING ME DOWN - Electric Light Orch (JET)
4	4-16	16	37. KNOCK ON WOOD - Amii Stewart (ARIOLA)
5	6-4	16	38. JUST WHEN I NEEDED YOU MOST - Randy Vanwarmer (BEARSVILLE)
2	4-30	15	39. GOODNIGHT TONIGHT - Wings (COLUMBIA)
5	3-5	15	40, HEAVEN KNOWS - Donna Summer & Brooklyn Dreams (CASABLANCA)
2	11-22	15	41. YOU DECORATED MY LIFE - Kenny Rogers (UNITED ARTISTS)
1	7-2	14	42. SHINE A LITTLE LOVE - Electric Light Orch (JET)
2	7-2	13	43. RING MY BELL - Anita Ward (JUANA)
3	5-21	13	44. LOVE YOU INSIDE OUT - Bee Gees (RSO)
5	11-12	_	* 45. PLEASE DON'T GO - K.C. & The Sunshine Band (TK)
1	7-16	20	46. WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN - Dr. Hook (CAPITOL)
3	6-11	. 14	47. CHUCK E.'S IN LOVE - Rickie Lee Jones (WARNER BROS.)
3	10-22	17	48. DIM ALL THE LIGHTS - Donna Summer (CASABLANCA)
4	7-30	17	49. YOU CAN'T CHANGE THAT - Raydio (ARISTA)
1		_	* 50. ESCAPE (THE PINA COLADA SONG) - Rupert Holmes (INFINITY)

MUSIC BY

GEORGE DUNING

ASCAP

Irwin Shaw's "Top Of The Hill" Paramount TV

"Man With Bogart's Face"

Mel Simon Productions

Representation: THE ROBERT LIGHT AGENCY, Arlist's. Hanagers

Arts To Legislative Process

(Continued from page 249)

value, but become rich by exploit-

Today, commercial radio statising based on the popularity of utilized by CATV. that music and, although the artists who created that music are often displaced because it is so widely broadcast, they receive nothing for that broadcast. The recording companies who pay musicians wages - and who have suffered severe sales losses in the last year - also receive nothing when their works are broadcast.

Passage of a performance royalty law would help the public as well, because it would enable our legitimate employers, the recording companies, to defray some of the costs in their high-risk business. Presently, the entire cost is borne by the consumer; commercial users should share that cost.

Despite the fact that more than 50 other nations — including most European countries - do make provision for payment of performance royalties, and despite the fact that payments would be minimal, creating no hardship for the broadcasters, the broadcasting industry in the U.S. has marshalled its power to defeat this bill. But we, the musicians, feel every bit as deeply about this matter as the broadcasters and we are hopeful that the 96th Congress will decide the issue on its

Other legislative concerns of particular concern to AFM members include repeal of the Lea Act and a resolution of the broadcast retransmission problem.

The Lea Act, passed in 1946 as Section 506 of the 1934 Communications Act, is an anti-labor bill passed as retaliation against our former . Petrillo. It in esident. James C hibits effective collective bargaining in the broadcasting industry by making it criminal for musicians to | years through modern sampling negotiate with radio station man- techniques, improved and more exagers. It should never have been tensive logging procedures and, made a part of the Communica- most important, the use of comtions Act, and at best is bad labor or puters and the latest and best comcriminal law.

Over the years, the AFM has worked with the AFL-CIO and the How widespead it will be and how AFL-CIO Department for Professional Employees to repeal this act. thoroughly assess its use, I don't The AFM's national committee for know. the repeal of the Lea Act, chaired by Ned Guthrie, president of Local 136, take place, there will be one cons-Charleston, W. Va., continues to work for repeal.

transmission of television pro- them in the '80s as we have done for gramming, in which cable tv sys- 40 years.

nation does one have to beg to beltems are able to retransmit broadpaid for the use of his or her work cast programming for a small porwhen the people who expropriate tion of its actual value, is resulting that work not only freely admit its in serious undercompensation for a growing number of artists, performers and copyright owners. It is clear to us that a new, national paytions fill 75% of their air time with ment formula must be established recorded music. They sell adver- for programs and commercials

> Earlier this year, the AFM joined AFTRA and other performing artists' unions in supporting the "retransmission consent" provision of H.R. 3333 (the Van Deerlin communications bill). This would have required cable tv systems to obtain the consent of broadcasting stations in order to retransmit their signals. Although H.R. 3333 has been tabled (justifiably; it had many objectionable provisions) and other recent attempts to remedy this complicated situation through revision of existing communications laws have not been successful, we are encouraged by indications that an effort may be underway to resolve the problem by amending the copyright law.

We are also buoyed by a resolution passed by the AFL-CIO's dept. for professional employees at its second biennial convention in November calling on Congress to adopt a system of retransmission consent or other means (which would include copyright liability) to insure that fair compensation is received by artists, performers and copyright holders for their performances and creations which are retransmitted by CATV systems.

While effecting change through the legislative labyrinth can be infinitely more complex and timeconsuming than across-the-table negotiations, it has, for the performing arts in the 1980s, become a viable and necessary process

Music Challenge

(Continued from page 250)

puter technology available.

Music, we know, is in our future. we, in performing rights, will more

I do know that whatever changes tant - the creator. Writers and composers cannot be replaced. At The proliferation of satellite BMI we stand ready to support

Vancouver, City Of Million, Tops In Support Of Symph

Vancouver.

Audiences for the Vancouver Symphony are proud of their musical organization, which delivers about 122 concerts a season, not counting the "specials." For a city of 1,000,000 including the environs, it is a significant achievement. The Symphony ranks high in Canada and is directed largely by Kazuyoshi Akiyama, musical director and resident conductor

Despite the outstanding musicians involved and the topnotch guests from throughout the world, the organization is run in a calculated way that allows this cultural showpiece to deliver the best and still keep within deficit lines.

Staff Of Five

This operation is in the hands of a staff of five people and the catalyst is Michael Allerton, a softspoken but knowledgeable managing director. Unlike symphony societies in the United States, a considerable part of VSO's budget comes from Federal and Provincial grants. It is so with most cultural endeavors in Canada. However, during the past 10 years of the Liberal government's tenure, this grant has been getting less because of political and inflationary causes. The concerts, however, have been growing in

Is it because Vancouver audiences are greater in musical appreciation? No, more likely they are as average as any North American audience. But Allerton and Douglas Kent, head of the operations department, both have a keen sense of merchandising. They go for the consumer jugular.

The Vancouver Symphony Orchestra was one of the first Canadian organizations to set up a funding department with significant expertise in public relations and the promotion of government and private support outside of the orches tra operation.

Funding Decline

Two years ago, because of a drop in the percentage of Federal funding over the last 10 years, it decided it had to find new sources of money. Looking at the more aggressive U.S. orchestras, it researched what they developed in the last 20 years.

The first was corporate sponsorship. When the VSO development manager was in Washington talking to other major orchestras, he was pleased to discover that the VSO had the second highest corporate sponsorship in North Amer-

CHQM, a local radio "good mu- promotion director.

By JACK AMMON

months or so, and the Winsday, the sic" station, apart from donations to the orchestra, was an outlet for a Radiothon that pumped \$128,000 into the VSO. The old way of funding still exists, but is done more aggressively, with five people working full time in the effort to increase the funds from the private sector to achieve the 50% goal needed to operate the orchestra.

Susan Mathieson is p.r. director and is responsible for the promotion of the concerts and the funding. Allerton's job is mainly to coordinate these activities and work closely with the board and the department heads

Radiothon

Out of this comes the moneycatching Radiothon, the idea stemming from the research on major U.S. orchestras. Only two other orchestras raised more in the first year of their Radiothons — the New York Philharmonic and the Chicago Symphony. Vancouver, a city of 1,000,000, raised \$128,000, which isn't bad for a city of its size.

The latest ploy to soak up muchneeded dollars is based on the Canadian penchant for lotteries. With three major lotteries pitching full time — The Federal Loto Canada which gives \$10-\$20,000,000 every few months, the Provincial which distributes \$5,000,000 every two

To Guide Chamber Orch

Israeli violinist Pinchas Zucker-

man will be paid \$410,000 to direct

the St. Paul Chamber Orch for

three years, starting next fall with

the opening of the 1980-81 season.

That's a healthy piece of cash for a

30-year-old musician who has

never been a fulltime orchestra

Russell Davies, now in his eighth

year as the chamber orch's

batoner, who will take over as gen-

eral music director of the Stuttgart

turned around a once serious fi-

nancial situation and is closing in on

the breakeven mark. At one time

during its 1978-79 season it was

\$200,000 in the red, but it finished its

latest fiscal year with a manage-

able deficit of \$13,971. It's playing

about 70 concerts this season and

has a budget of slightly under

St. Paul Chamber Orch has

Opera next year.

\$2,000,000.

Zuckerman will succeed Dennis

St. Paul.

Zuckerman Gets Top \$

John Roberts, VSO funding director, came up with the idea of selling the tickets on established lotteries at \$2 each. The first prize is 500 tickets of each lottery, a second prize of 200 tickets, and a third of The results are not in, but it is

baby lottery with \$100,000 prizes -

considered a master stroke of merchandising. This type of initiative is evident in all of VSO's operations. In addition, its programs are designed for academics, adults, students, the avant-garde, pre-teens and now specifically for large ethnic audiences.

Last June Lai Tak-ng, conductor of the Toronto Chinese Chamber Orchestra; Vance Hoy, Vancouver pianist, and Adrian Chui, violinist, saluted the Chinese New Year with an all-Chinese concert. It consisted largely of folk music, such as "Liang Shan-po and Chu Ying-tai," which was based on an old folk tale about the fourth century. The music was familiar to the Vancouver Chinese community and a great success, paving the way for future, more academic con-

However, the failure of the Can-

ada Council to support the Vancouver Symphony at the level it provides other major Canadian organizations was directly responsible for the \$112,780 loss for the 1978-79 season, president Gerald A. McGavin has noted. Despite this deficit, the VSO continues to have the largest orchestral subscribership in the world. Last season this was over 40,000. It played to 90% capacity at that time. More than 45% of the budget comes from ticket sales, also one of highest percentages in the country.

Projects include VSO's Lottery of Lotteries and the Symphony Fair. The Vancouver Foundation's grant plan is also underway. The Foundation will place up to \$225,000 in VSO's Endowment Fund over the next three years, providing the VSO will match it with another \$225,000.

Knabe Concert Grand

Excellent Condition. \$5,700.00 Days (212) 832-3025, Evenings (212) 247-5643

ETHEL DELANEY and her BUCKEYE STRINGS - "MUSIC FOR ALL OC-CASIONS" - VERSATILE 5 pc. GROUP - basically MODERN COUN-TRY - Recording Artist on the "OHIO" label - CALL for AVAIL-ABLE DATES ... (216) 650-1330.

Bob Osborn has joined MCA Records as associate national album

U.S. Circuses Facing Inflation And Gas Crunch; But Not Bad

Falls Church, Va. Many shows, both tented and inloors, followed their usual schediles and the year reported no shows olding. Happily, too, no deaths to erformers while doing their acts. 'here were, of course, unusual vents and switches.

As the 1978 season ended, there vere these events: (1) Marsha **Iunt-Jones** revealed that Famous Junt, the country's oldest familywned circus would not tour in 1979 ut would reopen its "Circus Park" t its winterquarters in the northern art of New Jersey.

(2) The Australian tour of "The 'vel Knievel Thrill Spectacular' as firming up with an American gency booking acts for the Michael Edgley Organization, thought to be australia's largest production and romotion company.

(3) The International Circus 'estival of Monte Carlo Spectaular of Irvin Feld and Ringlinglarnum scheduled a February 1979 vorld opening. (4) Abe Pollin's Circus America," produced by 'aul Kaye, planned a holiday enagement at the Capitol Centre, andover, Maryland. Circus merica's "Holiday Engagenent" brought extra work for the rop crew reminiscent of RB-&B's Madison Square Garden and apitol Centre stands since sporting vents interspersed throughout the ate meant the performing area ad to be cleared and the rigging ulled into the upper reaches of the uilding.

The 1979 season began with the ingling Red Unit's debut at enice, Florida, Dec. 28-31. Or did ? The Cap Centre show ran from hristmas Day through Jan. 7 leanwhile, on the West Coast, ircus Vargas began a new season t San Diego, California, on Jan. 5.

Purchases

Looking ahead, Alan Hill of ennsylvania "bought" 75 days of he Great American Circus, Hoxie ucker's smaller show, in Pennzlvania. In addition, he purchased не physical equipment of the Dubty-Jordan circus, but never used it aring the season. John Frazer anounced he wouldn't lease the arson & Barnes title from Dory liller but would use the title Circus enoa in 1979. Miller's only connecon would be his sale of some equipient to the show and Frazer's lease a group of elephants from Miller. While Ringling was readying its w 109th (Red Unit) edition and furbishing its Blue Unit for a secid season, the show's various ecialists were readying a new ain and wagons and building new ngcurbs, mesh steel arena, and ops for the Monte Carlo unit heduled to play smaller buildgs which the other two units don't ay. At the same time, plans were intinuing for the opening of an ternational unit of RB-B&B in ustralia shortly.

Moscow In Puerto Rico

A new edition of The Moscow rcus began a tour of Puerto Rico nd 14 weeks in the U.S. under the egis of Vascon Inc., of Florida, rthur M. Concello, president; arlos Vasques, Vice President. oncello, former circus owner and ingling executive, was active in e first cultural exchange of cirises between the Soviet Union and e United States. Vasques, a noted outh American producer of family itertainment, directed previous atin American tours of the Mosw Circus.

In mid February, the Sells & Gray Circus and the King Bros. Circus, both properties of the Acme Operating Co., parent of Beatty-Cole, were advertised for sale, fully complete including titles. But other under-canvas shows were readying for the '79 tour, including American Continental Circus, Clyde Beatty -Cole Bros., Carson & Barnes, Circus Genoa, Great American Circus, Hoxie Bros., and Kelly Bros

While the change of general agents on the under-canvas shows of the Acme group is seen as a major contributor to the early close of both King Bros. and Sells & Gray in 1978, an equally important factor was the continuing ill health of Frank McClosky, one of the two surviving members of the group that obtained the then Clyde Beatty show in 1956 and have successfully owned and managed as many as three shows until 1978. McClosky's health became a factor in determining if Beatty-Cole would tour in 1979 so show executives approached Jerry Collins, usually the silent partner, and Collins emerged as the active chief executive with the title of president. In addition, he put up the funds to get the show out of the barns. So Beatty-Cole went on the road with Johnnie Pugh continuing as general manager and Tim Stinson in charge of promotion.

With the death of Frank McClosky on November 8, total ownership of Clyde Beatty - Cole Bros. Circus was transferred to Jerry Collins who formed a new corporation, Universal Circus Holding Co.. to consist of Beatty-Cole and affiliated shows.

Emmett Kelly Dies

On the sad side, Emmett Kelly had a heart attack and died on the lawn of his Sarasota, Florida, home at the age of 80 on March 28.

In early April, the purchase of the Ice Follies" and "Holiday On Ice" units by RB-B&B was announced in ioint statement by Arthur M. Wirtz, chairman of the board, Wirtz Productions, Ltd., and Irving Feld of Ringling.

By this time, the "gas crunch" was on. It affected the stars (Dolly Parton, for one), the touring bands, and all the outdoor show people. Basically, you "live with it," but, unless the outfit you're with has its own wholesale supplies, you have to absorb the cost since you've already signed your contract(s) for the year. And show people haven't heard the last of it yet.

Magic And Circus Acts

One of the better touring magic and illusion shows featuring circustype acts, Magic Time U.S.A., produced by "Professor" Stu Miller and promoted by North American oductions (Mearl and Audrey Johnson and Nora Langdon), played school auditoriums and gyms. Along the same lines, a circus-type show featuring some city's top hotel, the Carlton. major illusions, the International All-Star Circus, produced by Nordfacilities.

Royal Hanneford Circus continued adding major Shrine dates to accommodate a fair-sized orchesits schedule while signing longer tra. Admission usually ranges from term contracts with returning sponsors. Other major indoor circuses matinees and early performances. playing separate spring and fall seasons include a recent newcomer Bently Bros., under the aegis | with film fare. of Chuck Clancy and Tommy Bentley. the Hamid-Morton Circus, been singers from the U.S. or U.K. Emmett Kelly, Jr. Circus, Olympic pop charts, with increasing em-

Eddie Zacchini, L.N. Fleckles Circus, George Hubler International Circus, and the Hubert Castle International Three-Ring Circus. William Kay Circus moved into new territory picking up dates formerly held by Pollack Bros. Kaye Continental Circus continued to field a strong program.

Hanneford purchased the tents seating, and other physical equipment of Circus Girard when Girard Soules and Karl Conley ended their partnership in the show bear ing Soule's first name as its title.

A major event late in the season saw John ("Tarzan") Zerbini, well known trainer of big cats, signing an agreement to become a partner in the Hubert Castle operation. The Castle equipment was scheduled to be sent to the Zerbini winterquarters at Sarasota, Florida. rather than the Castle quarters in Seagoville, Texas.

Re-Assigned

The Monte Carlo Circus did a spring tour and was sent to Circus World, Ringling's theme park at Haines City, Florida, for the period from July 1 to Sept. 1. Then the decision was made to extend the Circus World stay until November and forego the planned fall tour of buildings. In the meantime, wardrobe and other circus equipment had been shipped to Australia for the new international unit. Featured performers would come from the two Ringling units and the Monte Carlo show.

Franzen Bros., Wayne Franze's six-truck under-canvas show, had a successful fifth season. As a study in comparative sizes, the new Hubert Castle show, with new co-owner John Zerbini, an indoor operation, is adding four tractor-trailer combinations to callry the gear needed for two new production numbers.

The American Folklife Festival. presented annually for some years by the Smithsonian Institution on Washington's mall, this year featured a revival of the old-time medicine show. Appearing in the roles they held decades ago were Doc Bartok and Mae and Bob Noell, all three of whom had had their own med shows back then. Doc more recently was the owner of Circus Bartok while the Noells toured their Noell's Ark Gorilla Show displaying a variety of the larger apes.

This was a relatively normal year for the circus business. Rising costs of just about everything meant lower net returns on the books. Working men were no easier or more difficult to locate than in recent seasons. Good promotion and good publicity were musts for circuses amid many claims for the entertainment dollar of the average family. Well ... there's a new season just ahead.

Vaudeville A Sometime Thing For South Africans

Johannesburg. Vaudeville still surfaces in South Airica, but only intermittently

In Johannesburg, the principal venue is the Colosseum Theatre, located across the road from the

Built as a luxury cinema by the old Schlesinger Organization, with mark and Hood, also played school romantic interior decor of minicastles and starry ceiling, it has a sizable stage that can comfortably \$7.80 to \$3, with reduced prices for Gaps between vaude programs featuring visiting artists are filled in

Of late, most headliners have International Circus, produced by phasis on Black talent. George Mc-

The Show In All Its Glory

Feld Team Of Circus, Ice Show Fame Striving To Make The Shows, Not Individuals, The Stars

Crae was here in April, Wilson Pickett in August, Millie Jackson in October, Billy Preston in November and The Platters and Brook Benton are scheduled. Correspondingly, Blacks now constitute the larger portion of the audience.

Other imports through the year have been comics Spike Milligan (ex of BBC's Goon Show) and Max Bygraves (his seventh South African tour), and singers Chris de Burgh and Cliff Richard.

A surprise success was Jeremy Taylor. An Oxford U. graduate who came to this country as a schoolmaster, Taylor got involved in 1962 as a folk singer with the revue "Wait A Minim," staying with it seven years during a tour that included Britain, the U.S.A. - 457 performances at New York's John Golden Theatre - Australia and New Zealand.

Returning to South Africa last year from Britain in a one-man show, he played to packed houses for four weeks at Johannesburg's Rosebank Arena Theatre, two weeks at Cape Town's Baxter Theatre, and then returned to Johannesburg to the Alhambra Theatre for a further season. Accompanying himself on guitar, Taylor offers a lively two-hour program, consisting mostly of his own material.

Another one-man show to play the Rosebank Arena was the Irishman, Thom Delaney, who came with a presentation successfully featured at London's Round House.

While some vaude shows arrive from abroad as complete packages, including all supporting acts, there is a growing tendency to use local artists in the first half, thus offering recording and tv talent the opportunity to gain stage exposure. A number of groups, solo artists and comics have benefited from this policy.

More work also now is available for home-based acts in cabarets, although top hotels and niteries still sign up attractions from overseas. like Belgian diseuse Tonia Bern-Campbell, one of the most popular visitors of the year.

Hotel, Leisure Centre **Projects Slated In Scotland**

Hotels on a grand scale and leisure centres will blossom all over Scotland in the '80s.

Plans for a \$28,000,000 hotel development in the center of Edinburgh — home of the August-September International Festival of Music & Drama - and for a \$50,-000,000 leisure centre and ski resort at Ben Wyvis, Ross-shire, in the northwest, have been disclosed.

With each development will entertainers, and the need for U.S performers is a certainty.

British Transport Hotels will build a 400-bedroom three-star hotel adjacent to the luxury Caledonian Hotel in Edinburgh and will injury that will keep him or her upgrade the present Caledonian, popular with Americans, to a fivestar standard. The upgrading of the Caledonian, known here as The Caley, will include the addition of facilities like sauna, solarium and night-club.

Plans for the leisure center at Ben Wyris include ski lodges, hotel accommodation and a railroad and ski-lift going almost to the top of the 3,433-ft. mountain. A loch will be converted into a boating center and marina. It will be an all-year-round

By JOE COHEN

The father-and-son team of Irvin & Kenneth Feld have become one of the most active in show business. Not only do they produce three companies of the Ringling Bros. and Barnum & Bailey Circus, but they are head honchos of two major ice shows, "Ice Follies" and "Holiday on Ice," and have produced five tv specials this year.

Through all these experiences, the Felds have come to one major conclusion: the show is the main event - greater than individual stars and greater than any one element. The show must again become the major draw and be restored to its former grandeur.

The Felds reached this conclusion through a logical chain of circumstances. One of the facts of circus operation they have noticed is the fact that the Blue unit of the RB & BB Circus grosses as much as the Red unit, which has one of the most charismatic circus performers on the tanbark today, Gunther Gebel-Williams. The Felds are continuing to make the Ringling name its major draw.

In the ice show field, the Felds point out that the U.S. is producing some of the top figure skaters in the world today. The U.S. contingent is likely to bring back gold medals from the Olympics this year. They will be persuaded ultimately to turn professional by one of the major layouts. As a result, the show getting the gold will have a boxoffice advantage.

"But," asks Kenneth, "suppose that in 1984 all the top slots are taken by the Iron Curtain countries, which have always produced great skaters? They will not let their stars perform elsewhere. What will the American ice shows depend on then? Silver medalists do not normally become boxoffice draws, and therefore American shows will be left without headliners to perk up the boxoffice.

"It's become essential to build up the show to its former glory, the senior Feld said. In the early days of the icers, except for the Sonja Henie show, which depended on the draw of its only star (the show folded when she left), there were no topliners. No individual was billed above the name of the revue and the shows had to compete on the basis of goodwill, lavishness of production and costumes and, of course, great skating by individual performers

Course Of Action

This is where the Felds intend to go with their "Holiday," and "Ice Follies" shows. They plan to invest heavily in scenery and costumes. They hope to make these displays the biggest on the boards today and to make them important enough so come enlarged scope for cabaret that in the future, the buying public will feel they cannot afford to miss either show.

> The Felds will still rely on names. However, they point out, any skater, names included, can get an from working. Therefore the show should be able to stand on its own.

> Another factor that Irvin Feld pointed to was the problem of how long to sign a name who commands a huge salary. It could be four weeks or 40 weeks. Because of huge costs for top headliners, some arenas cannot produce profitable grosses because of their small sizes. 'Yet people in Des Moines and Oshkosh deserve the same kind of show that patrons get in New York.

In their teevee shows, the Felds (Continued on page 255)

'Commemorative' Showmanship To Come

Many U.S. "Centennials" Due — Olympic Winter Games Most Immediate Challenge — Politics and "Porkbarrel" Intertwine — Drastic Risks of Regional Funding — Too Often V.I.P.'s Get The Appointments, With Practical Showmen Left Out

The year just past saw little in the way of successful commemorations and applied showmanship but looking ahead for the next five years there's a heady mix of likely major international special events and U.S. anniversary celebra-

The 1979 "Centennial of Light," the 100th anniversary of Edison's perfecting his bulb proved a dim affair, almost totally lacking in public visibility. Sponsored by the understandably defensive electric utilities beset by their negative public image due to ever increasing rates and the ominous nuclear energy near-disaster at Three Mile Island in Pennsylvania and plagued by lackluster showmanship concepts it

Wednesday, January 9, 1980

was entirely predictable that the "Centennial of Light" failed in its funding goals. Opportunities to effectively link Edison with mass media entertainment films, the broadcasting and recording industries, all in large measure based on the Wizard of Menlo Park's inventions were neither understood nor implemented.

The 1980 topper will be the XIII Olympic Winter Games, Feb. 13-24, Lake Placid, N.Y. Rev. J. Bernard Fell is president and Petr L. Spurney who managed Spokane's '74 World's Fair was appointed general manager early last year. Total outlay for the ice and snow extravaganza is estimated at \$140,000,000 or more including \$73,000,000 Federal funding and \$19,200,000 State of New York appropriations for construction plus \$48,000,000 for staff, administration and operational expenses.

Carolyn Hopkins chairs the game's National Fine Arts Committee which with an allocation of \$1,500,000 will present premieres by such diverse performing arts groups as New Haven's Long Wharf Theatre, the Los Angeles Chamber Orch, Pilobolus Dance Theatre, Cantilena Chamber Players and Jazzmobile.

Tiny Lake Placid (normal population about 3,000) is gearing up to handle a traumatic 51,000 per day throughout the 12 day Olympiad including spectators, competitors and operating personnel.

Montreal Again

1980 will also see another feather added to Montreal's Mayor Jean Drapeau's cap. That supreme municipal showman whose laurels include Expo '67; the '76 Olympics and the continuing Man & His World, has now garnered Bureau of International Exposition's approval for "Les Floralies," an international horticultural fair, a first for North America, May 17-Sept. 1. Indoor exhibits will run at the Velodrome, an Olympic legacy, May 17-29 while outdoor displays will occupy Ile Notre-Dame, one of the man-made islands created for Expo '67, May 31-Sept. 1. Some 19 nations are expected to participate and "Floralies" will leave Montreal with the largest permanent public gardens on the con-

This year will also mark the 350th anniversary of Boston's founding. Mayor Kevin H. White has authorized a Jubilee 350 Commission headed by Deputy Mayor Katharine D. Kane, empowered to implement a year-long calendar of activities. By far the most significant event planned todate is a September "Great Cities of the World Week," an international assembly of mayors, city planners and other experts on urban revitalization. With the Hub as host anticipated participants include Montreal, Copenhagen, Shanghai, Kyoto, Dublin, Lagos, Leningrad and Rome.

And At Nashville

Along somewhat similar lines Nashville's Mayor Richard Fulton has established a Century III Commission to organize his city's bicentennial celebration. As of now specific programming is rather vague and for optimum attention and attendance Tennessee's capital would presumably be well advised to concentrate on producing the greatest country music festival ever presented in the U.S.

Other 1980 commemorations are the 75th anniversaries of the foundings of the Audubon Society and Rotary International and the centennial of the American Society of Mechanical Engineers. Beginning on Feb. 15, their 100th anniversary of founding, the 90,000 member ASME will stage close to a year of events in New York, New Jersey, San Francisco, Chicago & Washington, D.C. with Dr. Kenneth A. Roe as centennial chairman and this correspondent as consultant.

In 1981, two important U.S. bicentennials will occur, the 200th anniversaries of the Battle of Yorktown, our culminating Revolutionary War victory and the adoption of the Articles of Confederation which presaged our Constitution. Fortunately, unlike the U.S. Bicentennial era no stultifying Federal or states commissions exist to impede effective commemorations of these events and particularly the Yorktown anniversary warrants dramatization designed to vastly increase Virginia tourism

•• By ALFRED STERN

On Turning 100

In '81 the American Red Cross will commemorate its centennial and the American Jewish Committee will mark its 75th diamond anniversary.

One event which certainly won't happen next year is Los Angeles' Expo '81 originally announced by President Gerald R. Ford in '76 in recognition of that city's 200th birthday, and subsequently endorsed by the U.S. Dept. of Commerce and Bureau of International Expositions. Under chairman Edward W. Scripps 2d, an inexperienced board and unqualified staff developed no valid theme, selected the Ontario Motor Speedway (not even in L.A. County) as a site and obviously failed to raise adequate preliminary funding. The fact that L.A. was also bucking for the 1984 Olympics, now officially approved by the International Olympics Committee, was another determent for unlike a more resourceful Montreal it was realistically recognized that the City of the Angels couldn't swing two events of that magnitude. (Editor's note: 1981 will be Variety's 75th anniversary).

Knoxville's Fair

The stellar event for 1982 will certainly be Knoxville's 70 acre special category world's fair, Energy Expo, May 1-Oct. 31. With B.I.E. approval EE'82 is the first U.S. world's fair to be held east of the Mississippi since the U.S. joined the B.I.E.

After the inevitable initial struggles financing is now assured via a \$25 million revolving loan inked by 43 local, state, regional, national and international banks coordinated by First Boston Corp., N.Y., Hall, Sledge & Co., Knoxville with N.Y.'s. Chemical as agent bank. This is a unique funding formula as prior U.S. world's fairs have invariably been underwritten through private bonds and local subscriptions.

Earlier EE'82 also suffered from adverse press stories, notably the Nov. '79 Reader's Digest diatribe "The Shocking Saga of Expo '82" with its subhead "Born of sordid politics at the highest levels of the Carter Administration, this project is a gross example of the kind of pork-barrel spending the President promised to abolish." It's true that EE'82 chairman Jake Butcher, a Tennessee banker who was defeated in his bid for Volunteer State governorship, has ready White House access and was a pal of Bert Lance, but that's an asset and Butcher's meat cleaver clout cut through beaucratic red-tape securing Dept. of Commerce endorsement and the approval of a \$20,000,000 Federal Pavilion in short order.

The Logic

Though time is short and site construction has yet to begin the prognosis for EE'82 is promising. The location for an energy oriented fair is logical as Knoxville lies in a triangle formed by the TVA, the world's largest utility; the Oak Ridge Natl. Lab. operated for the Dept. of Energy by Union Carbide and the U. of Tenn. with more than \$30,000,000 in grants for energy related research projects. But there are hazards in the energy theme if there's an over-concentration on the technology of fuels and utilities. The mass media has saturated us with that subject, people are unlikely to pay a front gate tariff to experience that same story, albeit via sophisticated exposition techniques, and EE'82 would do well to broaden its theme to include energy's human and generic meaning — force of expression, capacity for vigorous action, power, strength, spirit, elan, enthusiasm.

EE'82's president S. H. Roberts, Jr. predicts 12,000,000 attendance, a not unreasonable estimate substantiated by approximately 9,000,000 annual visitors at nearby Great Smoky Mountains Nati. Park. EE 82 will also create 10,000 on and oil site construction and operational jobs, galvanize Knoxville and environs capital improvements and leave the city with two permanent functional public facilities, the U.S. & State of Tenn. Pavillions.

Many Consultants

Roberts has assembled a group of pro consultants: King F. Cole who served as Spokane expo 74's president; Econo-

mic Research Associates; Gordon Hilker who was Expo '67's entertainment director and is a frequent U.S. Natl. Parl Serv. consultant: Anthony H. Anderson, and environmenta impact expert and a McCann-Erickson marketing, p.r. and advt. team headed by William P. Corley of that agency's At lanta office. Architects and engineers include Bruce Mc Carty, exec. planner; Lev Zetlin Asso. & R. Duell & Asso. the latter two experienced expo and theme park designers No foreign participation has been pacted todate but via U.S. State Dept. channels negotiations are underway with U.S.S.R., Canada, Japan, Czechoslovakia, Poland, Iran (I'c scrub that one), Italy, Great Britain, Finland, Belgium France, Australia, Argentina, Mexico, Denmark, West & East Germany. Presently there's a concerted effort to enlis the People's Republic of China and if successful that would prove to be a blockbuster, the first time ever for the Rei Chinese at any B.I.E. approved world's fair. The sever states, Missouri, Arkansas, Mississippi, Alabama, Georgia North Carolina, Virginia and Kentucky, all sharing border with Tennessee are likely exhibits prospects and all wil benefit by traffic enroute to and from EE'82.

At this writing there are no firm commitments on major fine and performing arts attractions but an 18 acre amuse ment area is on the drawing boards. At first glance Knox ville might appear to be a remote site for a world's fair bu there are 70,000,000 people within an easy one-day drive an what with repeat visitors it's not bizarre to anticipate a average of 2,000,000 front gate admissions each mont throughout the 180 day EE'82 run. '82 will also be the 250t anniversary of George Washington's birth, a fine oppor tunity for corporations and industries which wish to identif themselves with the leadership and integrity actualized an symbolized by The Father of Our Country and a hyp fc numerous historic sites as G.W. slept nearly everywher throughout the 13 original states.

Exxon will be celebrating its centennial in '82 or to be pre cise the 100th anniversary of its progenitor, Standard Oil N.J. The next year, '83 will witness the decade's most in portant historic U.S.-international anniversary, the bicer tennial of the signing of the Treaty of Paris ratified by Eng land, France, the Netherlands and Spain as the first foreig recognition of U.S. independent sovereignty. It presents rare opportunity for international exchanges of the highe order - visitations by chiefs of state, performing ar troupes, cultural, historical and fine arts exhibitions. Her again todate the U.S. government has formulated nothin and likely initiative will come from abroad.

Met Opera, 1983

The Metropolitan Opera will reach its 100th birthday i 1983. It would be the ideal time for the Met to commission new and hoped for distinguished American work, mount a all new production of Gounod's "Faust," its opening opera century ago, and present a major exhibit at Lincoln Cente In '84 while L.A. is hosting the Olympics, New Orleans, a na tural for a world's fair, had such ambitions. But with sparl plug Moon Landrieu no longer at city hall and the more re cent resignation of able Ewen C. Dingwall (gen. mgr. o Seattle's '62 world's fair) an expo for the Crescent City at pears remote. '84 will be the 25th anniversary of Alaska statehood (also Hawaii's) and valid preliminary planning underway for a possible mini-world's fair at Anchorage.

Originally suggested by this writer in a '79 Alaska surve (see Variety's 73d anniversary issue) the Anchorage expo spearheaded by Robert N. Uchitel an enthusiastic trans planted N.Y. construction tycoon who also chairs Vision Ltd. Alaska's booming home tv outfit. On the plus side Uch tel has retained Dingwall to prepare a comprehensive feas ibility study and Alaska's history and economy confirm th likelihood of participation by the Soviet Union, Canada Japan, England, the States of Washington, Oregon, Califor nia, Hawaii, the petroleum and forestry products industrie. etc. And the Anchorage concept would leave that burgeor ing 200,000 population city with a permanent much neede civic center, convention, exhibition and arena facilities.

'Looking for further ahead, there's tentative talk of world's fair in Tacoma, possibly in 1989. Should that occur would give State of Washington an unprecedented thre world's fair in a single generation (Seattle '62; Spokane '74 and reconfirm the historic pattern of U.S. world's fairs mov ing ever westward as our nation expanded.

The Felds

(Continued from page 254)

also try to carry out that conclusion. One of their specs will be based on a Lido de Paris revue. Others will depend on skaters from the icers and the Ringling Circus. In the case of television, the Felds want to give their efforts the feeling he will do skating numbers as well.

are very few in the medium, they ring Monte Carlo Circus in Aus-

One of their tv shows, "Ice Follies," will have its current star, Peggy Fleming, teamed with sing-Paul Anka. Latter was formerly managed in his formative days by the elder Feld. Anka, says Feld, used to play hockey as a kid. This skill will be utilized on the show and

tralia and Japan. In this venture, they will return to canvas. The show opened in Perth Jan. 4 in its only hardtop date. Other stands on the tour will be in tents. They will play a countries. In Japan, they will be located under canvas in midtown Tokyo.

In this tour, the Felds will also of live performances, of which there The Felds are touring the one- take advantage of the Ringling entirely new Blue show this year.

name. Billing will be The Ringling Bros. and Barnum & Bailey Circus presents The International Circus Festival of Monte Carlo. It will add major elements of Ringling's Blue unit. Included will be the Gaonas, little more than 17 weeks in both | the Canastrellis, three acts by Elvin | tually engineer a package that car Bale, and animal trainer Charly Baumann. With so many toprated performers taken out of the Blue package, the Felds will produce an

In all these ventures, the Feld aver that they will still be fighting to get names to bolster boxoffice, bu they will not depend on them. They admit it's frequently easier to cate. to several headliners than to vir create boxoffice on built-in values However, they have elected to follow that path in their belief that to paraphrase Shakespeare, "The show's the thing.'

Technology's Challenge To Down Under Show Biz

Sydney.

entertainment the world had to of-

We have had the best sporting events and, in the performing arts, Ballet - The Bolshoi, The Stuttgart, Nureyev, Fonteyn, Baryshnikov Opera - Drama - The Royal Shakespeare Co., Sutherland, The D'Oyly Carte, The Kabuki, The National Theatre; Musicals - "Hair,"
"Jesus Christ Superstar," "A Chor us Line;" and top concert acts such as Elton John, Rod Stewart and the Bee Gees

Over the past 10 years we have seen everything that entertainment could give us but what of the '80s? Where will our entertainment come from?

Let's first look at live entertainment. I believe that what was regular yearly fare in the '70s may well become a rarity in the next decade. Why? Primarily because of costs. The pizzazz will have to be louder and harder, the stars bigger. All stops will be pulled out to achieve capacity houses from the very first night of the season. No longer can we wait for our old friend 'word of mouth' to buy his seat, ly the '80s will inherit both the probecause by the time he gets to the mise and the threat of the gifts from boxoffice the show may well be the '70s. It is hard to comprehend closed. We could, of course, push up the massive computerization that is our prices which have been too low still to occur. This will greatly effect for so many years, but then theatre the leisure time the average person could lose out to color television will have and the opportunities which has just begun to take effect available to him. Everything from and keep so many at home.

(Chairman, Michael Edgely Int'l) You never see it when you're liv- suffering. No longer is it profitable ing through it, but the '70s which we to mount musicals. "A Chorus are now leaving behind have given Line" cost \$330,000, "Annie" \$440, Australian audiences the best 000 and the producers of "Evita will be up for \$1.100,000 before the curtain is raised in Adelaide next April. Opera and Ballet are certainly not commercially viable because of the astronomical costs.

> So what can we expect to see in the way of theatre in the immediate future. I believe there will have to be a great deal more subsidized theatre. All those areas avoided by the entrepreneurs, Opera. Ballet, Musicals, Orchestral, will have to be Governmentsponsored. The promoters, particularly this promoter, will initially be concentrating on four areas. The small intimate attrac tions (a play with a big star); the big name contemporary attractions (Elton John): The giant family spectaculars (The Moscow Circus) that we can present at the new entertainment centres that within the next five years will be in every major city in the country and new areas of commercial entertainment.

So much for theatre, now for entertainment in general. Technicalradar transmitters in the back yard controlled television to tune into any television station in the world to telephone watchers which will enable us to dial our loved ones. Technology will greatly affect the form and style of our future enter-

No longer will overseas artists appear so magical wher, they may be seen daily on the overseas talk shows and 'specials.' Why pay \$25 to see Al Pacino or Liv Ullmann live when we will be able to see them for free on our full living color extra large tv screen. Future audiences, I believe, will be much more selective, more ardent fans than the curious masses who had nothing more to see than black and white television for most of the '70s. They will be less in number too, so promoters will need to charge more if they are to keep ahead.

Family parks and recreation centres will boom with Disneyland-type fantansies that we have only dreamed of. They will be created for the young and old to enjoy at their leisure.

We may see more natural resort centres where the businessman and his wife can escape from pressure and stress, and relax, unwind, get closer to nature and be entertained at the same time. A need for personal, not factory-produced, lifestyles will affect society. Everything from real handicrafts to make - your - own - tv - program at - home will be in demand.

Through improved education methods people will be wiser sooner and entertainment, if it is to be suc-Commercial theatre is already which will allow our fully remote cessful, will have to adapt quickly.

Much Tougher To Get A Break With Current Economic Conditions

only unionized field which permits members to work on jobs either for no pay or at a loss. However, it permits a profit for the employer. Change the term operator to employer because it helps absolve them of responsibility for Social Security payments, levies for unemployment Compensation and other employer imposts.

The most flagrant offenses can be found in the variety field, where there are clubs in which performers fight for the privilege of working for free to gain experience or perhaps be seen by an agent or manager who may launch them on the road to the bigtime.

It has worked out in some instances. Bette Midler, for example, was seen at the Improv, N.Y., by the operator of the Continental Baths, which proved to be her first major break. However, a performer of Midler's prodigious talents would have broken out almost anywhere - even on this freebie date.

The freebie employment scam has reached the point of revolt. One has already taken place at the Comedy Store, Los Angeles, where performers organized to get some modest fee for working.

It's a fact that the N.Y. Improv was prosperous enough to permit its owner to start a similar Coast venture. The operator of Catch a Rising Star, N.Y., has expanded into personal management. The Comedy Store, which has been fighting the process of paying performers, it's to be noted, hasn't closed because of this slight impediment to increased prosperity.

There also exists a somewhat similar situation, in which the entertainer, rather than work for a guarantee, is given a percentage or all of the admissions or cover. In 'some instances, a performer with a wide following or a huge and prosperous family can make out fairly well under those circumstances. Generally, it means the entertainer can even work at a loss. If the performer pays for music, conceivably the deficit will come out of his own pocket.

Intolerable Air

All this is a result of an unfortunate set of circumstances. Conditions in the variety field have become virtually intolerable for many starting performers. The unions, particularly the American Guild of Variety Artists, have lost their clout. Equally important, the singers, dancers and comedians are willing to subject themselves to this system. The fact that some agents and would-be managers are willing to spend their nights and early mornings in the freebie and no-guarantee spots only adds fuel to the situation.

Time was when any spot, no matter what the state of its finances, had to pay for its acts, except for an occasional guest or celebrity night. Many acts worked long years in out-of-town spots described in the trade as "toilets" in which they paid their dues and gained experience working a wide variety of audiences. However, they were paid, and employers that didn't frequently found themselves unable to get any kind of act. Sometimes an unfair listing by AGVA did the trick.

However, conditions have changed for many reasons. Nitery economics are not what they used to managers, by demanding Las staged Dec. 3-7.

survive either. If an operator told an agent he would pay the act what he felt it was worth, the agent invariably said that his client couldn't work that cheap.

The small nabe spots also disappeared. Instead, catering halls sprang up in which club daters worked several rooms in the same building for the price of a single

There also was a time when cooperative showcases were established to help talent get hearings before agents and buyers. That didn't work out either, mainly because of a poor selection process.

Finally, the performer, desperate for a showcase, played benefits, where at least some charity was aided. Later came the freebie cafes, which competed with niteries that paid their acts. This also helped drag down the state of the cafe industry. Simultaneously, there was no effective union to whom performers could complain.

For The Honor

Next, it can be assumed, the current freebie spots may ultimately become virtual philanthropies. It's possible that a class of night club operator will arise who will demand payment from performers for the privilege of working the spot. It has happened in the field of grand opera. There have been several impresarios who have had firm price scales for entry into the company.

To some degree, this occurs also in the cafe fold. A performer's parents, husband or friend will hire a nitery on an off-night and invite a load of friends as guests to the event, and hope to get a stray paying customer to come in.

The plight of the starting performer has become more bitter the past few years. Since one entertainer cannot stop this trend, it's incumbent upon all to demand some payment, or to get a union to exercise its function and get it for them. Unless that happens, things could even get worse.

Two Firms In Vegas Sue After Ex-Trop Owners' 200G In Checks Bounce

Two corporations, including the one which produces the "Folies Bergere," filed a suit in Clark County District Court charging the former owners of the Tropicana hotelcasino with issuing them \$200,000 in worthless checks and refusing to pay another \$42,859 for four day's performances.

Suit was filed against Hotel Conquistador Inc. by Aden Oil Leasing Co. Inc., and Productions & Leasing Ltd., producers of the show. Conquistador recently sold the Trop to Ramada Inns, but the buyer did not assume the hotel's liabilities. Plaintiffs are seeking \$242,859 plus

Complaint charges Nevada National Bank refused to honor \$150,000 in Conquistador checks to Aden Dec. 12 because there were insufficient funds in the account upon which they were drawn.

Conquistador issued \$30,000 in checks to Productions July 18 which have yet to be honored by the same bank because of insufficient funds and, for the same reason, hasn't be. The highly respected clubs, such | honored a \$20,000 check issued Dec. as the old Copacabana, N.Y., paid 5, per the complaint. Also the suit huge sums for acts that couldn't alleges Conquistador has refused to draw a minyan. Agents and pay Productions \$48,859 for perfs

Status A Sign Of Times; New 'Superstars' Scarce

"He's here!" read the roadside billboards, newspaper ads and the sidewalk marquee at Caesars Palace for the star performer appeaging Nov. 8-14. Even the most reclusive Las Vegas dweller and the most unsophisticated smalltown tourist was expected to know who "he" was. It was, of course, ol' blue eyes himself. And with that play, initiated in May, 1979, Sinatra had surpassed all other superstars of the Vegas Strip in the not-so-subtle game of jockeying for status.

Most marquees still present the performer's full name, sometimes in ornate lettering or striking cursive, as in Paul Anka displays. But for at least a decade, an increasing number of stars have sought to display their renown and superstar status by using only their first names. "Elvis" did it from the time he first appeared at the Hilton in 1969 as did "Barbra" Streisand. "Liza" Minelli did it at the Riviera. and "Sammy" Davis has done it at

In the past year, only "Engelbert" Humperdinck's first name ppeared on the huge MGM marquee. But some might cavil there was not much chance of his being confused with anyone else. However, it will take some doing to outstrip Sinatra's status ploy.

Conservative Bent

In 1979, entertainment directors were still conservative when it came to conferring superstar staa "family" of contract regulars,

Dean Martin and Mac Davis at the Tom Jones at Caesars; Liberace and Lou Rawls at the Hilton, and Sergio Franchi, admitted to the pantheon before hit records and tv exposure were so decisive, at the Desert Inn. The limited number of new names underscores the power of chart disks and tv in unlatching main showroom doors for newcomers like Willie Nelson, Peaches & Herb, Fran Joli, teenager Andrea McCardle, Wayland & Madame, etc.

But the past year has brought considerable motion in the enter tainment backfield. The Sahara has reinstated what once was a staple of all Strip shows — a chorus line of hoofing beauties. Lounges whose space was, for several years, being preempted by Keno parlors, seem to be coming back into vogue. Some attribute this turnabout to the growing concern of E.D.'s over finding

Farm System

As Tony Zoppi, the Riviera's enterprising E.D., put it: "With Atlantic City, Reno and possibly other new gaming centres drawing on the bank of superstars we have developed, the lounges may once again become like the farms in baseball.

But truth to speak, the transition from lounge act to main showroom was not that frequent even in the tus on new performers. The main days when Louis Prima popularshowrooms remained occupied by | ized the 45-minute, six-a-day grind at the Sahara. Though Prima conamong them Wayne Newton at the | tinued working until he was incapa-Sands or Frontier: Kenny Rogers | citated by the stroke that killed him, | World flights to Orlando, Fla.

and Steve Martin at the Riviera; he never made it to the top of the marquee. Only Wayne Newton. To-MGM: Sinatra, Ann-Margret and tie Fields, Don Rickles and Shecky Greene, who went reluctantly from the defunct Starlite Lounge at the Riv, appear to have transacted the move directly into the bigtime.

In 1979 Country Music was on the move in Vegas. Where it had once been largely a staple of Downtown Vegas, Strip marquees more and more carried names like Mel Tillis, Roy clark, Loretta Lynn, Dottie West, Donna Fargo and Willie Nelxmn. Early in 1980 they will neon-light Anne Murray and Dolly

Eastern's New Tel Aviv Wing To Woo Tourists

In opening a branch here, Eastern Airmes is the first major American carrier to catch the new moods of the Israeli tourist going abroad. For years the local traveler used to take shorter trips which were easier on his pocket. However, with the dollar going down, he now finds that he not only can afford to see America but it may turn out to be less expensive than a shorter trip to Europe.

Jerry Schorr, Eastern veepee, accompanied by international sales manager Carlos Gonzales and Southern Europe rep Claudio Nobili, explained the new operation to be handled here by P.S.P., headed by Arie Benatar. They're focusing on the tourist crowd, and heavily promoting their. Disney

HAPPY ANNIVERSARY VARIETY

CHAMPS ELYSEES
PARIS

(33 YEARS)

STARDUST HOTEL
LAS VEGAS

Boozed-Up Seamen No More; Hamburg Sex On Credit Card

Hamburg.

Tourists have replaced sailors as e mainstay of the sex district. amburg's Sankt Pauli, longtime ene of some of the world's rthest-out seaport-and-sin exavaganzas

Attracted by Hamburg's reputaon as the brothel and whatever ipital of Europe, tourists conerge on the harbor area by the isload. Erotic revues, peepows, porno bars and legal borlos. Perhaps only Bangkok can val Hamburg as an anything-goes

On a good night, an estimated 40,-0 visitors flock to the Reeperihn (the district's main drag), ore than half of whom are tours and businessmen. Unofficial gures put the yearly visitor turner at more than eight million.

In the early postwar years, Sankt auli was play-pen for lonely sea-

men, as depicted in the still popular pix of the late actor Hans Albers ("Grosse Freiheit," one of his most successful films, is still shown occasionally on television).

Container shipping and tankers, which remain in port only a few hours, changed all that. Itinerant seamen nowadays lack the time for an all-night spending spree.

For most out of town visitors, the sex theatres on the Grosse Freiheit street (Big Freedom) are "in' cabarets such as Salambo, whose patron Rene Durand pioneered sex shows, presents intercourse on stage. Colibri, Alkazar, or Regina. go far beyond conventional strip-

For the past five or six years, virtually everything erotic is shown on stage, apart from sado-masochism, abuse of children or bestiality.

The amatory skits are usually in

pact of raw sex. In some of the costs about \$40. private clubs, where membership encouraged.

Prices vary on the Grosse Freiheit with some houses charging up to \$10 entry with \$5 for the obligatory initial drink for the one-hour

The boom in the tourist trade in Sankt Pauli goes back to the spring of 1973 with the inception of Hamburg's giant Congress Centrum complex, which includes the Hamburg Plaza Hotel. Despite Hamburg's p.r. efforts to play down its image as a wide open port city, Sankt Pauli remained a strong drawing point for convention goers.

For the benefit of the out of towners, the hotels and guide books began giving tips on Sankt Pauli, recommending locales and naming clip joints to be avoided, while giving advice on how much money to take along etc.

A nocturnal tour of Sankt Pauli, including visits to the "Cafe Keese" (equipped with table telephones) and "Zillertal" featuring Bavarian folk dancing and oompah bands,

the form of parody to soften the im-| topped off by a show at the Colibri,

Part of the success in luring tourcan be had at the door for a fee of up lists, according to police at the to \$50, audience participation is David's Wache station, whose beat oversees more than 400 niteries, clubs, bistros and beerhalls, as well as some 2,000 registered hookers in the area, is the successful fight against crime.

Low Crime Rate

Sankt Pauli has the lowest crime rate of any entertainment district in West Germany, largely due to police clampdown on B-drinking, knockout drops, mugging and other crime in areas associated with prostitution, plus the campaign to warn the public of the pitfalls.

(An advance team from Southern Television in England recently scouted prospects of making a film on the Sankt Pauli scene and how Hamburg authorities deal with prostitution. Southampton on England's south coast, like Hamburg a port city, is reportedly considering legalizing prostitution to deal with a worsening situation.)

With the big spender largely a relic of the past, intense competition has forced showmen to go in for

marketing analysis, cost controls and improved service, while payment is often accepted in credit cards and travelers' checks. Business is as business goes and sex is a commodity like any other product.

While most of the visitors quietly return to their hotels after the show, a small percentage inevitably heads for the Eros Centre or Palais d'Amour brothels, whose fluroescent-lit courtyards afford a discreet contact point, or the Herbertstrasse, a one-block long, closed-off street where prosties pose in display windows.

While show biz is on the upbeat and crime is down, Sankt Pauli is still beset by widespread urban decay, which makes some parts of the area appear even seamier than they are.

Many flats are condemned; others are slated for renovation. The local population has dropped to only 18,000 compared with 53,000 in 1950, an ambitious program of urban renewal notwithstanding.

Wet 'n Wild Project

Grapevine, Tex.

Wet 'n Wild, a Florida amusement park firm, is negotiating to construct a \$7,000,000 aquatic recreation park on the southeast shore of Grapevine Lake.

The firm, which operates a water-sport amusement park in Orlando, has agreed to sub-lease from the city a 65-acre site near Grapevine Dam for the facility, and the city is working with the U.S. Army Corps of Engineers.

A target date of the spring of 1981 is being set for the opening.



MIME

85 JAMES STREET KINGSTON, PA. 18704 (717) 287-0736 (717) 675-0672

SEND RESUME & PICTURES TO: HOTEL MUTINY

2951 S. Bayshore Drive Coconut Grove, Fla. 33133 Attention: Personnel



For rates and dates contact:

Frank E. Russo **Executive Director**

The Hartford Civic Center 1 Civic Center Plaza Hartford, CT or call (203) 566-6588

90TH ANNIVERSARY

The legendary leading cabaret in Paris

President: Jacki CLERICO

General Manager: Roland LEONAR

MOULIN ROUGE / PARIS / PLACE BLANCHE Tel: 606.00.19 606.78.02

elbourne Promoter Sees 1980s As Exciting Era For Concert Biz

By GARRY VAN EGMOND

PAUL BARON'S

HARMONICA

(Garry Van Egmond Promotions Pty. Ltd.)

ie most exciting period for the ert industry in Australia and

oviously, a major consid-

Zealand.

Melbourne. eration for management and is very encouraging, after a dift 1979, to look to the future and ting an artist into any marketplace. hat 1980, and beyond, is shaping Over the years, Australia has proved to be a competent and efficient area. However, we are very aware that this competence and efficiency must always be improved

and developed.

Production facilities are constantly being upgraded to keep in line with overseas standards. It is now possible for artists to tour without the expense of freighting tons of by different selling techniques equipment to Australia as sound and light facilities are readily available, except, of course, if those requirements call for custom-made equipment.

As a major promoter, we realize that the marketing of any attraction has become increasingly important. No longer is it as simple as putting tickets on sale, running a

few advertisements and expecting | Record company support conto achieve maximum potential.

We are presenting Johnny Mathis through Australia in February, and have been encouraged which have been adopted for this

Diners Club Into Tix

For the first time in Australia, Diners Club has been involved with the merchandising of concert tickets. In December, every Diners Club mailed account included a brochure offering members preferential seats to any Australian Johnny Mathis performance.

We have also made preferential seats available to customers of two of the largest department stores in Melbourne and Sydney. This was done with the mailout and distribution of a further 200,000 brochures.

We are very encouraged by the initial response to these new ideas, and it shows us that by exploring different marketing areas we can maximize sales potential.

know that in most instances artists structure and lease the casino. will tour to support their recorded product. Early last year, I sat down with Jim Morey, from Katz, Gal- operation in the Berkshires and lin, Morey Enterprises, to plan the July visit to Australia of Dolly Par-

Dolly Parton's Sellout

We agreed to showcase Parton in Sydney and Melbourne alone, and felt that if she was prepared to undertake a busy publicity schedule we could expect maximum results. Until these July sellout dates, Parton had sold less than 10,000 units throughout Australia. Since then that figure increased to 150,000 units. Obviously, this promotion was a great success and Australia has developed as a very important market for Parton.

Dolly Parton proved again that by supporting product with in-person appearances creates sales potential.

There are many other aspects which contribute to the success of any promotion. Venue selection is becoming increasingly important, and Australia can certainly boast some fine theatres and stadiums.

tinues to be as imperative as always, but the single and most important aspect is the ability of a promoter to know his market.

Australia and New Zealand continue to grow as major markets in today's world. Personally, we're looking forward to our busiest time in years. We are more confident than ever of the potential of the '80s as it shapes to be an exciting and prosperous period and we plan to be a big part of this future as we continue to grow.

Greylock Hedging Bet On Casino Bill In Mass.

Adams, Mass.

Greylock Associates, Springfield, has optioned the former Boston & Albany railroad freight house here to be a focal point for bringing guests to the proposed Greylock hotel and resort. Latter will become a 350-room hotel and Obviously, management looks at casino if legislation for casino operany tour on a long-term basis. We ation is okayed. GA will put up the

> Last summer, a legislative committee gave its blessing to casino Cape Code. The committee acted after a three year study and strongly indicated its sanction was to help the tourist business in those areas. GA instigated the casino legislation as a way of salvaging the Greylock, which floundered in 1974. Claim is that casino operation is the only way the resort can survive and make money.

Anticipation recently is that the casino legislation stands a better than good chance of getting through the Massachusetts legislature, Gov. King has indicated he will sign a casino bill if it gets to his desk.

According to Joseph Dragone of GA, the legislation may be spurred to passage by the state's need for taxes, compounded by the recession and its effect on industry in the

The freighthouse will be converted, says Dragone, to a restaurant and waiting room for Amtrack, which services the area.



GOLDEN GATE

In Concert BELGIUM FRANCE

Jan. 13-Jan. 26 SWITZERLAND

Jan. 27-Feb. 3 Direction: BIRNEY GOLDEN

CIRCLE ARTISTS 888 7th Ave., N.Y. 10019 (212) 582-7545

☆ Big City Bob & his **Ballroom Gliders** Swing Rock Show Group ☆ Buck's Stove and Range Company

Progressive Bluegrass ☆Don Stiernberg Group Jazz Mandolin Virtuoso

Represented by: John Stiernberg acoustiphile productions

107 Watson St., Ripon, WI 54971 (414) 748-6195

DEAN HUDSON'S ORCHESTRA

(Moon Over Miami Man) A/C 404-241-8043 P.O. Box 32423, Decatur, Ga. 30032



LY BRUNO COQUATRIX

25 ans

BRUNO COQUATRIX

.

Reno A City Trying To Catch Up To Itself Amid Sudden Growth

Reno. again tied closely to that of the the year draws to a close MGM Grand. The impact of the huge hotel is still being weighed, praised, bemoaned and intensified, with a controversial 6 to 1 vote by the Reno City Council which cleared the way for a 982-room expansion. The decision was so op-

posed by most Truckee Meadows

residents that changes are bound to

occur come election time. However, many residents, are frustrated because changes occurred last election time — candidates who claimed to be anti-growth and MGM and the hotels which followed in the first place. Small won- residents loved it.

der that feelings about the city's The story of Reno in 1979 was major industry are running hot as

> To understand those feelings it is necessary to see Reno-Sparks as the static community it was just a short time ago, thriving well enough on a minimum number of casinos, enough to offer a choice in entertainment, but not so many that hotels dominated the skyline or that the city could compete in any way with Las Vegas

Large conventions could not be accommodated. Flights were few and only in the daytime. There was MGM or for regulated growth, re- little traffic, ample water, ample placed those who had approved the sewage capacity in the local treatment plant, and little pollution. The

Sparks became a community causing near rebellion in the rest of whose growth outpaced its ability to adjust to it.

Traffic grew more congested in ply 1979 as residents competed with more tourists, and certainly more residents, for space, going to and from the new shopping centres made possible by the expansion or the jobs created by the new mar-

Boom and Gloom

Fear of drought became more than a yearly dread with some rationing of water — many feared the rapid growth and its demands on the water supply would lead to widespread loss of vegetation and the installation of a beast the city has never known - water meters.

City officials frantically scrambled to build a new sewage treatment plant (scheduled to come online late 1980) and portioned out the remaining capacity of the present one like dippers for soup lines. The

Then came the boom and Reno- large scoop just given to MGM is the line, however, since everyone else now has to wait for a new sup-

> Perhaps the biggest change took place at Cannon International Airport where within a year 10 new airlines took up residence. Jets fly day and night, and the uproar from nearby residents is nearly as loud as the jets' whine. It is unlikely the airport will be moved, and it is ex-

It has perhaps been the most difficult year in the community's history. Growth must slow now, at least for a while, simply because nomore construction permits can be granted until more treatment facilities are available.

Eventually planned growth may occur, and there is, of course, that ever present unpredictable economy which, up to now, seems to affect gaming only slightly

Visitor Growth

In the meantime, visitor counts will easily surpass the record 10,000,000 in 1978, a 16% jump over 1977, despite United and Air West airlines strikes and the spring gas crunch (which caused several casinos to go into the pumping business)

Other major matters:

The Sahara Reno's showroom went legit and, stumbling at first, looks as if it may become a new showcase for road productions. Its first show, "Hello, Dolly," was hurt by gas woes despite the attraction of Carol Channing; "My Fair Lady" was marred by huge cuts; but the Broadway-bound "Music Man" broke house records and the outlook is good for "Annie" in early

Harrah's Club took over Reno's oldtime Palace Club, shuttering it, demolishing it and expanding it finally to a full city block. It also received the go-ahead to build another hotel tower:

Caesars Palace took control of Tahoe's Park Tahoe, the hotel and showroom of which should open in 1980 and bolster the casino biz.

3 A.C. CASINO FIRMS SEEK N.J. LAND SWAP

Apparently Atlantic City's major casino developers are also making major investments in adjacent Cape May County real estate. Three casino developers are proposing an unprecedented exchange of meadowlands for five acres of riparian land needed to construct three casinos near the Frank S. Farley Marina in Atlantic

The "Mitigation Proposal" offered jointly by MGM, Hilton and Harrah's, marks the first attempt, here to compensate for the development of restricted lands by substituting lands not adjacent to the proposed development area, according to Robert Hughey, project planner

Specifically, the proposal suggests deeding to the state 500 acres of wetlands and partially-filled meadows west of here - areas known as Gravens and Peddys islands - in exchange for permission to extend a bulkhead into slightly less than five acres of riparian lands at the planned casino site along Absecon Inlet.

Gravens Island was the subject years ago of a \$1,000,000, lawsuit iniated by a Cape May county environmental group. Tito Macchia, the owner of both islands, was forced to halt illegal landfilling of the land as a result. The three casinos have an option on the 500-acre tract, but Hughey declined to reveal the price, last recorded as \$79, 500 in 1964.

King Intl. In Black Half After Red Yr.

King International Corp., which owns the 400-room Holiday Inn, Aruba, NWI, and operates the casino there, expects a return to its usual profitability for the current fiscal year, registering a profit for the first six months ended Oct. 31. Company last year registered a consolidated loss of \$2,069,000, for the fiscal year ended April 30.

Approximately 84% of the loss was attributed to the operation of the casino and another 5% to the company's jewelry business which it recently decided to liquidate.

King Bros. reported to its stock-holders on Friday (14) at the Monte Carlo Room of the Beverly Hilton Hotel, Beverly Hills, that it has assigned its option to purchase 51/2 acres of Atlantic City land to the Colonial Commercial Corp., with which it had planned to merge. Purchase recently consummated, was for \$13,250,000. Although merger has been called off, both companies will still work on the development of the property as a King International Hotel-Casino.

ROLLER DISCO COUPLE

SEND RESUME & PICTURE TO: HOTEL MUTINY

2951 S. Bayshore Drive Coconut Grove, Fla. 33133 Attention: Personnel

SAM VINE

The World's Most Hilarious Hypnotist

Now Appearing THE LANDMARK HOTEL

Las Vegas, Nevada January 3 thru January 30

For Bookings, Contact: CENTURY ARTISTS CORP. 3535 Cambridge St. Las Vegas, Nev. 89109 (702) 733-6736

GLASON'S FUN-MASTER

PROFESSIONAL COMEDY MATERIAL Servicing The Stars since 19401
"THE COMEDIAN" (The Original Monthly Servicel) \$60 pr yr 3 sample issues \$20 ppd.

• 35 FUN-MASTER GAG FILES \$100 • (Allow for Delivery)
ANNIVERSARY ISSUE \$40 (A.F.D.) HOW TO MASTER THE CEREMONIES" \$10 ppd. (Allow For Delivery)

WANNA DO STANDUP COMEDY & M. Cing? LET A REPUTED PROFESSIONAL SHOW YOU HOW!!

Remit only to BILLY GLASON 200W. 54th St., N.Y.C. 10019 Phone: (212) 265-1316

THE ELMER FUDPUCKER SUPER COUNTRY SHOW

BOB EVANS PRODUCTIONS P.O. BOX 12223 ACKLEN STATION NASHVILLE, TENNESSEE 37212 PHONE (615) 361-3756

Our thanks to all those who have helped make this, our 27th year even greater!

CARYL STEINMAN, Pres. 250 West 57th Street · New York, N.Y. 10019 · (212) 247-1348



Now For 4 Weeks Cal Neva Lodge North Shore, Lake Tahoe, Nev.

'Rhythm Express . . . 'four star rating'."

Mgt.: ROSS W. CHRISTENA & MURRAY BECKER 9000 Sunset Blvd., Suite 401 Los Angeles 90069 — (213) 657-4576

Independent Press-Telegram

BOOKINGS



He dances,
he acts,
he sings,
and most of all
......HE STRIPS

ILLUSTRATION ADESIGN BY: CARMEN CONSOLE

Producer & Casting Call:
Ray Royal Theatrical Agency

1 Jeffro Plaza, Suite 206 (215) 947-7743 2655 Philmont Ave., Huntingdon Valley, Pa. 19006



Just The Ticket

Herewith The Futuristic Report Of How **Womenfolk Took The Fun Out Of Selling Ducats**

By CARROLL CARROLL

Brad Raybury Library of Tomorrow located just a little to the right of downtown Newark.)

Atlantic City.

Feminists the world over have been keeping a hard eve on the 93d Quadrennial-Convention of KOBO (Knights of the Box Office). The

opening session was called to order here yesterday in a longabandoned theatre and former supermarket just off the beaten track.

KOBO has long held its regular get-togethers in

(The following excerpt from a| with interlocking innovations that 1983 edition of The Jersey Journal is put Atlantic City squarely on the tourists to any one of the Salt Water reprinted with the permission of the map. abutting the ocean in southern New Jersey.

> It was Bord, finding himself stuck with 2,697 cubic board feet of second-hand planking (which he bought on speculation when the plan to roof over the Jersey meadows was first discussed, who got the idea of laying a wooden walkway along the plage. This he figured would make it easier for people to stroll, without getting sand between their toes, to the saltwater taffy stands that had been washed ashore a few years earlier by an intense tropical storm that became dazed and wandered north.

by Bord (and a great many other things), K.P. Rolling, operating on the premise that no one would walk Atlantic City. The first convened when he could ride (this was here a year after two itinerant flim- | decades | before | everybody | began | stage box, instead of the entire third flam artists, K.P. Rolling a par- running) got the idea of putting rubtime patent medicine mendicant ber-tire wheels on wicker hotel and buggymender, and Ollie Bord, porch chairs (there were many Ford's Theatre. Dumb had sold the a defrocked carpenter, came up wicker hotels in those days) so they row to a scalper named Bull.

could be pushed to a given destina-

Renaming Boardwalk

Rolling put a fleet of his chairs on what came to be called The Boardwalk (because people thought it took its name from the material used to build it), where they proved a tremendous incentive for getting Taffy and Female Elixir Emporia in which Rolling had invested. Incidentally, one of these stands once stood on the very site it stands on today between the Burger King palace and the expected site of International Resorts' new 82-story hotel and bungalow casinos.

It was, of course, the unsuccessful plot by a group of Jersey politicians to fence off the Atlantic Ocean and sell tickets to it (10¢ extra for swimming) and the thousands of boxoffices promised by the promotion that first drew the KOBOs to Atlantic City.

The Knights of the Box Office was organized 93 years ago by Dum-Ignorant of the work being done | barton Glower, a carnival roustabout from babyhood, and known to his colleagues behind the ticket wickets as Dumb. It was he who talked the White House into taking a row orchestra that was requested. for a Presidential theatre party at

meeting called to order by the current president, Holden Back, than bedlam reigned and some of the members in the back of the hall began to pour. Almost immediately Holden Back lost control of the meeting and past president Maxie Macho, known from sea to shining sea as the creator of the boxoffice man's "stare," took command. He put a motion before the meeting to KOBO's female auxiliary (SKOBO) demanding that the Sisterhood of the Knights of the Box Office stop acting like human beings when selling tickets.

Cries of "Hear! Hear!" rose from the floor and a few later fell from the ceiling.

Having won the full attention of the meeting, Macho gave the membership one of his famous treasurer's Snarls, which was the envy of every man in the business, and he began to speak.

'Since we have allowed women into our organization," he growled, 'because of the anti-discrimination laws we worked so hard to defeat, the image of the theatre treasurer has deteriorated from a high point of Boorish, which we enjoyed for so many years, to our current low point of Bearable.

Other Voices, Same Room

Shouts of agreement and some empty beer cans filled the air. The chairman had to gavel the meeting to silence, using his cherished testimonial gavel as well as the heads of several members. Finally Macho was allowed to continue his complaint against the Sisterhood. But while he was clearing his throat and freshening his breath with a small flamethrower he carried for the purpose, a voice from the back of the hall cried out, "We never oughtta have allowed dames into KOBO.

"We had to." Macho snarled "We were threatened by political, social and religious pressure as well as by a group of Bella Abzugs waving Gloria Steinems at us and swearing they'd never organize another theatre party unless we allowed what they called a little civility to creep into the art of ticket hustling. What they meant was, they wanted to take over our jobs.

Catcalls, dog calls and obscenities were hurled from the floor. One hit the chairman in his living quarters but he pulled himself together and went on, "The threat of no theatre parties brought the producers into the picture. They told us, as if we didn't know, that without the parties they might have to fall back on the glazed fruit business during the Christmas season. We replied that on the basis of some of their productions they were already dealing in fruit.

Unfair Undiscrimination

A man wearing a boater, a bow tie and a big cigar (he had lost his entire stash on a filly named Fanny's Best) stood up and said. "I been scoutin' the lines at theatre boxoffices, when I could find one. an' I know you guys won't believe this but I actually saw one of those boxoffice broads make that guy from Mackay stand in line an' wait his turn with the rest of the suckers instead of makin' them wait while she took care of his orders.

There were boos from the aroused membership, which came as a surprise to everyone who had been told that they'd run out of alcohol.

"You think that's something." hollered a large man in the aisle from behind a ring on his pinky finger. "I actually saw one of those dolls smile at someone. She not only smiled but she told him she'd see what she could do for him when he

No sooner was this year's asked for five seats in the third row center for a week from Tuesday. Everybody knows there ain't no such thing!

Wednesday, January 9, 1980

Another member of the meeting rose to say, "Gentlemen, I have it on the authority of an eye and ear witness that this happened not long ago in the lobby of a theatre on West 45th Street, the street of hits.' Reverently he removed his hat and replaced it with a prune Danish, write a tough letter of rebuke to then left the hall hurriedly accompanied by a man in a white

Another speaker jumped up to say, "I heard a female ticket buyer tell a female ticket seller that she wanted to take her sister and her sister's daughter and her own daughter and herself to the show to celebrate the girls' mutual 16th birthday.

Advice & Dissent

"So instead of following Rule #87 in our book of common practices, instead of telling her all she had was two singles in the back of the balcony, this female ticket person, asked 'What sort of young ladies are these two you're taking to the show? It may not be a proper one for them to see.

"And while the buyers in back of her waited patiently to be turned down for tickets, this lady who had the nerve to want to buy four seats says, 'Well, my daughter hasn't started dating yet and she's rather shy but my niece has been on the pill since she was 12, is yard monitor in charge of dirty words during recess and sometimes doesn't come home over weekends.

"I'll tell you what,' says the bimbo in the booth, 'I'll take your name and phone number and see if I can arrange for the seats you requested. In the meantime, you'd better ask Dear Abby if you should take your daughter to this show. Personally, I don't think those two

(Continued on page 266)



HAVE TUX, WILL TRAVEL

Suite 2907, 1501 Broadway N.Y., N.Y. 10036 (212) 840-1234

Suite 218, 6565 Sunset Blvd. Hollywood, Ca. 90028 (213) 462-6565

LAFFS ... BUT NOT LEAST! Send for our 1980 pricelist of comedy gagfiles, skits, monologs, etc. Free. (written by writers who get as much as \$20 per gag). Or mail \$5 and get our latest Punch Lines gagfiles (1000 great ORIGINAL gags on miscellaneous topics to Laughs Unitd. 200 W 54 St., NYC 10019.

SOLID GOLD ARTISTS FROM 50's & 60's

MARS TALENT AGENCY Arnie Kay 168 Orchid Drive Pearl River, N.Y. 10965 (914) 735-4569



SUPER STARS Jim Nabbie's INKSPOTS

They're Still Raving

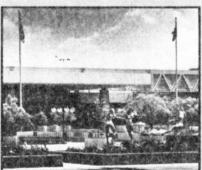
"Ink Spots BROKE ALL HOUSE RECORDS. Best show we ever presented ... standing ovations ... We'll keep bringing them back." **HYATT REGENCY, Houston, Texas**

Exclusive Mat.: PAUL KALET 1385 York Ave., New York, N.Y. 212-737-6375



Exclusive Representative: PARK RECORDING COMPANY, INC. 200 East 66 Street, New York, N.Y. 10021 212-838-2090









There's no place quite like it in Arizona — or even the Southwest. Plenty of space to do about anything you want to do — a banquet for 5,000; bring in a Symphony; stage a seminar; speak your piece; exhibit your products; or plan a rock spectacular at our 23,000 capacity Municipal Stadium.

Make whatever you want to do a pleasant, professional experience at Phoenix Civic Plaza.

Bringing People Together



225 E. Adams Street Phoenix, AZ 85004 (602) 262-6225

New Life For Atlantic City

Casino Gambling Puts Bounce Back In Resort City's Step As Investors, Confabs, Tourists Line Up

By JOE WALKER

year history of this resort city.

To stress this, each quarter the Bureau sends nationwide a bro-lopen in the next two years. chure which pictures the resort's built and are being built will sur- year-round, tourist spot. pass \$2.5 billion.

Casino Control Commission in May, and top entertainment. 1978, and the Boardwalk Regency operated by Caesars of New Jer- casino law, which got state voters

operated by Bally of New Jersey. attractive spot in the nation for Its parent company is Bally of Chi- tourists, and conventions. cago, the world's largest maker of slot machines. It cost some \$300,-000,000. Two old resort hotels, the years passed, but as a final move, Marlborough and the Blenheim only casino gambling induced inwere bought and razed to make vestors to back new hotels which way for the structure. Then another would meet the demands of visithostel, the Dennis, was bought, and ors. its interior ripped apart to make rooms and suites.

The success of these operations has been more than enough to at-carefully drawn before adopted by tract new investors here, who have the state legislature, stated there snapped up all available property would be no gambling in any spot along the boardwalk, forcing real which did not offer a minimum of estate prices in the area to rise to 500 first-class hotel rooms. And, befantastic heights. Land and build-fore a casino license is granted,

Atlantic City. | ings which a few years ago would The next two decades should be have gone for \$15,000 later went for the greatest in the more than 100-|\$100,000 and up now that the casinos are here.

The convention bureau lists 17 Atlantic City Convention & Visitors hotel-casino operations slated to

Building casino-hotels and rethree-mile skyline as it will look in building the older, established hosthe next few years. At the same tels gives the resort the facilities to time it says the total investment of reattract its lost convention busithe hotels-casinos which have been ness, and enhances its image as a

Thus conventions lost in the past Three are already in operation: 20 years are and will continue to Resorts International, in the casino come back, because they now are business since it got the first gam- provided with top hotels offering ing license granted by the state the best service, great restaurants

This was one of the aims of the approval after an initial rejection; The third Park Place casino, is to again make the resort the most

Gambling Clicked

Many things have been tried in

Not everyone in the area wanted way for new and more rooms. It has the city swamped with spots such as been joined to the newest building those found in Nevada, where there and has more than 500 new guest is a slot machine in every possible place.

To avoid this, the state casino act,

sure the applicant meets these requirements.

The casinos and other businesses here have taken advertising space in the Convention Bureau's brochure, which describes the changes have taken place during the preceding quarter. G. Gerard Kauper, ACCVB president, details the many attractions of the city and draws attention to the hotel-casinos being built in his message.

The brochure also stresses attractions such as the availability of meeting rooms, the long boardwalk linking the casinos, the beach,

This quarter's booklet has with maps of the area, plus two maps of the beachfront showing where the casinos are located. It also lists 33 properties now in the final planning stages to be casino-hotels. Twelve are under construction.

The fourth and fifth casinos to be opened will be the Penthouse Boardwalk, a \$100,000,000 project, and the Greate Bay, a \$60,000,000 spot, both located in center city.

New Centre

On the drawing boards is huge Convention Centre "megastructure," a four-block complex to be physically integrated with the existing convention facility. This will add 500,000 sq. ft. of exhibit space, a performing arts centre, a museum and underground parking for nearly 1,000 cars.

The project is urged in the resort's Master Plan, which was recently submitted and now is in hearings.

The present beach front Convention Hall was built in 1928. Today it is the largest meeting and convention complex in the east and the third largest in the country with a total of 523.870 sq. ft. of exhibit space and an auditorium with seating capacity for 40,000. It hosts 25-30 major conventions attended by about 400,000 annually.

The complex would cost \$250,-000,000 and may reach a total of \$350,000,000 according to a recent report by city planner Angelos Demetriou. It would be funded by tax exempt revenue bonds, parking and other revenues generated by the structure plus a portion of the resort's luxury tax funds.

An expanded and up-to-date convention hall is a must. Demetriou said, if the city is continue to attract top conventions.

The building of casinos here, has resulted in more than \$1,200,000 of convention bookings for 1981-1988

"World attention ... has been focused on Atlantic City, whose traditional appeal to all age groups is being enhanced by the rapid development of new hotels and recreational facilities dotting nearly the entire length of our famous Boardwalk," Kauper said.

Year 'Round Economy

Joseph P. Lordi, State Casino Commission chairman, sees a 12month economy for the resort caused by the many conventions which will and are being booked here for the '80s.

He added that the rekindling of convention business was one of the major reasons for allowing casino gambling and that they will continue to come to Atlantic City as more casino-hotels are built. He cited the need for many more hotel rooms to accommodate conventioneers and the tourists and that non-casino hotels are needed as

The resort cannot survive only as a high-roller town, he warned. It needs to service a variety of a tastes and a full range of pocketbooks.

"The lure of gambling is attracting many here now, but there are other reasons. The city can offer top

New Jersey Casino Commission-| entertainment plus outstanding | if the ladies are going to make good ers make personal inspections to be restaurants. Although the beach is used for only a few months of each year, there is no reason why the long boardwalk can't be one of the state's busiest avenues.'

Lordi said that hearings will get underway soon to determine just how many casinos the resort can support.

Carroll Carroll

(Continued from page 264) cousins should ever see each other.'

The Woeful Tales Continue

"You think that's something," came from a man in the fifth row who was wearing a Santa Claus beard he couldn't get off when his gig ended the evening of Dec. 24th. 'I was standing near a window waiting for that guy from Acne Tickets to show up (he sometimes lends me a bob or two when my luck runs out) and I hear this gal ask the tomato who's smiling at her from behind the bullet-proof window for two good seats for her and her little boy for that night. Are you listening? That night! Everybody knows there's no such thing as good seats at a boxoffice for any night, much less 'that night.'

"But this lady treasurer just smiles and asks, 'How old is your little boy?

"Two and a half but what business is it of yours?' snarls the customer in a role-reversal situation.

"And the answer comes back. you won't believe this, 'Well, I have two in the third row that would be great for you but I sold the two in front of them to a very tall, large man and your little boy might not be able to see because of him. But I can give you two great seats in the first row center for tomorrow if you can use them.' Would you believe it?"

Emotion & Motion

A motion from the floor to immediately sever all connections with SKOBO followed.

"Before we vote on this," the chairman warned the membership, "I think I must warn you that if we get the Sisterhood to withdraw from KOBO we cannot survive. It is the Sisterhood that is actually paying the dues that keep us going. In other words, gentlemen, it looks as

their threat to bring a little civility to the process of selling theatre tickets

"Now, if there is no other business. I'll entertain a motion to ad-

The chairman got his motion but the best he could do in the way of entertainment was a Big Mac and a box of Oreos.

'Show-Business Is Two Words'

After 30 years of making performance deals and producing shows, Bob Vincent is still capable of innocence and wonder, qualities that set "Show-Business Is Two Words" (Main Track; \$12.50) apart from most books on the variety performing field. Vincent broke in with the colorful agent Bookie Levin in Chi, went on to become the house booker and producer for Harrah's in Lake Tahoe for a decade and now has his own agency in Hollywood.

The book is like Vincent honest, informed and candid. For most of his life he has been teaching performers how to do things better for their sake and his and he has developed a sixth sense about career timing and professional behavior.

Vincent sometimes belabors the obvious and tries to dispatch complex subjects (lighting) in a page or two, but for the most part there are gems here for every neophyte performer and a multitude of fascinating anecdotes for veterans of the

THE GREAT BLUES SINGER

LIGHTNIN HOPKINS

Now Booking CONCERTS AND SELECTED CLUB DATES

> C. G. Harold 7703 Cullen Blvd. Houston, Texas 77051 (713) 738-2303

CONGRATULATIONS VARIETY, ON YOUR From the Imperial Room 74th!

of America's Foremost Year Round Resort where the brightest stars in Show Business come on to shine.

hil Branamel Phil Greenwald

THE CONCORD HOTE

HARRY DOUGLASS And DEEP RIVER BOYS

Gibraltar Recording Artists

"Douglass act like wine — it's improving with age" Gene Telpner Tribune — Winnipeg-Canada

> Currently thru Feb. 2, 1980

INTERNATIONAL INN, Winnipeg, Can. ey Levine, Frank Spivak Pro

Contact: Days 212-ST4-2856 or Nite 212-276-4223

Happy 74th

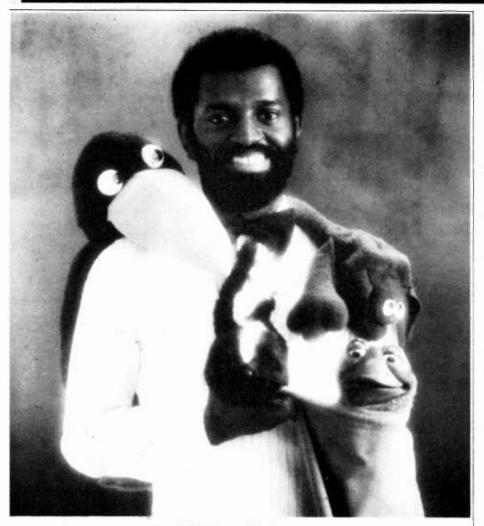
May you continue your fine coverage of the many events so important to those in the show business world.

"Variety" is truly the spice of life.

Maude Chasen







VENTRILOQUIST KENNY BYRD AND FRIENDS

Booking Infromation: BETH ROLL ARTISTS UNLIMITED (716) 652-7800 (615) 327-4849

COMING ATTRACTION Center and ONLINE TERM PHONE TODAY FOR DETAILS:
RETTY P. Felski, Executive Directe
(413) 781-7080

1277 Main Street

Springfield, Massachusetts 01103

(413) 781-7080

SPRINGFIELD CIVIC CENTER

and SYMPHONY HALL, INC.

Opera And Legit Musicals In Exchange Of Showmanship

(Chairman, National Endowment for the Arts)

productions between the fields of opera and musical theatre has been gaining impetus recently. Major

opera companies are beginning to include musicals along with their traditional lyric offerings. Broadway directors are staging operas.

A new spirit of mutual respect and admiration is helping to reduce

the artificial barriers which have, in the past, separated the various forms of musical theatre in America. The resources of the field are starting to be pooled. For practical reasons it makes sense.

The technicalities of producing a not-for-profit musical are as complex as opera's. But where opera has long enjoyed a sound and growing institutional base, new and innovative musical theatre - what might be called the opera of contemporary America — is rarely seen. Composers and librettists are writing exciting new works that defy classifications as either opera or musical. The concept of sung theatre is broadening every day.

A Fusion Of Media

In response to this, the National Council on the Arts, the Endowment's advisory body, voted last year to create a new Opera-Musical Theatre Program. Council members included Harold Prince, Jerome Robbins, Theodore Bikel, Van Cliburn, and Franklin Schaffner. The program's first director was James Ireland. The creation of the program was one of the most significant achievements of the Endowment in 1979

An estimated \$125,000,000 was spent last year on opera and notfor-profit theatre productions of musicals. In just opera alone, audiences have grown tremendously from an estimated 1.7 million in 1964 to almost 10 million in 1977. In the same period, the number of professional opera companies grew from 27 to more than 60. But in the midst of all this growth, there was a conspicuous lack of modern material; whereas with dance and theatre groups, world premieres and new works have become regular seasonal attractions.

The Arts Endowment's approach to helping meet the needs and opportunities of this expanding constituency is five-fold:

by helping to sustain and develop

institutional excellence

by encouraging the composition and production of new American

by backing innovative special ontribute to 1

by making the best examples of the art form widely available through regional tours

finally, by bolstering the service organizations that provide invaluable assistance to the field.

Round Of Grants

In its first round of grants, the new Opera-Musical Theatre Program will fund 85 professional opera companies and theatres producing musicals for a total of \$4,-200,000. All 12 regions of the U.S. are represented. While the projects associated with these grants are weighed heavily, the emphasis is placed on artistic and administrative quality.

Washington. of the three phases of a premiere: An exchange of talents, ideas and creation, development or rehearsal/production.

The Procedure

Under phase I, new works will be commissioned through organizations such as the Opera Theatre of St. Louis, Inner City Cultural Center (LA), the Medicine Show Theatre Ensemble (NYC) and others.

In the development phase, laboratory productions of at least two new American works will be supported at organizations such as Encompass Theatre Co. and International Arts Relations (INTAR) in New York City and the Central City Opera in Denver's "Composers in Central" program.

'Black River' Test

Under phase three, production, the Minnesota Opera will present the full, three-act opera, "Black River," by Conrad Susa and Richard Street and the Santa Fe Opera will premiere Henry Brant's 'Everybody Inc.'

In the coming year, the Arts Endowment will also support such special projects as the "Metropolitan Opera Young Artists Program," in which six American emerging professional singers will coach, rehearse and perform under the direction of visiting and resident artists of the Met. This kind of attention to young American talent is unprecedented at the Met.

In widening availability of Opera-Musical Theatre, the Arts Endowment will help support tours in 35 states in the coming year.

Pleasure Registered

This program has been received with enthusiasm by the field. In the years ahead, by strengthening the Endowment's partnerships with all organizations in Opera and Musical Theatre, we can stay in touch with the needs and priorities of the

The Opera/Musical Theatre Program reflects, I think, a very exciting initiative, encouraging a unique, alive and growing field of musical theatre to develop in America.

Roger Hall Leads New Zealand Legit; Opera, Ballet Open

Wellington, N.Z.

Roger Hall is the man of the hour in the New Zealand legit scene. His farce, "Middle Age Spread," is running in London and his new play, "Prisoners of Mother England, which recently played a click engagement at the local Downstage Theatre, is due for a return shortly.

Other legit ventures include the Heartache & Sorrow troupe, which made a Fringe appearance at the recent Edinburgh International Arts Festival, and the Red Mole Enterprises, which has been touring the U.S. In addition, there have been Wellington premieres of plays by two local authors, "Hunting," by Joseph Musaphia, and "High as a Kite," by Robert Lord.

\$100,000 To Ballet

The New Zealand Ballet received a boost of \$100,000, organized by Bob Jones, a local financier, and the National Opera. sponsored by the Queen Elizabeth II Arts Council, has presented its first production, Mozart's "Cosi fan Tutte." It was directed by Anthony In the category of new American Besch, who was imported from works, support is available for one | England for the assignment.

'PYGMALION' INSPIRES A BOLSHOI BALLET

By YEKATERINA BELOVA (Soviet Theatre Critic)

Moscow.

George Bernard Shaw's "Pygand its musical version, Frederick Loewe and Alan Jay Lerner's "My Fair Lady," have been adapted by the Russians into a television ballet, "Galatea," as a vehicle for ballerina Yekaterina Maximova. The dancer also was seen recently in the ballet by Dimitri Bryantsev, "An Old Tango," based on three Francesa Gaal films, "Peter," "Katarina" and "Little Mama," popular in the

The Bolshoi ballerina was selected for "Galatea" because of her gift for comedy but "An Old Tango" is heavier stuff, more of a tragicomedy. There is no dancing for the sake of dancing, every minute of the telefilm is filled with action. As it is necessary for the ballerina to pretend to be a boy-servant in a rich man's house, it gave her the opportunity to dance a "man's" role - so she wore a short blond wig, overalls and men's shoes which required her to adopt a new style of dancing - awkward, boyishly gawkish and impish. She dances only two adagios en pointes whereas the entire "Galatea" role required toe shoes.

"Tango librettist Alexander Belinsky, a director for Leningrad television, said that Maximova coped beautifully with different roles - comical, dramatic, lyrical. In 'An Old Tango' we wanted to show her in a new capacity and she gave a superb performance. You can call her both a dancing actress and an acting ballerina.

"New ballets should be staged for Maximova so as to give her rare talent broader range. She should not only dance but speak on the screen. I am going to stage a tv production of Somerset Maugham's story "Gigolo and Gigolette" in which she and Vladimir Vasiliev will have the title roles. We'll also use veteran actress Maria Baba-

So. African Compromise On Alien Actor Imports

Johannesburg. Although South African Equity the actors union, complains from time to time about the engagement of overseas players, the situation seems to have simmered down to a compromise where foreigners are accepted, providing no local performer is suitable for that particu-

Managements argue that it is sometimes difficult to find resident players who are able to go on tour because of conflicting television and radio commitments in Johannesburg or Cape Town. Before a show opens, such assignments frequently conflict with rehearsals.

During 1979, Pieter Toerier brought out leads for four productions: Peter Blythe for "Sextet," Richard Todd and Jack Hedley for "Nightfall," Tony Anholt for "Night and Day" and Godfrey Quigley for "Da." Also, Academy Theatre Productions imported Hattie Jacques and Eric Sykes for "A Hatful of Sykes," Clifford Mollison and Margo Johns for "On Golden Pond" and Scottish actors Jimmy Logan and John Grieve to be in "For Love or Money.

Dennis J. Grimaldi has choreographed and co-directed Ben Bagley's "The Decline And Fall of the Entire World As Seen Through the Eyes of Cole Porter," at the Body Politic Theatre, Chicago.

************** Non-Profit Resident Theatres Now At 165; New Play Eruption

基本水本水水水水水水水 By PETER ZEISLER 水水水水水水水水水水 (Director, Thearre Communications Group Inc.)

(Peter Zeisler was earlier founder of the Guthrie Theatre in Minneapolis with Sir Tyrone Guthrie and Oliver Rea -Ed)

tres just published by Theatre Comfirst time a chronology showing the years in which the 165 theatres described in the book were founded. It proves fascinating reading: between the founding of the Cleveland Play House in 1915 and the opening of the Dallas Theatre Centre in 1959, there were only 20 nonprofit professional theatres throughout this vast country.

However, the '60s show the birth of 67 new theatres, and in the '70s an astounding additional 78 theatres began operation. Will the 1980s produce another threescore new theatres? Economic factors would tend to discourage another quantum leap numerically, although the South, Southwest and Rocky Mountain areas still have very limited resources. (And against all odds, three major new theatres are being launched this season in Denver, Boston and Brooklyn).

What will be interesting to see is whether the existing theatres — the great majority of which have now achieved some fiscal stability, and have produced a sufficient body of work that they are acknowledged as integral to the life of their communities - will now be able to deepen and strengthen their work. In short, will the funds be available and the leadership strong enough to permit these theatres to both offer respectable salaries to mature artists and, at the same time, be able to engage in the nurturing and development of younger artists.

Generative Force

That the nonprofit professional theatre is now the major generative force for new plays is accepted. And the relatively recent explosion of new plays being produced in the nonprofit arena is directly related to the fact of their stability; audiences have been developed, nurtured and exposed to a wide range of material over an extended period. Audiences come to see a season of plays, not just one or theatre in the 1980s.

Theatre Profiles-4, the resource two. Theatres based on an institubook on nonprofit professional thea- tional philosophy of producing an ongoing body of work have overmunications Group, lists for the come the "hit or flop" psychology in their playgoers and have thereby increased their adventurousness.

> With this development of more sophisticated and knowledgable audiences, the theatres can now include untried and unknown work in their seasons without fear of financial disaster. The theatres can take risks now that they were unable to attempt when they were fledgling organizations. What hopefully can happen in the 1980s is that precisely the same "risk-taking" techniques now in place for playwrights can be applied to fostering the development of directors, designers and actors as well.

> In the past few years we have seen a remarkable change in the focus of plays coming out of the nonprofit theatres. They have become increasingly concerned with the resonances of their own communities, and as they are given subsequent productions around the country, these "regional" concerns and interests become "national" in scope. "The Texas Trilogy," "Zoot Suit" and "Getting Out" were not conceived in a void, but rather to meet the needs and mirror the concerns of Dallas, Los Angeles, and Louisville, as generated by the theatres in those cities which nurtured the playwrights and helped develop the work.

> I hope — and think— we will see more and more plays either initiated or developed in collaboration between writers and theatres, rather than by playwrights creating in a void and then attempting to 'sell'' in the open market.

> And finally, the increasing emphasis on reflecting specific local or regional interests in the new work produced has enormously broadened the scope and composition of theatre audiences. And this newly enlarged audience provides the excitement, the challenge - and the broadened opportunities — for the

The Billy Rose Theatre Collection

By PAUL MYERS

In spite of public announcement | Industries Board in Washington; and a semi-public christening, most D.C. of the users of the Theatre Collection of the New York Public Li-

brary at Lincoln Center do not realize that we are now "The Billy Rose Theatre Collection." The actual naming was made official Feb. 13, 1979 at a formal ceremony in the reading room.

The naming was done in consequence of a monetary gift and a gift of the memorabilia of Billy Rose from the Billy Rose Foundation (to which we are most grateful).

of his press battalion, endeavored to become the 20th Century P.T. Barnum. Born in New York, in 1899, his first fame was as a shorthand ex-War I. By 1917, he was Chief of the formances. Stenographic Dept. of the War

'A Cup of Coffee'

His first Broadway endeavors were as a song writer. His lyrics for "A Cup of Coffee, a Sandwich and You" appeared in The Charlot Revue of 1926. This British born production brought to our shores Beatrice Lillie, Jack Buchanan, Gertrude Lawrence and Douglas Furber (among others). Rose continued his managerial career into the 1960's - doing Broadway shows, Aquacades all over the country, running night clubs. At one time he acquired the old Ziegfeld Theatre and produced a spectacular "Seven Lively Arts," which combined musical and ballet. His closest approach, however, to Bar-Theatre historians will need no num, was most likely his proaids to recall Rose. He, with the aid |duction of "Jumbo" at the New York Hippodrome, which bowed November, 16, 1935, in which Jimmy Durante and Paul Whiteman co-starred with an elephant. The pert, and he became a secretary to production boasted Rodgers and Bernard Baruch along about World | Hart Melodies and ran for 221 per-

(Continued on page 272)

CEREBRAL VS. CASHABLE U.S. DRAMATISTS

Nothing So Useless As Unsold Ticket: Boston Tackles Adage

Vice president of the Theatre Development Fund and a board member of the Arts-Boston)

o hear a political speech, or denuniation of George III, but are week. tanding in line to buy full and halfrice tickets to cultural events, askng information about the Science Auseum or the Aquarium, or just nquiring the direction of the nearst ice cream parlor in Quincy Mar-

BOSTIX, which opened in Augist, is operated by an organization alled Arts-Boston, a first concrete esult of Theatre Development fund's program for out of town ser-

1968 Seedbed

Back in 1968, when Theatre De-'elopment Fund came into being, it and one program with two aims: to ncourage plays of quality in the 3roadway Theatre and to develop iudiences among those people who ither had never been to the theare or could not afford the present rice of tickets. For the next three ears these aims were accomlished by selecting plays of merit nd making a purchase of tickets. 'hese tickets were then sold at a reatly reduced price to a retricted mailing list of students, eachers, retired persons, etc.

Building on the success of this rogram, TDF expanded both the ist and the aims — it created the oucher program for Off-Off Broadway. However, TDF was not nown nationally until the Fund esablished the Times Square Theatre Centre, familiarly referred to as CKTS, where half-price tickets are old to the general public on the day of performance only.

That was in 1973. By early 1974. lugh Southern, executive director f the Fund, had received so many equests from other cities asking ow their theatre community could ise the same ideas, that, with the elp of a Ford Foundation grant. 'DF's development services pro-

ind assistance in planning, implenenting and evaluating market-Southern and Vincent Marron, dirors and guides to Arts-Boston, the Chicago Alliance for the Perorming Arts, the Twin City Metropolitan Cultural Alliance in Min-Arts Services of the Bay Area, San

Each city had a different probem. For instance, in Minneapolis and Chicago there already existed irts organizations which could adninister a TDF-type voucher program. In Minneapolis there was tenerous support from the Bush Foundation, while in Chicago mony had to be raised from many ources. In Boston, there was no

Arts-Boston is the first of these Boston has a new landmark. It's groups to open a ticket booth simin attractive kiosk sitting in the lar to TKTS. It has been three years hadow of Fanueil Hall and it's in the planning. A survey made by alled BOSTIX. The Founding Fa- TDF during the Boston 1975-76 seahers would be amazed to know that son, showed that an average of 9,he crowds in front of this small 000 tickets to performances by four ctagonal building are not waiting commercial theatres and 13 non-

> The management and board of directors of Arts-Boston felt that if other income could be generated it would be possible to operate some type of central boxoffice. Consulting with Messrs. Southern and Marron and James Gatens, head treasurer of TKTS, Arts-Boston came up with a unique marketing outlet for the arts - BOSTIX. Unlike the Times Squre Theatre Centre, it sells both full and half-price tickets.

Advertising Fees

Part of the revenue to support the kiosk comes from the rental space for advertising on the outside of the building, the only advertising allowed in the much travelled Quincy Market area. Then there is a small charge for any theatre, music group, dance company, museum or tourist attraction which wishes to make tickets available. The list includes everything from the Shubert Theatre to the Empire Brass Quintet and Old Sturbridge Village in Western Massachusetts to The Boston Ballet. All told there are 99 groups that have subscribed, and the advertising has been sold out since the opening in August of this year. In three months, 10,000 tickets have been sold, 75% of which were for the commercial theatre.

As in the case of New York's TKTS, it took cooperation from every source to make BOSTIX a reality. There were problems. The owners of a nearby building did not look kindly on the idea of crowds standing in front of their back door. They had to be convinced.

Then the kiosk itself, which was designed by Benjamin Thompson, architect for the Quincy Market area, doubled in cost from the time it was conceived to the day of its opening. More money had to be raised. However, everyone helped. This program provides advice Mayor Kevin White's office, the Boston Redevelopment Committee, the Rouse company (operng programs designed to meet the ators of Quincy Market), the Perpecific needs of each city. Hugh manent Charities Foundation, the City of Boston, corporations, founector of development and manage- dations and individuals. Thanks to nent services, have acted as advi- all of them. BOSTIX is a going con-

Now both Chicago and San Francisco are considering the establishment of full and half-price ticket neapolis-St. Paul, and Performing centers. Los Angeles, Detroit and Philadelphia are interested in developing collective marketing projects for the performing arts. Each city will have to work out an individual plan which will compensate for the lack of New York ticket quantities, but as found in Boston. there are tickets available and they should reach an audience.

Joe Leblang, who owned and operated that fabulous cut-rate Times Squre establishment known existing organization and one had to as Gray's Drugstore, said there was be created, a board of directors had nothing so useless as an unsold seat. o be found and then the money Theatre Development Fund a-

TODAY'S HIBROWS SCORN MASS AUD

By RICHARD HUMMLER

Besides being American playwrights of acknowledged talent and roughly the same generation, what do Sam Shepard, Israel Horovitz, Lanford Wilson, Thomas Babe, Ed Bullins, Maria Irene Fornes, A.R. Gurney Jr., Ronald Ribman, Elizabeth Swados, Steven Tesich, Christopher Durang, Mark Medoff, Michael Cristofer and Richard Wesley have in common?

None of them has written a Broadway hit.

The very idea of grouping contemporary American playwrights under such a "negative" and "Commercial" classification is to invite the highminded scorn of legit heatre intellectuals, who believe that popularity and quality are hardly synonomous, and in fact intersect only by occasional acci-

But the fact persists that virtually an entire generation of dramatists (the above list is only a sampling) has earned artistic prestige within the legit profession, varying degrees of financial reward and international repute without the propulsion of a mass aud-

Cerebral And Cashable

It has long been a cliche that 'serious plays' — dramas that seek to challenge and alter the perceptions of their audiences - can no longer survive on Broadway. And yet every season or so there appears a blazing exception to the truism, an "Elephant Man" or an 'Equus' or a revival of "A Moon for the Misbegotten" which combine big dramatic punch and big boxoffice. They prove that, with the proper kneading: the leaven in the legit mass audience lump can still

Still, the outlook for works of social/ideological/psychological substance on the Broadway stage has never been darker. In an escapist era and a high-pressure society, it takes plays of unique power to overcome the rigid economics of Broadway legit. Musical revivals — "Peter Pan," "Oklahoma" and "West Side Story" are the current instances - now rule the roost.

Fail With 'Majority'

The playwrights cited above. along with such confreres as David Mamet. David Rabe, Michael Weller and Arthur Kopit, have all demonstrated their talent, ingenuity of expression, and seriousness of purpose. Why can't they connect with a "majority" audience, as opposed to the "minority" segment, composed mainly of professionals in legit or the other arts, who now

provide the bulk of their public? "Serious" playwrights have probably always been leery of popular approval, but never more so than today. There are many indications that the current crop of dramatists, or at least many of them, consider popularity to be proof of compromise. If Sam Shepard woke up one morning to discover he'd written a Broadway hit, one feels certain that he'd be one guilt-ridden playwright.

There's no question that the taste of the mass theatre-going public has veered radically away from the subject matter and iconoclastic forms which many current stage

(Continued on page 273)

Theatre On Film And Tape **Preserving Stage Performances** By BETTY L. CORWIN

(Project Director Theatre Collection, New York)

The year 1979 represented a milestone for the Theatre on Film and Tape Collection. It marked the 10th year since this unique project, with the support of the National Endowment For The Arts and the blessings of all the theatrical guilds and unions, started making filmed and videotaped records of live performances of theatrical productions.

As part of the Billy Rose Theatre Collection of The New York Public Library at Lincoln Center, this ongoing project is now recognized by theatre professionals as a vital and dynamic resource. It is the only systematic historical preservation of live performances in the United

In contrast to 1970, when we scraped together \$200 to videotape one off-Broadway production, during 1979 we preserved 31 theatrical productions from Broadway, off-Broadway and regional theatre, nine dialogs with notable theatre personalities.

The theatrical productions included, to name a few, Broadway productions of "Sweeney Todd" and "Whose Life Is It Anyway?, off-Broadway productions of "The Elephant Man," "On Golden Pond," eight one-act plays written and directed by Edward Albee, several productions by the New York Shakespeare Festival including 'Othello" in Central Park, and the Williamstown Theatre Festival revival of Tennessee Williams' Camino Real.

It was rewarding during these past 12 months to receive requests from playwrights, producers, directors and choreographers in different parts of the country to record their works. In some cases they have also been able to provide the funds necessary for the taping - particularly welcome because of our limited budget.

A major breakthrough, after years of negotiating with the Stagehands Union in New York City, was the rescinding of their requirement that only film to be used in Broadway theatres. The new agreement permitting the use of videotape should allow us to record an even greater number of Broadway productions next year.

The Collection has become the official repository for videotapes made for the Eugene O'Neill Theatre Center's National Playwrights Conference New Drama for Television Project, and the N.Y. State Education Department sends us copies of all programs made for The Emerging Playwrights tv ser

Theatre professionals and researchers, in double the number from the previous year, came from across the United States and abroad to view films and tapes in the Collection. Most of the 116 plays and musicals, 39 dialogs and 67 other theatre-related programs are available for viewing by qualified theatre professionals, students and researchers by appointment at the Library. As Theatre on Film and Tape grows and continues to serve the members of the theatre world whose creative efforts are being preserved, we like to think they are echoing Sarah Bernhardt's oftquoted words: "I rely on these films to make me immortal.'

'I Do' Nears 9-Year Mark At Mpls. Dinner Theatre Minneapolis.

"I Do, I Do," the Harvey Schmidt-Tom Jones musical version of Jan de Hartog's "Fourposter," will start its 10th year Feb. 18 at the Chanhassen Dinner Theatres. The show, originally booked for six weeks, is currently in its 464th and has played to over 317,000 customers in its 3,250-plus performances.

David Anders and Susan Goeppinger have played the comedy's two roles since "I Do, I Do" opened in 1971. They became engaged during the show's first year and married the following July after their 500th performance. Except for Goeppinger's two maternity leaves and Anders' recovery from a broken leg. they've played the parts ever since, giving them nine years of steady employment.

The success of "I Do, I Do" has been built partly on repeat biz. One woman reported she had seen it 50 times. Repeaters are particularly evident on Valentine's Day, when performances are always SRO. In the musical's 55th month, Chanhassen organized a party, inviting 50 couples who had been married 55 years or longer.

"I Do, I Do" ran 560 performances on Broadway. Mary Martin and Robert Preston were the original stars and Gower Champion di-

Vienna Opera's U.S. Visit: \$3,000,000 Tab

By ERNIE REED

Vienna. The Vienna State Opera had one of its best years since World War II, but many here feel the true attainment of 1979 were the performances given in the U.S. — a "first" time in its 110-year history.

Between Oct. 26 and Nov. 11. some 14 opera performances, including Mozart's "Marriage of Figaro." Richard Strauss' "Salome," Beethoven's "Fidelio" and Strauss "Salome," were given at Washington's Kennedy Center. These were conducted by, respectively, 85year-old Karl Boehm, Leonard Bernstein and Zubin Mehta. In addition there were three out-ofcostume concerts.

Concerts under Bernstein, including a concert version of "Fidelio," were repeated at Lincoln Center in New York. The Vienna officials were highly elated over the warm reception in both cities. The four-week stay cost a bundle of money totaling almost \$3,000,000 of which a grant of \$1,600,000 from the Austrian government and another contribution of \$600,000 by the Kennedy Center helped considerably to absorb the outlay.

Here in Vienna itself expenditures for four state-subsidized entertainment houses that included besides the State Opera House, the Burg and Academy theatres and the Volksopera, the home of the Johann Strauss and Franz Lehar operettas, were roughly about \$93,000,000.

Certainly one of the major de-(Continued on page 272)

East Haddam's Show Business, **Before Goodspeed Opera House**

* * * * * By ROBERT J. LANDRY * * * * *

way snow-plows, the Goodspeed are so far impossible to confirm. Opera House at East Haddam. Connecticut was imaginatively restored and fire-proofed 17 years ago at a then substantial \$400,000. It has since achieved new fame, new success and status as an ornament and pillar of the League of Historic American Theatres. Rather more on the practical side it has been established under Michael P. Price's management as a profitable haven for revived musical comedies and

What does not meet the ear of visitors to charm-reeking East Haddam is any news of, or sense of an earlier theatre, Maplewood, built around 1870, possibly earlier. The local historians have long been strangely unaware of Maplewood. though it still stood in the 1930s. Whether Maplewood finally was torn down to beat termites or taxes is unestablished. There remains the interesting suspicion that it was the existence of Maplewood, originally as the Maple Music Seminary, and its policy of public recitals that goaded Squire William Goodspeed to create his bandbox opera house

Pre-Golf, Pre-Tennis

In the 1870s and 1880s, it is necessary to remember, golf and tennis did not exist. While the Connecticut River provided some sporting life in full white and blue serge nautical regalia most of the summer vacationists were limited to lawn strife archery, croquet, bowling horseshoe pitching. In the hotels and boarding houses of East Haddam the principal pasttime was over-eating. In furtherance of which management gladly prepared picnic baskets for change of pace. There were, too, carriage rides and hikes.

The need for entertainment of a more organized and semi-cerebral nature was evident. Bedtime came too early. Total silence fell on the palisade. You could hear the salmon jump in the then unpolluted river, longest (320 miles) in New England. Vacationists reserved ahead, came to stay the full time brought their Saratoga trunks. In deed one East Haddam hotel advertised its wide bedroom corridors as providing storage space for such trunks. Wives that wanted both their bustles and their husbands could be accommodated.

The Nutmeg State

East Haddam was conserva tive, factory-free country but not adverse to being amused. There were, also, the outlying owners and field hands of the prosperous tobacco leaf farms. So there was the makings of boxoffice support, as the seminary recitals demonstrated and the Goodspeed Opera House more pretentiously elaborated True the good squire exaggerated a bit in describing his wooden structure as modelled after the justopened marbled Paris Opera, but a little Connecticut blow-hardism was never held against any entrepreneur in the commonwealth of Sam Slick, wooden nutmegs and P.T. Barnum.

A further detriment to research about the predecessor playhouse of East Haddam is the deplorable habit of rural Connecticut journals on the Dakota prairie for lack of a to throw away their yellowing and doctor, and went to an unmarked fraying old copies to economize on grave, the fate in the 19th Century storage space. The oddity seems to by many an itinerant mummer. be that when the opera house fell | Sarah Saxon played piano, fiddle | Theatre, N.Y.

Erected in 1877, then long idle, upon a half century of neglect the even suffering for a time the in- other "hall" remained operative for dignity of being a garage for High- some time. But exact yearly dates

Rival 'Landings'

It seems downright exotic that in a river village of 2,000 population there were rival business sections. Maplewood was an important edifice together with the Champion Hotel of the Upper Landing (of Connecticut River steamboats) while the "Goodspeed Landing" had its opera house, its inn and the mighty squire, who was village banker, hotel operator, inland waterway shipper, theatrical impresario, Hartford insurance agent and much else.

As a separate matter, who operated the seminary? Can't tell you. Over what period of time? Undocumented. It is established by an old photograph that the seminary had three sections, two heavily porched and flanking a central 'theatre'' structure, reached by a high-rise set of steps, an inverted V It had a capacity of about 600, using removable seats. The policy followed, circa 1903, was a 35¢ admission to a play, 8-10, followed by clearing of seats for dancing 10-12. at an extra 25c. The same musicians tooted for both intermissions and hoofing, at one wage.

Refined Amateurs

How many actors were employed at Maplewood? How many musicians? Not-known. They were given room and board in the quarters earlier used for the refined young middle class Christian ladies who attended the seminary to enhance their parlor musicale and/or church choir loft talents. In 1903 terms, Hicksville talent fees were typically quoted "with cakes" (literally buckwheat cakes). It may also be observed, parenthetically that a common form of New England village enterprise in the long ago was the establishment and management of private schools. well before educational bureaucrats developed their present mus-

Not much is known about Squire Goodspeed as a theatrical show man, other than the opera house proprietorship. (He once shouted through a megaphone that passengers on one of his passenger vessels, then on fire midstream, should retain their cool on promise of complimentary tickets once landed). He apparently imported actors, or companies, from New York City, deadheaded on these very boats of

Far From Nebraska

Some information may be offered as to the lady who rented Maplewood. She was Sarah Saxon. whose experience included Tom wagon shows and Town Hall Tonight promotions. She had been moving steadily eastward from 1889, out of Falls City, Nebraska where she had left behind a lawyer-husband, John Saxon, a Cavalry officer in the War. He later did the lawyer-like along all three children Marguerite, Pauline and Sammy.

Sammy, about three when conscripted for the horse-drawn caravans, was fated to die in a tiny town

and cornet and neither hesitated to conduct an "orchestra," nor to emerge before the olio at intermissions to tell stories and make like vaudeville. There is nothing available on her Maplewood bills, though there is some evidence that the crowds for a while were lucrative. 'For a while" may be the key phrase, long ago show business, prelude to closing notice, or on tour, of stranding.

The strange difficulty of detail confirmation about the Maplewood year or years under Sarah Saxon was attested once when an elderly garage owner in the neighborhood remembered patronizing Maplewood, but none of the specifics. He was courting then.

'Would your wife remember Sarah Saxon?"

'Couldn't say.

'Could I ask her?"

"Could if she was alive. That's \$3.10 for the gas, mister.'

"Ever hear of a grandson of Sarah Saxon being born at Maplewood?'

"Never heard of any scandal among the actors, mister.

Always Bard Time For Blighty Stage

Between television and legit, the English can't seem to get enough of Shakespeare. The Elizabethan Bard probably has never been a more flourishing source of entertainment here than the present.

At least two rep companies are dedicated to perpetuating his work - the Royal Shakespeare Co. and the lesser-known St. Georges Theatre in London, under actor-manager George Murcell. Now and then the National Theatre also gets into the act, ditto any number of provincial rep companies.

On top of which there are the periodic video adaptations, notably the ongoing BBC-TV (and Time-Life — separate story) commitment to all 37 plays in the folio, with completion by 1984. Stratfordon-Avon, as the Bard's birthplace and national shrine, remains a big tourist draw angled to such sights as Ann Hathaway's cottage, the church containing the poet's tomb, and the Shakespeare Memorial Theatre.

Sked Renovated Hofmeyr For Center Of Capetown

Capetown.

Gordon Mulholland and Basil Peterson have leased the Hofmeyr Theatre in the centre of Capetown. After renovation and new lighting, they will reopen it Jan. 28 as a House of Laughter.

The Dutch Reform Church committee, which owns the building, has given the okay for multi-racial audiences, the first time the premises has been an open house.

Well known ty personalities will take part in the productions which will include a range of comedies, dramas and musicals. The initial show will be "The Fantasticks," followed by "Uproar in the House."

Another intimate theatre. The Fourth Ohio Horse during the Civil | Space, was founded by Brian Ashbury a few years ago. After an upthing, and filed for divorce, his hill battle to survive, it was taken stage-struck wife having taken over during this year by the Peoples Space, Inc. Assn., whose aims include non-profit, multi-racial and the development of local talent.

> Barbara Loden will stage Ed Graczyk's "Come Back to the Five And Dime, Jimmy Dean, Jimmy Dean." playing Feb. 27-March 30, off-Broadway at the Hudson Guild

Once 80 Touring Burley Troupes; Essence Is In 'Sugar Babies'

(The author is a playwright and drama professor at the Univ. of Ter nessee, and served as historical consultant and adaptor of the burlesqu sketches in "Sugar Babies.")

N.Y., Mickey Rooney, Ann Miller and a bevy of skillful comedians and pretty women are appearing in 'Sugar Babies," a musical revue which recalls and celebrates the era (1905-1930) roughly corresponding to the rise and fall of the Columbia and Mutual burlesque wheels.

During the infancy of Variety, burlesque was a popular form of American show business. Its impresarios turned the back streets of our cities into slum rialtos until, in 1922, there were more than 80 touring shows on two circuits and more than 100 stock companies on slum rialtos from Boston to Des Moines, from Minneapolis to Baltimore.

And yet burlesque receives scant attention in the official histories of the American theatre (other than Bernard Sobol's book, "Burlesque' -Ed.) I decided to write a book about the rough joys of this vanished style - a memory book that would recall the somewhat tarnished glories of a distinctive American folk entertainment.

During the course of my research, one question kept recurring: why not create a quintessential burlesque show — out of authentic materials - a show of shows as I have played it so often in the theatre of my mind. After all, in a theatre of the mind, nothing ever disappoints; the comedians are always witty and the girls beautiful, which was not always the case at the Mayfair, Dayton; the Troc. Philadelphia: or the Gaiety, Balti-

I took my idea to Terry Allen Kramer and Harry Rigby, two creative producers on Broadway. They liked it. No one is more skillful than Rigby at reconstructing a real or imagined past, and under his supervision "Sugar Babies" began to develop into the entertainment that you can now see on 51st Street. Broadway has a glorified burlesque show, a memory of the Mutual shows of the twenties, but one which, like all memories, flatters

The old wheel shows bore only a distant relationship to grindhouse performances of later vintage. There were no strips in 1920. There were kooch dances and fan dances and high-kick choruses, all of which are evoked in "Sugar Babies" by director-choreographer, Ernest

Some of the numbers are based directly on famous burlesque routines. For example, the first act finale recalls with affection a wellknown burlesque show, produced by M.B. Leavitt in 1896—"Ma-dame Rentz's Female Minstels." this sort is best preserved in pe formance, and "Sugar Babies" has The second act concludes with a in Mickey Rooney an authent memory of the military drill performed by Madame Hilda and the equipped to carry on the tradition Red Raven Cadets as a special added attraction on the Empire Circuit in 1905.

But the soul of burlesque in the teens and '20s was the comedy. Under the direction of Rudy Tronto, the actors of "Sugar Babies" present a selection of the short scenes which were played in show after show by a little stock company of burlesquers — which consisted of at least two comedians, a straight man, a character man, a prima donna, an ingenue, a soubrette and a juvenile.

Collectively these stock burlesque bits — and there are up to 3,000

At the Mark Hellinger Theatre, of them — are folk comedy in t truest sense — the tradition whi became the legacy of every burle que comedian. The origin of t scenes is obscure. They are bason ideas borrowed from legitima dramas, minstrelishow afte pieces, vaudeville acts, novels, evclassical mythology.

All the comedians knew and use these scenes, but no two con edians performed them the san way. Like the actors of the con media dell'arte, these jesters of tl tenderloins inserted into the fram work of the scenes their own pe sonalities, as well as appropriate individualized lines and business.

The license the old comedia: took has given us license, too. V have changed, rewritten and r shaped the traditional materials which our scenes are based. Aft all, styles and rhythms in come alter with the years. But we have kept the outline of the action, mar of the old jokes and have been fait ful to the tone and style of o sources. That style clearly is just. popular on Broadway in 1979 as was at the Gayety, Brooklyn in 192

No Sentiment

Why? What is the enduring a peal of this unsophisticated, rowd often grotesque comedy. Part of th answer lies in the absence of sent ment in these bits. A burlesqu comedian always plays a child nature. He represents man strippe of inhibitions, free of moral pr tense, lazy, selfish, frequently a vitim, but never a pathetic one, b cause in nine bits out of ten, he blur ders into some kind of dubious su-

The defeat of the fast-talkir straight man by the cunning man instinct is an easily recognize symbol of the durability of man, tribute to his tenacity if not his w and selfishness. All of us with part our souls at least want to see at thority toppled. Burlesque appea to our inner passion for anarchy.

But anarchy in burlesque is neve threatening as it is, say, in lone co's plays and other forms of al surdist humor. For the celebration of disorder is contained within a orderly, indeed, a highly conver tional structure. No answer to question is predictable. The joke are classic or corny depending of the degree of your enthusiasm. B most of us love the jokes we know They reassure us, and therefore the earth does not yawn at our feet.

Those jokes and situations are, course, as old as Aristophanes, by their flavor is distinctly America: In the last analysis folk comedy comic star, a performer eminent such great burlesque comics a Bobby Clark, Leon Errol, Jame Barton, Bert Lahr, W.C. Fields ar Phil Silvers. Rooney has a fine co lection of straight men and comic to support him, and opposite hir the kind of "talking woman" (Ar. Miller) that comedians drear

The cunning clown that Roone plays in scenes like "Irish Justice The Broken Arms Hotel" ar. 'Meet Me 'Round the Corner,' innocent but never naive, hard headed but never tough or bruta Burlesque, as Rooney performs i

(Continued on page 273)

Legit Theatre Managers

	(1979-80 Season)	
vin	BROADWAY	Bernard Kant
nbassador		Edward Blatt
hel Barrymore		Joseph Pullara
ty Center		Gintare Sileika
h Street		Gino Giglio
ttle Theatre		Jerry Arrow
ceum		Archie Thomson
mskoff		Don Antonelli
Y. State		Thomas Kelley
ayhouse		Louise Bayer
. James		Carolyne Jones
is		Neil Howard
Steps		Sponord Beadle Paul Berkowsky
	lusic	John J. Miller
p	Out Of Town	
echanic	BALTIMORE	Michael Russell
	BOSTON	
	DOSTON	
lonial		Don Tirabassi
lonial		Albert Terban Marge Roedig Barrack
lonial		Albert Terban Marge Roedig Barrack
lonial usic Hall ubert ilbur	BUFFALO	Albert Terban Marge Roedig Barrack Mjchael Henderson
ilonial usic Hall ubert ilbur udio Arena	BUFFALO CHICAGO	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman
lonial usic Hall ubert ilbur udio Arena ie Crown iditorium	BUFFALO CHICAGO	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow
lonial usic Hall ubert ilbur udio Arena ie Crown iditorium ackstone	BUFFALO CHICAGO	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run pera House-Civic Thea	BUFFALO CHICAGO	Albert Terban Warge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton Owen Wonders Paul Hanselmann
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run pera House-Civic Thea	BUFFALO CHICAGO	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton Owen Wonders Paul Hanselmann Len Alexander
lonial usic Hall ubert ilbur udio Arena ie Crown iditorium ackstone ill Run iera House-Civic Thea ubert udebaker	BUFFALO CHICAGO tre	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton Owen Wonders Paul Hanselmann Len Alexander John Pasinato
lonial usic Hall ubert ilbur udio Arena ie Crown iditorium ackstone ill Run iera House-Civic Thea ubert udebaker	BUFFALO CHICAGO tre CLEVELAND	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton Owen Wonders Paul Hanselmann Len Alexander John Pasinato
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run era House-Civic Thea ubert udebaker unna :rforming Arts Center	BUFFALO CHICAGO tre CLEVELAND DENVER	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton Owen Wonders Paul Hanselmann Len Alexander John Pasinato Milton Krantz
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run pera House-Civic Thea ubert udebaker unna erforming Arts Center	BUFFALO CHICAGO tre CLEVELAND DENVER DETROIT	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton Owen Wonders Paul Hanselmann Len Alexander John Pasinato Milton Krantz Robert Garner
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run pera House-Civic Thea ubert udebaker unna :rforming Arts Center	BUFFALO CHICAGO tre CLEVELAND DENVER DETROIT FT. LAUDERDALE	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton Owen Wonders Paul Hanselmann Len Alexander John Pasinato Milton Krantz Robert Garner Joseph Nederlander
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run era House-Civic Thea ubert udebaker unna erforming Arts Center sher	BUFFALO CHICAGO tre CLEVELAND DENVER DETROIT FT. LAUDERDALE	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton Owen Wonders Paul Hanselmann Len Alexander John Pasinato Milton Krantz Robert Garner Joseph Nederlander
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run era House-Civic Thea ubert udebaker unna erforming Arts Center sher urker Playhouse	BUFFALO CHICAGO tre CLEVELAND DENVER DETROIT FT. LAUDERDALE LOS ANGELES	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton Owen Wonders Paul Hanselmann Len Alexander John Pasinato Milton Krantz Robert Garner Joseph Nederlander Ron Wicknick Norman MacDonald
lonial usic Hall ubert ilbur udio Arena ie Crown iditorium ackstone ill Run era House-Civic Thea ubert udebaker unna :rforming Arts Center sher urker Playhouse imanson juarius	BUFFALO CHICAGO tre CLEVELAND DENVER DETROIT FT. LAUDERDALE LOS ANGELES	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton Owen Wonders Paul Hanselmann Len Alexander John Pasinato Milton Krantz Robert Garner Joseph Nederlander Ron Wicknick Norman MacDonald Irving Sudrow
lonial usic Hall ubert ilbur udio Arena ie Crown iditorium ackstone ill Run era House-Civic Thea ubert udebaker unna erforming Arts Center sher urker Playhouse manson juarius prothy Chandler	BUFFALO CHICAGO tre CLEVELAND DENVER DETROIT FT. LAUDERDALE LOS ANGELES	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton Owen Wonders Paul Hanselmann Len Alexander John Pasinato Milton Krantz Robert Garner Joseph Nederlander Ron Wicknick Norman MacDonald Irving Sudrow Jack Reed
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run era House-Civic Thea ubert udebaker unna erforming Arts Center sher urker Playhouse manson puarius prothy Chandler untington Hartford ark Taper	BUFFALO CHICAGO tre CLEVELAND DENVER DETROIT FT. LAUDERDALE LOS ANGELES	Albert Terban Marge Roedig BarrackMjchael HendersonBarry HoffmanElizabeth KearnsMorton ZolotowStanley HiltonOwen WondersPaul HanselmannLen AlexanderJohn PasinatoMilton KrantzRobert GarnerJoseph NederlanderRow WicknickNorman MacDonaldIrving SudrowJack ReedPatricia MacDonaldRow Bruguiere
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run era House-Civic Thea ubert udebaker unna erforming Arts Center sher urker Playhouse manson puarius prothy Chandler untington Hartford ark Taper untages	BUFFALO CHICAGO tre CLEVELAND DENVER DETROIT FT. LAUDERDALE LOS ANGELES	Albert Terban Marge Roedig BarrackMjchael HendersonBarry HoffmanElizabeth KearnsMorton ZolotowStanley HiltonOwen WondersPaul HanselmannLen AlexanderJohn PasinatoMilton KrantzRobert GarnerJoseph NederlanderRow WicknickNorman MacDonaldIrving SudrowJack ReedPatricia MacDonaldRow BruguiereRobert McTyre
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run era House-Civic Thea ubert udebaker unna :rforming Arts Center sher urker Playhouse manson juarius prothy Chandler untington Hartford ark Taper untages uilharmonic Auditorium ubert	BUFFALO CHICAGO tre CLEVELAND DENVER DETROIT FT. LAUDERDALE LOS ANGELES	Albert Terban Marge Roedig Barrack Mjchael Henderson Barry Hoffman Elizabeth Kearns Morton Zolotow Stanley Hilton Owen Wonders Paul Hanselmann Len Alexander John Pasinato Milton Krantz Robert Garner Joseph Nederlander Ron Wicknick Norman MacDonald Irving Sudrow Jack Reed Patricia MacDonald Ron Bruguiere Robert McTyre Stephen Rothman Ed Parkinson
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run era House-Civic Thea ubert udebaker unna :rforming Arts Center sher urker Playhouse imanson juarius prothy Chandler intington Hartford ark Taper intages illharmonic Auditoriun ubert estwood Playhouse	BUFFALO CHICAGO tre CLEVELAND DENVER DETROIT FT. LAUDERDALE LOS ANGELES	Albert Terban Marge Roedig Barrack . Mjchael HendersonBarry HoffmanElizabeth KearnsMorton ZolotowStanley HiltonOwen WondersPaul HanselmannLen AlexanderJohn PasinatoMilton KrantzRobert GarnerJoseph NederlanderRow WicknickNorman MacDonaldIrving SudrowJack ReedPatricia MacDonaldRon BruguiereRobert McTyreStephen RothmanEd ParkinsonNorman Maibaum
ilonial usic Hall ubert ilbur udio Arena ie Crown iditorium ackstone ill Run iera House-Civic Thea ubert udebaker unna :rforming Arts Center sher urker Playhouse imanson juarius irothy Chandler intington Hartford ark Taper intages ilharmonic Auditoriun ubert estwood Playhouse ilshire	BUFFALO CHICAGO tre CLEVELAND DENVER DETROIT FT. LAUDERDALE LOS ANGELES	Albert Terban Marge Roedig Barrack . Mjchael HendersonBarry HoffmanElizabeth KearnsMorton ZolotowStanley HiltonOwen WondersPaul HanselmannLen AlexanderJohn PasinatoMilton KrantzRobert GarnerJoseph NederlanderRow WicknickNorman MacDonaldIrving SudrowJack ReedPatricia MacDonaldRom BruguiereRobert McTyreStephen RothmanEd ParkinsonNorman MaibaumDavid Banks
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run era House-Civic Thea ubert udebaker unna :rforming Arts Center sher urker Playhouse manson puarius prothy Chandler untington Hartford ark Taper untages ulharmonic Auditorium ubert estwood Playhouse ilshire	BUFFALO CHICAGO CHICAGO THE CLEVELAND DENVER DETROIT FT. LAUDERDALE LOS ANGELES MIAMI BEACH Arts	Albert Terban Marge Roedig Barrack . Mjchael HendersonBarry HoffmanElizabeth KearnsMorton ZolotowStanley HiltonOwen WondersPaul HanselmannLen AlexanderJohn PasinatoMilton KrantzRobert GarnerJoseph NederlanderRow WicknickNorman MacDonaldIrving SudrowJack ReedPatricia MacDonaldRor BruguiereRobert McTyreStephen RothmanEd ParkinsonNorman MaibaumDavid BanksZev Bufman
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run era House-Civic Thea ubert udebaker unna :rforming Arts Center sher urker Playhouse manson puarius prothy Chandler intington Hartford ark Taper intages ilharmonic Auditorius ubert estwood Playhouse ilshire weatre Of Performing A ayers State Theatre	BUFFALO CHICAGO CHICAGO THE CLEVELAND DENVER DETROIT FT. LAUDERDALE LOS ANGELES MIAMI BEACH Arts PHILADELPHIA	Albert Terban Marge Roedig Barrack . Mjchael HendersonBarry HoffmanElizabeth KearnsMorton ZolotowStanley HiltonOwen WondersPaul HanselmannLen AlexanderJohn PasinatoMilton KrantzRobert GarnerJoseph NederlanderRow WicknickNorman MacDonaldIrving SudrowJack ReedPatricia MacDonaldRor BruguiereRobert McTyreStephen RothmanEd ParkinsonNorman MaibaumDavid BanksZev BufmanDavid Black
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run era House-Civic Thea ubert udebaker unna rforming Arts Center sher urker Playhouse manson puarius prothy Chandler intington Hartford ark Taper intages ilharmonic Auditorium ubert estwood Playhouse ilshire meatre Of Performing A ayers State Theatre ademy Of Music	BUFFALO CHICAGO CHICAGO THE CLEVELAND DENVER DETROIT FT. LAUDERDALE LOS ANGELES MIAMI BEACH Arts	Albert Terban Marge Roedig Barrack . Mjchael HendersonBarry HoffmanElizabeth KearnsMorton ZolotowStanley HiltonOwen WondersPaul HanselmannLen AlexanderJohn PasinatoMilton KrantzRobert GarnerJoseph NederlanderRow WicknickNorman MacDonaldIrving SudrowJack ReedPatricia MacDonaldRor BruguiereRobert McTyreStephen RothmanEd ParkinsonNorman MaibaumDavid BanksZev BufmanDavid BlackHugh Walsh
lonial usic Hall ubert ilbur udio Arena ie Crown uditorium ackstone ill Run era House-Civic Thea ubert udebaker unna rforming Arts Center sher urker Playhouse manson puarius prothy Chandler intington Hartford ark Taper intages ilharmonic Auditorium ubert estwood Playhouse ilshire eatre Of Performing A ayers State Theatre ademy Of Music inenberg Center intington Hartford ark Taper	BUFFALO CHICAGO CHICAGO THE CLEVELAND DENVER DETROIT FT. LAUDERDALE LOS ANGELES MIAMI BEACH Arts PHILADELPHIA	Albert Terban Marge Roedig Barrack . Mjchael HendersonBarry HoffmanElizabeth KearnsMorton ZolotowStanley HiltonOwen WondersPaul HanselmannLen AlexanderJohn PasinatoMilton KrantzRobert GarnerJoseph NederlanderRow WicknickNorman MacDonaldIrving SudrowJack ReedPatricia MacDonaldRor BruguiereRobert McTyreStephen RothmanEd ParkinsonNorman MaibaumDavid BanksZev BufmanDavid BlackHugh WalshStephen GoffLex Carlin, Jr.
ilonial usic Hall ubert ilbur udio Arena ie Crown iditorium ackstone ill Run iera House-Civic Thea ubert udebaker unna rforming Arts Center sher urker Playhouse imanson juarius irothy Chandler intington Hartford ark Taper intages ilharmonic Auditoriur ubert estwood Playhouse ilshire eatre Of Performing A ayers State Theatre ademy Of Music imenberg Center intrest cust ubert	BUFFALO CHICAGO CHIC	
ilonial usic Hall ubert ilbur udio Arena ie Crown iditorium ackstone ill Run iera House-Civic Thea ubert udebaker unna rforming Arts Center sher urker Playhouse imanson juarius irothy Chandler intington Hartford ark Taper intages ilharmonic Auditoriur ubert estwood Playhouse ilshire eatre Of Performing A ayers State Theatre ademy Of Music imenberg Center intrest cust ubert	BUFFALO CHICAGO CHIC	
ilonial usic Hall ubert ilbur udio Arena ie Crown iditorium ackstone ill Run iera House-Civic Thea ubert udebaker unna rforming Arts Center sher urker Playhouse imanson juarius rrothy Chandler intington Hartford ark Taper intages ilharmonic Auditoriur ubert estwood Playhouse ilshire eatre Of Performing A ayers State Theatre ademy Of Music imenberg Center intrest cust ubert alnut	BUFFALO CHICAGO CHIC	
ilonial usic Hall ubert ilbur udio Arena ie Crown iditorium ackstone ill Run iera House-Civic Thea ubert udebaker unna rforming Arts Center sher urker Playhouse imanson juarius rrothy Chandler intington Hartford ark Taper intages ilharmonic Auditorium ubert estwood Playhouse ilshire isademy Of Music imenberg Center urest cust ubert alnut einz Hall	BUFFALO CHICAGO CHIC	

eary (Not Assigned)

Leventhal's Subway Circuit **Kept 1930s Actors Working**

thal, who died in Washington some of the event brought affectionate memories to a few Broadway oldtimers. To them, the eminent jurist was of interest because of his late. father, a theatrical legend named Jules Leventhal

Jules, legally Jules Joseph Leventhal, was an uneducated Russian-born stage producer whose name rarely appeared on the program of a Broadway show, but who was a force in the theatre in several other cities during the Depression. He was by no means the only one or even the first to exploit twofor-ones to reach a popular audience, but he was one of the most colorful. Incidentally, he died in New York in 1949, at the age of 60.

The illiterate, shabby, cheerful, penurious, shrewd Jules was a genuine eccentric — a character. He didn't even pretend to read playabout what the public would buy and his Equity-minimum policy standard productions for profitsufficed to keep many actors working during lean times.

There were innumerable anecdotes about Jules - in fact, several

Federal Judge Harold Leven-| man whose severe facial expres-| those who worked for him swore by weeks ago at the age of 64, was not father, had an office in West 45th St., involved in show business, but news between Sixth and Seventh aves. It was a cramped, dingy, cluttered place in which a wildly informal but he was well enough off to send pinochle game went on virtually around the clock.

> The Wee & Leventhal practice it was not organized enough to be called a system — was to pick up the stock-touring rights to shows that hadn't quite succeeded on Broadway, and to present them on what was known as the subway circuit. That consisted of a string of little-used theatres in Brooklyn, the ment in Newark. As usual, Jules Bronx, Queens, Newark and Philadelphia.

\$40 A Week

The Equity scale for what was rated as "rotary stock" was \$40 a week, which was sufficient to attract plenty of actors during the bitterly depressed and depressing incidental props left backstage in 1930s. Jules (there was rarely much sign of Wee) would flood the comscripts, but he had a canny instinct munity with two-for-one coupons and present his below-Broadwayable subway-circuit open-end engagements.

Nobody ever accused Jules of paying too much for anything, parbooks are reportedly in process of ticularly the services of actors, and the name of the company from Wee being written about him. He and his | he obviously didn't splurge on his | & Leventhal to Flee-and-Leave-itpartner, O.E. Wee, a tall, gaunt, wardrobe or luncheon checks. But All.

sion suggested an early Puritan and not at him or about him, and his word was known to be good.

He was not a garrulous man and rarely mentioned his own finances. his only son to Columbia Univ. and the Columbia Law School, where the youth was an honor student. And there was never a prouder parent than Jules Leventhal.

One of the Wee & Leventhal shows that had played the circuit to unspectacular attendance finally concluded its tour with a skimpy and appropriately short engageconsidered way of cutting the losses on the venture. It was late spring, and the theatre had no further bookings for the season

Without informing the Newark management, the resourceful Jules ordered the battered scenery and the theatre, thereby saving the cost of moving them out and disposing of them.

At the card game the following Monday, when he was asked about the flopped production, Jules revealed that he had abandoned it in Newark. As his card-playing crony suggested, "You ought to change

Opera Personality Clashes

By FRED KIRBY

Colorful personalities have con- death, Toscanini dropped his baton | side of her nature. After a matinee material circulating among inveterate opera goers. Although many of these luminaries, especially conductors and composers, have been active in other classical music areas, it's the operatic end that has supplied many of their most enduring stories.

Conflicts between conductors and singers, real and imagined, include not only such well-known disagreements as that between Arturo Toscanini and Giacomo Lauri-Volpi, but a past reported coolness between Birgit Nilsson and Leopold Stokowski. At a touring Metropolitan Opera performance of Puccini's "Turandot," which, Nilsson, in the title role, mistakenly thought would be Toscanini's last, the soprano wore black fingernail polish in celebration.

Toscanini's on-and-off professional relations with composer Giacomo Puccini has supplied one of opera's most memorable moments. At the world premiere at La Scala of "Turandot," completed by Franco Alfano after Puccini's

tributed to the wealth of anecdotal | after the death of Liu, saying, "The opera ends, left incomplete by the death of the Maestro.

Stokowski, himself, created somewhat of a stir, as the first conductor at the farewell gala performance of the old Met. From the orchestra pit, he embrassed the management, which had no such goal, by exhorting those present to try to save the old opera house.

Met regulars heard stories about disagreements between Renata Tebaldi and conductor Fritz Steidry before her first Desdemona in "Otello." Although such "clashes" are rarely confirmed, the following season Steidry conducted all performances of "La Forza Del Destino" except two. The only two which had Tebaldi as Leonora, were conducted by Pietro Cimara.

Tebaldi, however, was most gracious in public. When greeted by some fans at her hotel after a Lewissohn Stadium concert and later dinner, she kissed each one of them.

Maria Callas, however, was not adverse to displaying the stormier performance of Donizetti's "Lucia di Lammermoor" in which she reportedly had a dispute with her baritone, Enzo Sordello, she fled the Met via the front in order to escape the stage door fans. Sordello was not back the following season.

Not as successful in escaping stage door enthusiasts was Ferruccio Tagliavini who returned to the opera house for a single Saturday night performance as Rodolfo in Puccini's "La Boheme." He exited at the opposite side of the building from the stage door. Fans, however, anticipating such a ploy, were stationed around the structure. The alert brought the fans.

The Met stage door was the scene of many stories. Once George London was preceded by his mother, who asked that the bassbaritone be excused from signing autographs because he was ill. London pleadingly disagreed, saying, "But, they wait so long."

Artists frequently are asked about future roles, performances and other career activities. A switch occurred when Cesare Valletti exited after his first performance in Mozart's "Cosi Fan Tutte," the first time the Italian sang an opera in translation at the Met. Almost childlike, he asked the fans, "How'd you like my English?"

Concern for their voices did not prevent some singers from signing autographs. In the cold New York winter, Leonard Warren would enter his cab, then sign papers handed him through a window. Jan Peerce, often late in leaving because of the many friends who would visit him in his dressing room after a performance, invited those still waiting into the passageway behind the door, where he signed protected from the elements.

Operatic memories, especially those associated with the Metropolitan, ultimately center on the

STRATFORD, CONN.	.,
American Shakespeare Theatre	Robert Sheftic
ST. LOUIS	
American	Frank Pierson
WASHINGTON, D.C.	
Ford's	(Not Assigned)
Concert Hall, Kennedy Center	
Eisenhower, Kennedy Center	
Opera House, Kennedy Center	
Terrace, Kennedy Center	Judy Morr
National	
Canada	
HAMILTON, ONT.	/
Hamilton Place Theatre	Thomas Burrows
OTTAWA	
National Arts Center	Bruce Corder
STRATFORD, ONT.	
Stratford Festival TheatreTORONTO	Barry MacCregor
O'Keefe	(Not Assigned)

Sean O'Casey's Posthumous Peace Puts 'Red Roses' Into The Abbey

Paycock" starring Siobhan Mc-Kenna and directed by the artistic director Joe Dowling the Abbey 100th anniversary of O'Casey's birth in March with "Red Roses for

1943, not at the Abbey since O'Casey was then having a row therewith. New production will be directed by a former Abbey director, Hugh Hunt (who has written the Abbey's official history, Published in November) with settings by Tanya Moseiwitsch who began her career as a stage designer in the Abbey in the 1930s.

Despite its age, rather than because of it, the Abbey Theatre is doing well and clocking up an average seat occupancy of 70% with 88% in the smaller Peacock. This reflects work of Joe Dowling who, since his appointment as artistic director, has shown a progressive policy, recruiting a full-time script editor Sean McCarthy and reactivating a playwright's bursary. He's also set a policy that over 50% of plays staged in both the Abbey and of being contracted for each pro-Peacock will be by living Irish writers and the board has approved his proposal to commission new works.

Two new playwrights have emerged recently - Bernard Farrell with a comedy "I Do Not Like Thee Dr. Fell" which made its debut in the Peacock and subsequently moved to the larger Abbey; and J. Graham Reid with a tragi-comedy "The Death of Humpty Dumpty." Standout playwright in Ireland, however, continues to be Hugh Leonard who has followed up his Broadway success of "Da" with the excellent craftsmanship of "A Life."

Abbey gets a substantial subsidy staff of 125 (40 in the permanent three months later this year. repertory company) and a top seat charge of \$6 achieving a break-even is problematical.

The Irish government has come up with some more money for theatres, apart from its grants to the Abbey and Gate and Irish Theatre Company. Unspecified sums from the Arts Council's current fund of around \$4,500,000 will go to aid the Theatre Royal, Wexford, home of

Wexford Festival Opera; Cork Op-Having celebrated the 75th anni- era House (a legit house despite the versary of its foundation in De- name) which has been having fincember with a new production of ancial problems; and a new home Sean O'Casey's "Juno and The (also in Cork) for the Irish Ballet Company

Independent managements are to get financial aid to cover ad-Theatre is going to celebrate the vances on playwright's fees for works specifically commissioned, guarantees on productions of new plays by Irish playwrights, grants "Red Roses was first staged in or guarantees to enable companies to tour outside Dublin, interest free loans to cover pre-production costs in classical and contemporary repertoires which are particularly expensive to mount, and similar loans to assist purchase of sound, lighting, wardrobe and set-building equipment.

Arts Council director Colm O'Briain also plans to spend around \$5,000,000 over the next five years on updating and refurbished grants for run-down existing buildings to facilitate touring companies. This will be particularly welcome to Irish Theatre Company which is government-supported on condition it spends most of its time in the stix. The company has got a boost with approval for operation for 52 weeks a year, actors will now be given long-term contracts instead duction and an artistic director (Christopher Fitz-Simon) has been appointed for a three-year period. The Northern Ireland Arts Council will provide a grant to help out with tours of Northern Ireland by the company.

Total state aid from Northern Ireland and the Republic this year will be in the region of \$390,000.

The Government has also given green light for funds to open-up Tyrone Guthrie's old home in County Monaghan as a residential center for artists, the purpose for which producer-director bequeathed it to the nation. First tenants, playwrights or other artists, will move through the Arts Council, but with a in for a general maximum stay of

> Despite the fact that Irish Life Drama Award was dropped a couple of years back because of dearth of new plays of quality, a liquor company has come up with funds for awards to best new play and bests in performance, directing and so on in Dublin theatre. Irish drama critics will be judges and first awards get handed out this sum-

Athens Legit Season Lively, With 37 Theatres Operating

By RENA VELISSARIOU

Athens this year with 37 theatres from 150 to 250 drachmas (\$4.50operating. Prospects for the season are good in spite of the prices inflation, or at least it will be better than last summer, when four companies had to fold.

One of the problems for theatres in Athens is that when actors achieve a degree of popularity they form their own companies with lesser-rank players. The result is a great number of legit groups — far more greater than this city will sup

Moreover, quality of some of the presentations is sub-standard. Few troupes include many first-rank members and some produce only a single production, although they are expected to stage several apiece.

This winter, most of the theatres

Athens. | are presenting foreign plays. Ad-The winter legit season opened in | mission prices are higher, varying \$6.50). Students are admitted on reduced prices. All theatres are dark Mondays. Matinees are played only three afternoons of the week; Wednesday or Thursday, Saturday and Sunday.

> The National Theatre Organization had anticipated difficulties last summer, when some of the actors under contract were fired. Their colleagues staged several strikes in protest halting the "Epidavria" Festival. Their dispute was finally settled and now everything is back to normal.

A group under the National Theatre director. Alexis Minotis, toured the Far East, presenting classic tragedies in China and Japan. This year the company opened with two ling Chelsea last summer.

plays. The Nea Skini (New Stage) presents a Greek comedy," I Am Not the Reason Itself" and the Kentriki Skini (Central Stage), the Gallic classic "Le Bourgeois Gentilhomme," by Moliere.

The company of the Art Theatre, established and directed by Karolos Koun, has two theatres. In the first one. Karolos Koun directed "Daphnes and Picrodraphnes," by Demetris Kahaides in collaboration with Lena Haviara. It is a political satire set in a Greek town before the election period. The cast includes Vassilis Andreatis.

The Popular Skene of the Art Theatre is presenting "Veaki," another Greek play by Costas Mourselas. Elli Lambetti continues her last year's smash hit. 'Filumena Marturano,' by Eduardo de Fillipo, staged and directed by Mauro Bolognini. Demetris Papamichael co-stars.

Current Attractions

"Bedroom Farce," by Alan Ayckbourn, is at the Moussouri Theatre, with Jenny Koussea, Dinos Eliopouloa, Kakia Analyti, Costas Regopoulos and George Siscos, directed by Dinos Eliopoulos. The Modern Greek Theatre Co. of Stefanos Leneos and Elli Fotiou, at the Alpha Theatre, is offering the Italian play "I Don't Pay, I Don't Pay." by Dario Fo.

"Witness for the Prosecution," by Agatha Christie, adapted and directed by Andreas Voutsinas is at the Theatre Axropole. Alecos Alexandrakis and Noniva Galinea head the cast, which includes Christos Politis and Eleni Zafiriou. Norman Krasna's "Sunday in New York," directed by Michalis Bouhlis, is at the Academos Theatre, with Vassilis Tsivilicas and Vera Krouska leading the cast.

Demetris Myrat with his wife, Voula Zoumboulaki, are at the Athenon Theatre in "The Story of a Woman," by Aourez Baraga. Marietta Rialdi is the director, playright, producer and star of "Ach," an offbeat musical with Anguelos Antonopoulos, Takis Meliades, and Ketty Lambropoulou. It has music by Mimis Precas and choreography by Maria Gouti.

The Tolstoy novel, "Anna Karennina," was the object of a dispute between two companies. It was finally staged by George Michaelides, with Kakia Dandoulaki in the title role, and Vassilis Diamantopoulos and Despo Diamantidou featured. Demetris Horn is presenting "Le Tube," by Francoise Dorin, at the Kappa Theatre, directed by George Ecinomou.

The company of Zoe Laskari is at the Theatre Diana in "The Lady of Maxim," by Georges Feydeau, with George Michalacopoulos, Thodoros Exarhos and Pheodon Georguitsis. A leading star, Manos Katrakis, heads his own company, The Greek Popular Theatre, with the Hugh Leonard play, "Da," staged and directed by Takis

With the French play, "Scandals at the Bank," adapted by G. Katsambis, the company of Dionyssis Papayannopoulos opened the season at the Theatre Amiral. It is directed by An. Antoniou and the cast includes Dionyssis Papayannopoulos, Eleni Erimou and Nicos Vastardis.

Peter Shaffer's "Five Finger Exercise" has been staged by Dimitris Potamitis, who also costars with Lili Papayanni, at the Erevna Theatre.

A. Harrison Cromer has been named managing director for the Chelsea Theatre Center, N.Y. Most recently he was involved with general management and production management at the New York Shakespeare Festival, prior to join-

The Actors' Fund Looks Ahead

Director of Public Relations, Actors' Fund of America

There is a new bounciness in the at "Sweeney Todd," "Evita" a ancient bones of the Actors Fund of America that is quite remarkable. The heightened "esprit de corps"



now manifest stems from several happenings that have taken place during 1979. It bodes well for 1980 and the years to come. The 1979 election of Officers and Trustees brought about a greater

infusion of "new blood" than has been the case in 15 preceding annual elections. Coleen Dewhurst, Charles Hollerith Jr., Richard Kiley and Robert Whitehead are new trustees

Newly created is the office of Third Vice President which Alexander H. Cohen was elected to fill. All have assumed their responsibilities with great enthusiasm. By so doing they are giving encouragement to the forward-looking philosophy that Nedda Harrigan Logan, as the first woman to be The Fund's President, is fostering.

No sooner had Mrs. Logan been inducted into office than she embarked on plans whereby Barney's the clothiers on Seventh Avenue and 17th Street — footed the bill for a gala cocktail party and dinner dance at which both Hollywood and Broadway glamour descended below 42d Street in, far greater numbers than at anytime since Union Square was the center of show business. As a result more than \$39,000 was turned over to The Fund. The affair at Barney's was followed a few weeks later by a buffet supper in Macy's Cellar. The occasion was the launching of Martin Gottfried's new book "Broadway Musicals." Permission was given for the use of The Actors' Fund name in conjuction with the sale of tickets. The party was well attended and most remunerative.

The 1979-1980 season of Actors' Fund Special Performances got off to a great start with sold out houses

"Sugar Babies." The revenu from the three performances n ted almost \$67,000.

But under the new president, trustees' major attention is focus on 1982 - the year in which The A tors' Fund will celebrate its o hundredth birthday. This will be event - perhaps a series of ever which could be significant for of show business. It is exceeding rare - in fact almost unique America — that any theatric organization survives for as mu as a century. It would therefore seem that the occasion of "T Fund's centennial is one in which the disparate elements could log ally join hands in celebration.

The Actors' Fund — despite t name, which falsely implies th only actors are helped by The Fu is a charitable organizati whose benefits are extended to ar one in need whose source of earni a living has been primarily in sor phase of theatrical work, regai less of category.

As yet no specific plans or da have been set for the 1982 an versary. But a Committee, chair by Alexander H. Cohen, is n sifting through a number of co cepts that might be appropriate the occasion. The ideas tossed is the hopper so far are enormou varied. They range from the suance of a commecrative star by the United States Postal Serv to the broadening of services su plied by The Fund in such a way might require extensive n financing and the construction of edifice especially designed for purpose.

Two years is not an inordina amount of time in which to car out any of the ideas now being m led over. That is why there is a ne found sense of urgency at The Fu which will create excitemen particularly if that same sense urgency is carried forward to 1 years in which our second centu of service to the profession v

Billy Rose Collection

(Continued from page 268)

. I keep wondering about the limitless possibilities of a meeting of the Billy Rose Theatre Collection progenitors.

If there is a special Thespian otherworld (and who is to say that there is not). I can picture an informal gathering in the green-room of Rose and David Belasco. It was the late Belasco (1859-1931), whose archives were the first to be acquired by the Theatre Collection.

In 1929, Belasco, in fact, offered his memorabilia to the New York Public Library, with the understanding that their acceptance would mark the beginnings of an on-going Theatre Collection. One will remember that Belasco wore a clerical collar and was dubbed The Bishop of Broadway.

Rose coming on the white-haired Belasco may have greeted him with: "Hi-ya, Reverend, what brings you to these hallowed halls?

Mr. Belasco would probably look somewhat chagrined ... stifle asking the same question of Rose, and reply: "I am David Belasco, dramatist, director, manager, theatre owner, sometime actor. Have you ever seen my "The Heart of Maryland?'

"Seen it," replies Rose, "I wrote the music for the Duncan Sisters

Enough, however, of Billy Rose musical production based on t work.'

> Belasco walks away ... shaki his head doubtfully. "The Dunc Sisters, indeed.'

At any event, The Billy Rose Th are Collection also houses the a chives of Gertrude Lawrence, Bi Ives and others who would seem be a more congenial group with N

If any of the above is of any terest to anybody just address inquiry to The Billy Rose Thear Lonection, 111 Amsterdam Aveni New York, N.Y. 10023.

Vienna Opera

(Continued from page 269)

velopments this year was the rath surprising news that this traditic al State Opera House had decided entrust its rich legacy to an Ame can for the first time in its histor Shortly before the company took for the U.S., it was announced th Director Egon Seefehlner would 1 tire and that Cleveland Orchest Music Director Lorin Maazel, would be taking his place starti the season of 1982-83.

Maazel came to Vienna last f and signed a four-year contra

Broadway Of 1913 Was Seedbed Of Today's World-Wide PR Craft

Wendell Willkie in 1943 surprised coming true. he people of this country when he

eaders rariety since so nany of them are 'itally conerned with pubics beyond our ational borders. ublics outside hose in the Jnited States. Tolay no one is any onger an island



nto himself. We are all part of a vhole. And this is particularly true 1 the entertainment field.

Individual performers, drama, notion pictures, records, radio and v all have potential worldwide udiences, brought about by the evolutions in communications, echnology and transportation. 'ime and distance between all peoles have almost been eliminated.

Up From Tout

1979 brought this home to me, particularly in the great advancenent that has taken place in the trategies and tactics on how to win public support for whomever or vhatever. The publicity man and he press agent of an earlier age developed and become a vorld wide profession. Public reations and counsel on public reations are taught in universities all wer the free world. There is a literield. And even more relevant to ew readers of Variety know about t, there is a world wide association Arab Republic of Egypt to Zambia. t is made up of trained experenced and ethical practitioners, eady to serve clients or employers ind functioning not only in diseminating information about their heir attitudes and actions should be o secure support of publics in their ountry.

PR Assn. In 1955

These 600 individuals and their irms are tied together in the nternational Public Relations Asn., founded 1955 with its headuarters office in London, Great Britain where a most able dediated secretary general, Sam Black MBE, FIPR arranges world ongresses, edits a serious periodcal and a newsletter. He may be in long Kong one day in St. Louis the ext. A network of experts is availble to anyone seeking advice and ounsel on their public relationhips throughout the world.

The event that dramatized this emarkable change from the 1910's, vhen I started as a publicity man n Broadway was a luncheon I was nvited to here in Boston on Jovember 7, to which the presilent of the International Public Reations Assn. Sanat Lahiri traveled temporary playwrights take suffihousands of miles to present me vith the IPRA President's Award into a fully satisfying form. There's or 1979. But even more dramatic a self-defeating absence of fundaand telling was the fact that I re- mental play carpentry, a deliberieved congratulatory letters and ate ignoring of centuries-old strucables from places I had to look up tural basics, that mars almost n Rand-McNally's geography to every new play that opens.

Cambridge, Mass. | Wendell Willkie's prophecy was

Some 66 years ago, U.S. show urged all Americans to work to br- business depended on publicity men ng about One World-recognition to help them in dealing with their hat interdependence with all peo- publics in the United States. We who ples of the world was vital to sur- did this depended on hunch and insights. No books existed on the sub-In 1979, some three decades later, ject. No university courses were was given dramatic proof that we available. Such techniques, stratehave come a long way towards this gies and tactics as existed were eality. This should be of interest to passed on by word of mouth from knowledgeable experts from one generation to the next.

As a young man of 22 in 1913, publicity man for Elsie Ferguson, in "The Strange Woman," Ruth Chatterton in "Daddy Longlegs" and Otis Skinner in "The Silent Voice," I owed a great deal to the knowledge, sophistication and friendship of Freddie Schader and Jack Pulaski, highly expert staff reporters of Variety, who passed on to me their know-how about Broadway and how to secure public visibility for Broadway productions.

Cerebral Vs. Cash

(Continued from page 269)

authors espouse. At the same time, as Robert Brustein has pointed out, there's been a fragmentation of the already limited public for challenging plays into special interest groups: black, feminist, gay, politically activist, avant-garde, etc. Rare is the writer whose vision can fuse these disparate elements into a unified and responsive whole.

Type Proliferates

Despite their determinedly nonmainstream posture, "serious" playwrights are a proliferating breed. The rise of the nonprofit resident theatre movement, coupled sture of some 15,000 items in the with the huge upsurge in foundation and governmental arts subhow business, although I am sure sidy in the past two decades, has created a climate for playwrights' work and a means of livelihood. It's of public relations practicioners in no longer a question of "Where are of countries of the world from the the new playwrights?" They're here, sure enough, but they're over in the corner, not in the middle of the room.

The continued philanthropy of the foundations and federal and state funding agencies has been essenrincipals but also advising on what tial to our new playwrights' survival. Without the grants, they simply couldn't continue to write plays for small runs before small audiences in small theatres. The funding savants are surely correct in refusing to equate popular impact with artistic merit. But can or should the subsidy process be per-

> In the history of the theatre, most of the great plays were written for the popular audience, from the Greeks to Shakespeare to Shaw to O'Neill to Tennessee Williams. Why

A Touch Careless

It's an oversimplification to say that the new plays aren't good enough, but there is nonetheless a dirty little legit secret that is seldom acknowledged. Almost no concient care to shape their material

now where they came from. The influence of the European the WPA Theatre, N.Y.

and, from an earlier period, Bertolt Brecht, has been thematically liberating to playwrights. But the unconventional forms mastered by those writers have confused and misled less gifted disciples. To judge from their plays, many contemporary playwrights believe that plays which rise steadily to a climax, which develop and deepen a conflict rather than just present a situation, are examples of anti-artistic flummery aimed at the philistine masses. "They didn't understand it," the common snort of selfjustification, can sometimes be an admission of deficiency.

'Workshops'' for new plays abound in legit today, an economically-dictated method of developing scripts for professional mountings, and many plays of high quality and indeed popular success have come forth from them. But in terms of shaping material for audiences, rather than for the authors themselves, they're far less pragmatic and result-oriented than the pre-Broadway tryout procedure that once dominated the Broadway theatre.

Broadway shows from the 1920s into the 1960s were shaped before, and for, their public. There was no question about the process, which reflected a shared understanding among producers, authors and directors that the audience was the target. Doubtlessly ruthless at times to playwrights' original intent, the method got the desired re-

'Independence' Vs. 'Impact'

Workshops ostensibly have the same goal, but playwrights no longer seek audience approval to the same degree and are much less willing to tailor their material to the other side of the footlights. There's been a gain in artistic independence, and a loss in longterm impact. It's not uncommon for plays to go through a series of workshop productions and still end up with glaring flaws that Arthur Hopkins or George S. Kaufman would have fixed in Boston at one rehear-

This communication gap between current playwrights and the larger public is costly for the trade. The writers don't get the financial rewards and prestige that still accompany a popular hit, the nonprofit theatres which nurture them don't get the spinoff income they badly need, Broadway theatres have expensive dark periods, and the legit public overdoses on musicals, revivals and revues. The longer legit continues with serious playwriting as a cottage industry, fewer new playgoers will develop a taste for difficult material that makes them think and whets their appetite for more of the same.

'Sugar Babies'

(Continued from page 270)

is it that 'in American society to- charts a course between the shoals day, which probably has a higher of sentiment and the rocks of median level of education than any cynicism and despair: Most comperiod in history, plays of sub- edy of our century has been stance so seldom touch the common | beached on the one or battered by the other.

> Rooney's clown gives silly hope to all of us. If only we, too, could make the law an ass, or get the better of a tyrant teacher, or get an invitation from a lovely lady to meet her 'round the corner for unspecified delights. Not all our aspirations are heroic. And we should not despise those shabby comforts that sometimes lead to (threadbare) joy.

Harriet Rogers will be in the cast of Lillian Hellman's "My Mother, My Father and Me," playing a showcase engagement Jan. 1-27 at

avant-garde of the 1950s and 1960s, e.g. Samuel Beckett, Eugene Ion-Harold Binter Elizabethan Trust To Stress Australian Bookings In '80'

Sydney.

The Australian Elizabethan Theatre Trust, now operating principally as an entrepreneur, has entered the '80s with a policy closer to the concept of its founders 25 years ago - "a theatre of Australians, by Australians, for Australians.

The Trust, under general manager Jeffrey Joynton-Smith, is consciously going out for more Australian content in its programming," according to marketing and promotions manager John Little. "Australian production accounts for a major portion of the 1980 line-up," Little said. "And when big-name overseas stars are imported, as they must be to give impetus and balance, they will be backed by all-Australian casts and technicians."

The Trust has begun the year with two local productions presented in Sydney suburban locations to test their potentiality for extended tours. One, "Rumpelstiltskin," playing in the outer western of Parramatta, is financially backed by major discount store chain Norman Ross Ltd. and features a young actor, David Waters, who appears regularly in the company's tv commercials.

The other, playing at the seaside suburban Bondi Pavilion, is "Just Fancy Nancy," a three-character work devised and directed by Peter Batey, noted for his staging of the brilliant Reg Livermore one-man shows, "Betty Blokk-Buster" and 'Wonderwoman.'' While there is no Australian content in its first major import, John Houseman's Acting Co., there is an implied agreement for an exchange Australian production to play that troupe's American campus circuit.

The company, due in February will bring three of its productions, one of which, Webster's 17th century tragedy, "The White Devil," will be staged exclusively at the Adelaide Festival, together with Paul Foster's "Elizabeth I." The latter will also be played in Sydney, Brisbane and Perth, while the third show, the George Abbott and Phil Dunning 1926 melodrama, "Broadway," will play Sydney and the north Queensland city of Towns-

In February and March the Trust will present in Melbourne and Sydney Robert Morley in Alan Bennett's "The Old Country," coproduced with Morley's Australiabased entrepreneur son, Wilton Morley. The supporting cast will include Bettina Welch, Margo Lee, Louise Pajo and Wallas Eaton. Robin Lovejoy will direct.

In March, the Trust will present a short Melbourne engagement of an Adelaide Festival show, "La Claca," a Spanish puppet and mime company. In June it will stage in Sydney, Melbourne and Brisbane an Australian production of the Feydeau farce, "13 Rue de la Morte," for which it has engaged Leslie Caron and Louis Jourdan for the main roles. It is farming out a limited interest in this to other entrepreneurs.

At the same time, it will bring to Sydney the Melbourne Theatre production of Australian playwright Alex Buzo's newest work, "Big River." In July and August comes the Dance Theatre of Harlem, to appear in Sydney, Melbourne and Adelaide, possibly also Brisbane and Perth.

From August to November the Trust will stage in Melbourne, Sydney and Brisbane, Eduardo de Filippo's recent London success, "Fil- are more flexible

umena," starring Australian-born actress, Diane Cilento, plus one other overseas actor for the principal male role. Among possible directors is Franco Zeffirelli, who staged the play in London.

And following its successful bookings last year with Count Basie and Ella Fitzgerald, the Trust in June and July will present the Buddy Rich Big Band, together with Mel Torme, for concerts in Sydney, Melbourne, Brisbane and Ade-

Chi Comeback Of 1979 By Studebaker Theatre By MORRY ROTH

Chicago.

The comeback story of the year in Chi legit was the Studebaker theatre, the Nederlander-run house that a little more than a year ago seemed on its way to oblivion. An aggressive new manager and a \$100,000 renovation are providing a new life for the venerable playhouse on Michigan Ave.

Only 18 months ago, the Studebaker was the least of the Nederlander's concerns in Chicago and there was talk of just letting the lease expire. The company's other leased properties were doing well but needed attention. They were the 4,000-seat Arie Crown Theatre, at McCormick Place; the 20,000-seat Poplar Creek suburban arena, and, more recently, the Playhouse at McCormick Place, formerly Tony DeSantis' Drury Lane East.

But John Pasinato, then working for the Shuberts in Chicago, saw beneath the accumulated grime of the Studebaker and sold the Nederlanders on the ideas of fixing it up and working toward a subscription season. Pasinato has maintained close ties with Chi's burgeoning resident theatre community, and he had often heard the complaint that when such small houses did have a hit they would be unable to accommodate the crush.

The \$100,000 that Pasinato spent on the Studebaker has gone a long way in today's theatre economy. All of the seats were reupholstered, new carpeting was installed and new drapes were hung. The entire theatre was repainted, including a restoration job on the gold trim around the boxes and proscenium.

On the same budget, Pasinato redistributed the office space for more efficient operation, put in a new phone system, improved the foyer and renovated the dressing rooms. The concession stand now has a wider array.

Having made the house liveable, Pasinato set about booking a season, no easy task with the scarcity of Broadway shows. Subscription sales to date have been coming in steadily but are not overwhelming. The season started with "Mummenschanz," which was scheduled for four weeks and did nine. Then "The Kingfisher" came in on a four week-run and broke the house record with a total of \$427,241 in b.o. re-

Current is Harry Blackstone and his magic show, to be followed by "Eubie," Feb. 5-March 9; "Bedroom Farce," with Mildred Natwick. April 8-May 4, and probably "The American Dance Machine." May 6-June 8.

Pasinato asserts that the 1,200seat Studebaker is one of the bestsized theatres in town for shows other than the superhits which play the Arie Crown and Shubert. "We TICKETRON®

BOSTON

BUFFALO

CHICAGO

CINCINNATI

CLEVELAND

DALLAS/FORT WORTH

HOUSTON

LOS ANGELES

MILWAUKEE



MONTREAL

NEW YORK

NORFOLK

PHILADELPHIA

RICHMOND

SAN DIEGO

SAN FRANCISCO

TORONTO

WASHINGTON



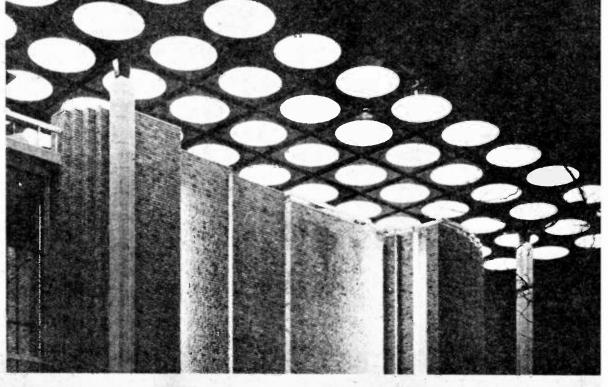
HIGHLIGHTS OF 1978/1979

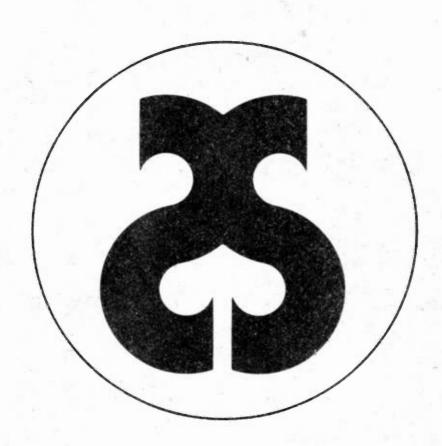
A Lesson from Aloes (Fugard), Home (Storey), The Gin Game (Coburn), The Blood Knot (Fugard), The Price (Miller), California Suite (Simon), Deathtrap (Levin), I Love My Wife (Coleman), Sextet (Pertwee), Table Manners, Round and Round and Garden, Living Together (Ayckbourn), Hey Smile Wit' Me (Small), Cincinnati (Simon), Nightfall (Graham), Shut Your Eyes and Think of England (Marriott/Chapman), Albert Horring (Pritter), Say Who You Are (Methodology) Herring (Britten), Say Who You Are (Waterhouse/-Hall), Quodlibet (Kirby), The Orange Earth (Small), Bewitched Tree Puppet Theatre (Herzberg).

OVERSEAS ACTORS, MUSICIANS, DIRECTORS INCLUDED

James Tocco, Uto Ughi, Leonard Schach, Radu Adulescu, Joan Kemp-Welch, Peter Wyngarde, Yuri Lokatov, Gary Karr, Peter Blythe, Jeremy Hawk, Brian Rawlinson, Heinrich Schiff, Richard Todd, Jack Hedley, Carlo Zecchi, David Ward, Idil Biret, Victor Korchnoi (chess master), Eric Heidsick, Larde and Jamet.

"The Baxter has brought quality theatre to the suburbs, music both modern and classical, it has breached barriers on plays set by eminent overseas playwrights, given indigenous talent a chance and, above all, established itself as a cultural and social centre for patrons of all ages, colours and creeds — which is why it was founded." — Leader Page, The Argus, August 1, 1978.





The Shubert Organization -serving the American theatre-

Board of Directors

Gerald Schoenfeld

Chairman

Bernard B. Jacobs

President

Helen M. Hollerith

John W. Kluge

Lee J. Seidler

Kerttu H. Shubert

Irving M. Wall

Philip J. Smith **Executive Vice President**

Peter Stevens Vice President

Warren Caro Project Development

Robert E. Wankel Vice President Finance

> Lee Silver Corporate Affairs

Congratulations ON YOUR 74th ANNIVERSARY

EAVES supplies quality costumes for all categories of entertainment, superbly covered by **VARIETY!**



EAVES COSTUME COMPANY, INC.

423 West 55th Street, New York, N.Y. 10019 Telephone (212) 757-3730



"YOUR RESTAURANT"
Now Open Sundays Noon Till Midnight

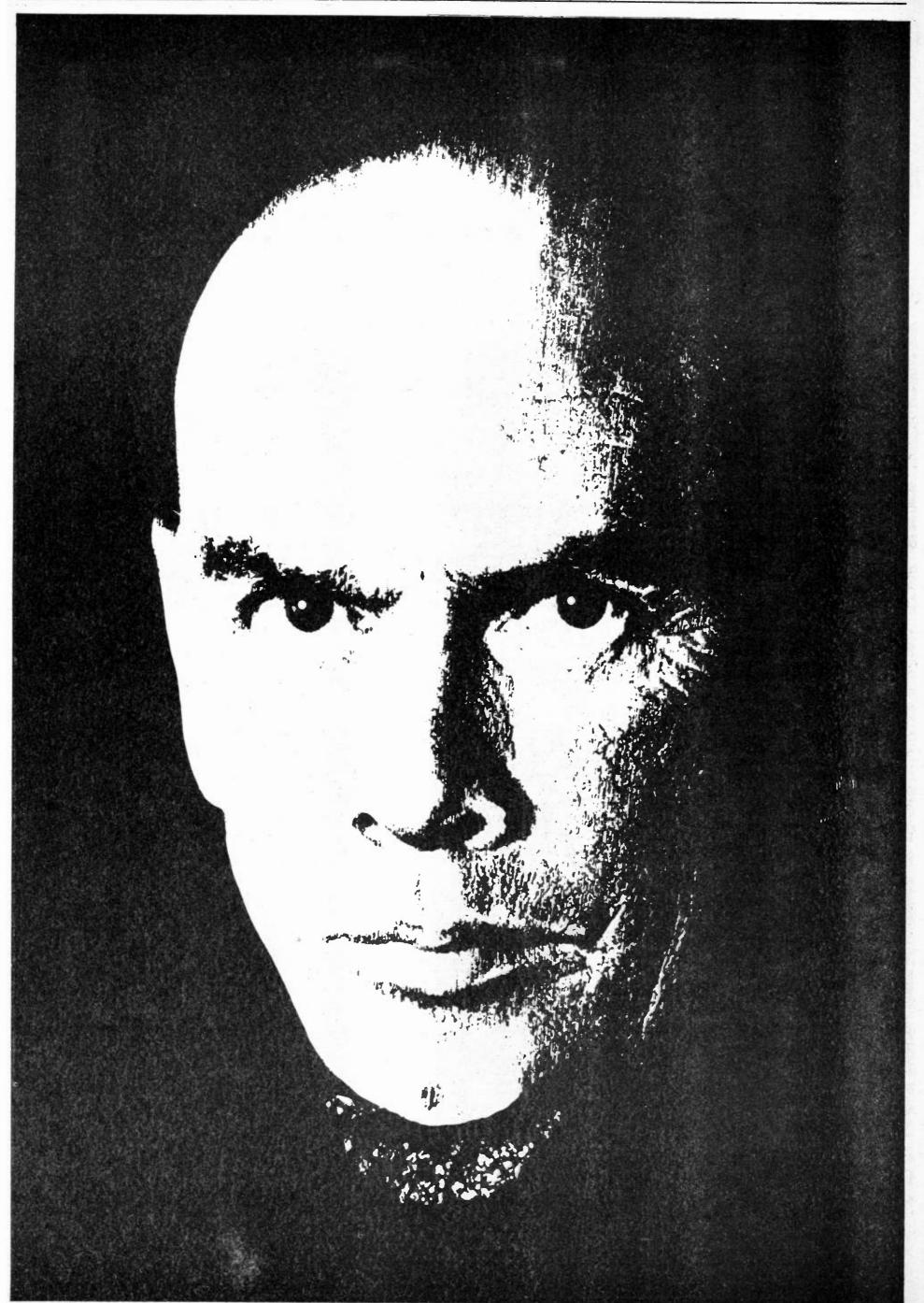
(212) 221-8440

234 W. 44th St. NEW YORK, N.Y.



THE THEATRE GUILD ●THEATRE GUILD FILMS. INC. ● THEATRE GUILD SUBSCRIPTION SOCIETY. INC. ●
 THEATRE GUILD ABROAD ●THEATRE GUILD TRAVEL SERVICE. INC. ●THEATRE GUILD CRUISES
 and

• THE THEATRE GUILD-AMERICAN THEATRE SOCIETY INC.
(National Subscription Service)



Brutal, Scatological 'Executioner' Fails To Rock Israel Audiences

The latest political and economical shocks must have hardened the Israeli public into a very tough bunch, if the reaction to a new theatrical production is any indication.

The play, entitled "The Executioner" is trying its best to rock the audience out of its normal polite complacency, with very little success, in spite of its inflammatory

Subtitled "A Cruel Operetta,"

British drama experts offer **SUMMER DRAMA WORKSHOP** July 27 - Aug. 23 1980

Marymount College Tarrytown, N.Y. (40 min. from N.Y.C. by Conrail)

Acting, Voice & Scene Study, Movement, Alexander Method, Stage Combat — taught by visiting faculty from the Royal Academy of Dramatic Art and the London Academy of Music and Dramatic Art. Program (residential or commuting) open to serious theatre students - actors, actresses, college drama majors; 6 academic credits. For information, call or write:

Continuing Education Office Marymount College Tarrytown, New York 10591 (914) 631-3200

Greetings

HOTEL ALGONOUIN 59 West 44th Street New York (212) 840-6800

this musical makes "Sweeney Todd" look and sound like a lullaby in comparison. Written by Israel's most successful young dramatist, Hanoch Lewin, it sums up his morbidly pessimist views, already largely expressed in previous plays. Lewin believes man thrives on humiliation, that man is a copulating and defecating machine and that his undoing is precisely the instincts of survival that keeps him alive. He is a misogynist, and the women in his plays are even more selfish than the males, if such a thing is possible, with capriciousness and a yearn for destruction added for good measure.

'The Executioner' opens where all his previous plays ended. In the middle of an arena, mounted on stage, are three prisoners. On the balcony, surrounding the arena, an elegantly attired jury expects their execution. The speaker for the jury announces that the beautiful ladies will be entitled to choose their victims and after their throats are cut and they are decapitated, the ladies will be invited to empty their bowels on their still warm faces. That is only for openers, with celestial music in the background and plenty of four letter words used to define the situation beyond any shadow of a doubt.

An orgy of excrement follows, at least in dialog, with the stage action supplying the horror and the musical score, the contrast. During the next 90 minutes (there is no intermission), throats are cut with great gushes of blood spluttering in all directions, there is disemboweling during a simulated copulation, another sexual act simulated during dismemberment as the lead character agrees to have his hands and feet cut off, and so it goes. The gruesome experience may be intended as a parable on the state of mankind, on the nature of theatre or on political position of Israel, but regardless of its intention, it should next May on Broadway.

have left the public numb and stunned by the scary visuals and the scatological dialog. Indeed, some concern was evident in the attitude of the producing Cameri Theatre, as to the possible reactions of the

Real Surprise

The real surprise consisted in seeing the first performances go by smoothly, with public clapping at final curtain, as though they had just watched an enjoyable per-formance of "Naughty Marietta." It took one revolted author, Dan Ben-Amotz, to protest public insensitivity and to point out that, at final count. Lewin's play may be less of a success than it is considered, for the very simple reason that it did not elicit the kind of reactions it should. Still, it's hard to imagine what could get those reactions, short of an electric shock. Or maybe this is the trick for Lewin's

Houston Arts Society Launches Fund Drive

A one time Deficit Fund Campaign has been launched by the Society for the Performing Arts to raise \$350,000 to erase a deficit accumulated by the non-profit sponsor of major dance, music and theatre attractions in its 14 year his-

In addition, SPA has made two adjustments to this season's schedule, as part of a plan to reduce this season's commitments so as to insure against future losses. The Los Angeles Philharmonic Orchestra performed in Jones Hall Dec. 4 as scheduled, but the Dec. 5 performance was canceled.

SPA also has canceled one performance of "Ain't Misbehavin" from the show's Dec. 10-16 run at the Music Hall. The musical will now play seven performances.

It's the first time since SPA was formed in 1966 that it has held a Deficit Fund Campaign.

Tommy Tune is set to direct and choreograph "A Day in Hollywood/A Night in the Ukraine," due

Market Place Complex Click Marked '79 In Johannesburg

A significant feature of Johannesburg's legit scene during 1979 was the success of the Market Theatre complex. Now three years old, this project began when the city's fruit and vegetable trading center moved out of town to more spacious premises.

Part of the old building, erected in 1916, thereby became an important addition to local showbiz. Although sited in an unglamorous area, away from the big hotels, film houses and main shopping streets, it is easily reached by automobile and provides ample parking space.

Under one roof are theatres of three sizes. The biggest auditorium, the Market Theatre, seats 465, while Upstairs at the Market accommodates 152. The Laager, where glasses are provided free run, to make way for another offerand patrons bring their own wine,

At Johannesburg's last annual theatrical presentation, the Delro Award luncheon, held in October, The Market collected four out of the seven legit awards, the other four were devoted to ballet. Barney Simon, a founder member of the project, was voted Best Director for his production of "Cincinatti -Scenes from City Life," a semi-improvised play he had co-ordinated, dealing with the close of a fictitious nightclub bearing the name of the American city.

After opening Upstairs at the Market, where it played for nearly six months, and a season at the Baxter Theatre in Cape Town, 'Cincinnatti'' returned to the main Market Theatre, then switched to the Brooke Theatre for a limited

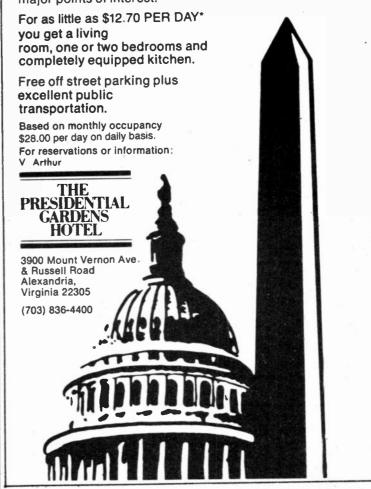
(Continued on page 280)

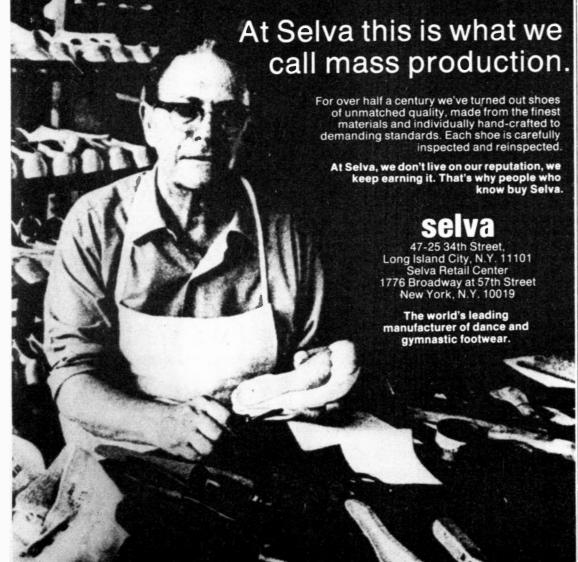
Playing in Washington?

Rent a three room suite for the price of a single room.

Follow your fellow actors to Presidential Gardens. the convenient and economical place to stay during your Washington run.

15 minutes drive to Kennedy Center, National Theatre, Ford's Theatre and all major points of interest.







HARRY PACKWOOD TALENT LTD.

342 Madison Ave. Suite 1641 NYC 10017 212-682-5858

The

Organization

ALVIN New York MERRIWEATHER POST PAVILION Baltimore-Washington

ARIE (ROWN (SERIES) Chicago

MISSISSIPPI RIVER FESTIVAL St. Louis

THE BIRMINGHAM Detroit

NEW YORK STATE THEATRE (Summer Series at Lincoln Center)

BROOKS ATKINSON New York

PALACE New York

CONCORD PAVILION

PALACE WEST **Phoenix**

Concord

CURRAN San Francisco

PANTAGES Los Angeles

FISHER

PINE KNOB MUSIC THEATRE Detroit

FOX San Diego

Detroit

THE PLAYHOUSE Chicago

GOLDEN GATE

POPLAR CREEK MUSIC THEATRE Chicago

THE GREEK THEATRE Los Angeles

San Francisco

STUDEBAKER Chicago

LUNT-FONTANNE New York

TRAFALGAR New York

MARK HELLINGER New York

URIS New York

VEST POCKET THEATRE **Detroit**

THE NEDERLANDER ORGANIZATION

JAMES M. NEDERLANDER, President JOSEPH Z. NEDERLANDER, Vice-President ARTHUR RUBIN, General Manager LILLIAN LIBMAN, Executive Producer-Classical Attractions R. WAYNE NEDERLANDER/STAN FEIG/ALAN BREGMAN, National Booking-Contemporary Attractions

NEW YORK OFFICE LOS ANGELES OFFICE

1564 BROADWAY NEW YORK, NY 10036

9255 SUNSET BLVD. LOS ANGELES, CA 90069 (212) 765-3906 TEL: (213) 278-9087

'Oklahoma' At First 'Away We Go,' But To Insiders, 'Terry's Folly'

The musical adaptation of the New Haven still short of capital. play, "Green Grow the Lilacs," was a cherished personal project of the late Lawrence Languer. The latter Theatre Guild codirector with the late Lawrence Languer. Languer was more concerned with several other projects at the time, and took only moderate interest in what became known among the personnel of the Theatre Guild office as "Terry's Folly."

"Green Grow the Lilacs," a drama by the late Lynn Riggs, had been produced by the Guild, but had been a boxoffice failure in a 64-performance run at the old Guild Theatre, N.Y., now the ANTA. It subsequently toured, with the late Franchot Tone and June Walker continuing in the leading roles of Curly and Laurey

The Guild was in a state of insolvency when Helburn undertook the production of a musical version of 'Lilacs," but she persevered despite repeated discouragements and even ridicule. She was fortunate in approaching Richard Rodgers at the time his lyricist-collaborator, the late Lorenz Hart, was in the state of deteriorating health that was to prove fatal. Rodgers needed another collaborator, and Hammerstein, who was in a comparative slump creatively, was re cruited for the project.

The musical, then titled "Away We Go," opened a tryout tour in



Employment Agency. The Theatrical Agency For All Your Entertainment Needs. Call. Loretta E. Schwartz

The late Mike Todd later revealed that he'd been offered a 25% interest in the production for a \$10,000 investment, but that he'd turned it down. As he explained, the show wasn't girly enough for him.

Following the discouraging New Haven break-in, the musical went to Boston for further doctoring, in the course of which it was retitled 'Oklahoma" and the decision was made to add an exclamation point to the title. Despite the obvious improvement, however, "Oklahoma! (with the exclamation point) was given little chance as a Broadway entry, and was still known among Guild staffers as "Terry's Folly."

Opening Night

The opening night, March 31, 1943, must have been one of the most spectacular in Broadway history, as number after number drew ovations and those who had come to yawn at the Theatre Guild funeral remained to cheer its sensational

'Oklahoma'' had a 2,248-performance run on Broadway, at that time the longest for a musical in Broadway history. It was a smash on tour and had a 1,543-performance run in London, starting an almost nine-year succession of Rodgers-Hammerstein hits at the Drury Lane Theatre. It has continued to be a popular show internationally and particularly in the musicstock field, where it remains one of the standard boxoffice draws of the circuit.

The original production was financed at \$90,000. It quickly recovered that and has been piling up profits ever since. During the mid-1950s, Rodgers-Hammerstein bought the Guild's share in the venture, after it had paid the backers about \$4,500,000 profit. The price for the purchase wasn't disclosed. R&H also acquired all the rights to their various other shows, also for unspecified amounts.

Johannesburg

(Continued from page 278) ing at the complex. Plans are now being discussed for an overseas presentation.

Shelagh Holliday was deemed Best Actress of the year for her performance in Athol Fugard's "A Lesson from Aloes," also staged at the Market. Mannie Manim, with Simon a founder-member of the project and an acclaimed lighting expert, won an award for his service to theatre over many years.

The longest-running hit of the year, however, was "Die Van Aardes van Grootoor." which packed The Laager for 33 weeks. toured, then came back to the big theatre for a further four weeks.

The author. Pieter-Dirk Uys. played the young boy who rises to be Prime Minister. Uys also scripted "Paradise Is Closing Down," presented by the same management, then later at the Edinburgh Festival and in London.

A recent innovation at the complex is the 10:45 p.m. staging of off-Broadway type plays, like Sam Shephard's "Red Cross." The same author's "Angel City" had previously been staged Upstairs at the Market to mixed reviews.

A more commercial success recently was Alan Ayckbourn's "How the Other Half Loves." Earlier Ayckbourn successes were "Relatively Speaking" and "Absurd Person Singular." The complex is now attracting a wider public than before, and the pleasant new coffee bar is also helping dispel the intellectual aura that hitherto repelled middlebrow theatregoers.

Administration of the complex was taken over during the fall of 1978 by Bill Hudson, financial director of the Adam Leslie Theatre up to the time when Leslie's ill health forced the closure of the popular revue playhouse. Among many plans envisaged by Hudson for the promotion of the project is the opening of a restaurant, encouraging patrons to park, dine and see a show in comfort.

Aussie Actor Self-Help Brings Upsurge Of Cafe Legit Shows

most significant showbiz developfor public house, the British equivalent of the American saloon and the European inn. In a sense, that is like turning the clock back a couple of selves. Huge bowls of assorted centuries, for some of Sydney's ear- serve-yourself salads and breads liest shows were presented in the anterooms and annexes of its hotels cluding wines, are sold at normal and beerhouses.

The modern concept, however, had its genesis in London a few years ago, but was slow to reach Sydney and even slower to expand.

The first such was a self-help effort by out-of-work actors in the inner-city working class suburb of Newtown more than two years ago. Now there are at least 10 thriving pub shows in the city and suburbs. while plans have been announced to sketches. extend to other capital cities and to country centres.

One new entrepreneur, theatrical agent Brad Keeling, says he will have pub theatre in 15 hotels by the end of January, including the provincial centres of Newcastle. Wollongong, Lithgow, Bathurst and Orange. He adds that he hopes also to present an occasional drama or straight comedy.

One cause for the upsurge is the increasing number of talented young performers, including unplaced graduates from the National Institute of Dramatic Art. They are necessarily working in a depressed economic and theatrical

They also write most of their own material, avoiding costly royalties.

The shows are prospering with the help of young audiences unable to pay today's high admission prices. They can have an inexpensive meal and drinks before or while watching a show at the cost of a few dollars. Show tickets aver-

Astute publicans are keen to ac-

commodate the shows. They at-With the move into the '80s, the tract plenty of additional bar business. Some provide a low-cost cafement in Sydney is the proliferation teria-style meal. Others have inof pub theatre — "pub" being short stalled large fuel, gas or electric barbecues.

> Patrons can buy steaks, chops or sausages which they grill themare provided gratis. Drinks, inbar or bottle-shop prices.

Liberated-age patrons also welcome the informality of a setting where open-necked shirts and shorts or jeans are accepted attire. Seating is sometimes crude and crowded, but togetherness becomes part of the setup.

Most of the shows are revues with a central theme or a thread of story linking topical or satirical songs and

Council Of Resident Stock Theatres (C.O.R.S.T.)

invite all managers of Resident Theatres operating under an Equity contract to join with them for a dialogue concerning the new 3 year contract. Negotiations commence January 16.

> For information: (212) 759-7977

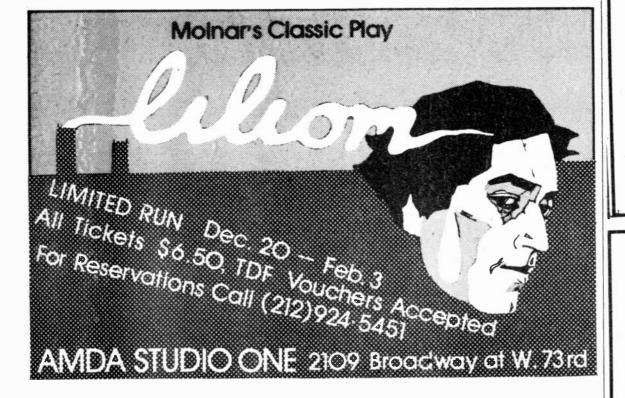
SHIRLEY HAMILTON, INC. 620 North Michigan Avenue Chicago, Illinois 60611

P.L. CARLING (212) 586-6300

> California: (805) 965-2002

Happy Anniversary

Charlies'



25 years collection of Stage - Television - Motion Picture scripts. Includes many award-winning productions. Written by leading authors. Over 500 scripts.

Collection of 600 theatre programs and Playbills. Broadway -Off-Broadway - Out-Of-Town theatres. From 1958 to date.

For serious collectors of theatre memorabilia, write to: BOX V-6763, Variety 154 W. 46 St., N.Y.C., 10036

SETTING THE STAGE FOR A NEW DECADE OF OUTSTANDING AND ORIGINAL DRAMA

● 21 productions since 1975 New York/California ● STEVEN BRAUNSTEIN, playwright FRANK CENTO, director

Congratulations, Variety!



KENNETH WAISSMAN MAXINE FOX

Literati

Macmillan Sued

Joseph C. Goulden, author of the 1972 "The Superlawyers," has filed suit this week in N.Y. Federal Court naming as defendants Enrique Hank Lopez, author of "The Harvard Mystique," and publisher Macmillan, charging copyright infringement.

Goulden is contending that Lopez lifted parts of "The Superlawyers" for chapter two of his "The Harvard Law School" and has asked the court to enjoin Lopez and Macmillan and to award him as yet undetermined money damages.

McKibben To Globe

Gordon C. McKibben, of Busiof the Boston Globe, effective Jan. 7. Beatson Wallace, editor of the

pages since 1972, will write a regular business and financial column.

McKibben, before Business Week, was a reporter in the Wall Street Journal's L.A. office and an industrial economist for the Sanford Research Institute.

Record 'Guinness'

The Guinness Book of Records, which gets thicker every year, now sells in 23 languages.

Its editor and compiler, Norris McWhirter, said at Edinburgh. Scotland, that this proves people are more interested in fact than in fiction. He does not want the book to get much thicker, even though ness Week, named business editor there is 23% more material in the 1980 edition than in that for 1979.

When the first edition was pub- article that Lotan wrote for The Na-

printed. McWhirter laughingly recalls how one major wholesaler then bought only six copies; now he takes 120,000.

One reason for the expansion of the book is that people strive to have their names and feats recorded, either for posterity or simply to encourage others to do better. It's also a book that settles thousands of arguments and bets.

Ariel In A Tempest

Ariel, English-language quarterly, published in Israel, will soon have a new editor. Yael Lotan, editor for six years, will be replaced. Ariel is financed by the Israeli Foreign Office.

From time to time the magazine has published articles by Israeli Arabs promulgating an anti-government line. This irked officials, but no action was ever taken.

What caused the current blowup, it is commonly believed, was an

evacuation of the administrated territories. In printing her byline, The Nation added that she was the editor of Ariel, published under the auspices of the Foreign Office.

Officially, spokesman for the government, Michael Shilo, said she is not being fired. Her contract expired, and it was desirable to bring in new blood.

Green Bay To Gannett

The Green Bay Newspaper Co. and Gannett Co. have reached an agreement in principle for the purchase of the Wisconsin-based company by Gannett for an undisclosed price.

Green Bay publishers the Green Bay (Wis.) Press-Gazette, the Wausau (Wis.) Record-Herald and the Sturgis (Mich.) Journal. It also owns Romo Inc., a screen printing concern in Green Bay.

Scottish Prizes

Forsyth Hardy, former Films of Scotland director, to receive a Book Award of \$1,200 for his "John Grierson," devoted to the career of the film documentary producer of that name, published by Faber and Faber, London. Hardy is an authority on career of the late docu/producer.

Other five winners receiving similar awards are Michael Alexander for "The Poetic Achieve-ment of Ezra Pound," (Faber & Faber): Ian Finlay for "Columba" (Gollancz): John Keay for "The Gilgit Game" (John Murray): Iain Crichton Smith for "An End to Autumn" (Gollancz); and William Watson for "Beltran in Exile" (Chatto & Windus)

The awards are given by the Scottish Arts Council twice yearly for literary merit, and are made on the recommendation of an Awards Reading Panel.

'Desolate Angel'

The life of Jack Kerouac, poet and author, is examined by Dennis McNally in "Desolate Angel" (Random House, \$15.00). While Mc-Nally's mode of presentation is somewhat disappointing, his undeniably extensive research is highly commendable.

McNally depicts the Jack Kerouac who for his entire life remained torn between two worlds: the clean, respectable, lower middle-class America represented by his parents and the world of his companions William Burroughs, Allen Ginsberg, Lucien Carr, and Neal Cassady, a world revolving around drugs and homosexuality. During the long years of choosing, rejecting, and then reembracing one or the other of these lifestyles. Jack also drifted in and out of college, the merchant marines, and the state of matri-

Drifting, travel, and experimentation are what Kerouac was all about. His goals were twofold: he sought to uncover both the "true America" and his identity, an abstract initially clouded when his older brother Gerard died from rheumatic fever at age nine. In his sojourns. Jack also sought a "brother figure." someone whose soul and ideals were intertwined with his own: Sammy Sampas was the first of several companions to fill this role.

Through all his uncertainties Jack remained sure that he had the "vision necessary to write." And write he did. Venerated by a whole generation of the like-minded. Kerouac became known as "King of the Beats." but failed to receive recognition from the critics.

Dennis McNally follows Kerouac

lished, only 187,000 copies were | tion, in which she favored Israeli | his life are here, a testament to the six years the author labored in order to present the complete story.

Unfortunately, all the unimportant details are here too, weighing down the narrative so that it often reads like a textbook. It is not vital to know the beginning of "Bop" just because Jack favored this type of music. Similarly, does it help us to understand Kerouac better if we know that in 1947 a Congressional committee charged Howard Hughes with fraud?

Dennis McNally is an able writer obviously armed with too many details, which makes the process of triage difficult. Unfortunately, it is left to the reader to make the cuts necessary to find the biography of Jack Kerouac which is interspersed with a montage of the times. —Thea.

'Eubie Blake'

Al Rose's biography. "Eubie Blake" (Schirmer Books, illustrated, \$10), is a fond and chatty trip through a century of show biz history, centered on the life and times of the celebrated ragtimer.

Distilling more than 80 years of a professional life into 214 pages is no mean feat, and Rose has done it in a loose, almost conversational style which is eminently readable. He draws upon Bob Kimball and Bill Bolcom's 1973 book, "Reminiscing With Sissle And Blake" (Viking Press), as well as more than 30 hours of taped interviews with Blake for data.

Any gaps in the chain of events caused by the format'are cleared up via highly detailed appendices of recordings and compositions; there's also an excellent index.

Rose also traces the history of black theatre - and blacks in theatre - with this work, and his discussions of Blake's impact on both offer a unique comment on American society during the first half of this century.

Blake's comments on the music scene, and the legendary composers, performers and showmen who peopled his world, offer up a remarkable mini-history course.

-Kirk

'Keaton' Bio

Tom Dardis' "Keaton, the Mar Who Wouldn't Lie Down" (Scribners. \$12.50) is a fairly straightforward look at the career of film clown Buster Keaton. Keaton's is a somber tale of an unhappy childhood spent on vaudeville stages, being manhandled both onstage and off by his father Joe; success on the silent screen which is soured by such events as the destruction of his friend Roscoe Fatty Arbuckle's career in 1921 on a rape charge, the flop of his 1926 film "The General," which author Dardis considers one of Keaton's masterpieces: and finally the advent of sound which drove Keaton into the arms of MGM where he produced financially successful films but at the loss of total artistic freedom.

There is also the behind-thescene story of Keaton's alcoholism; the collapse of his marriage to Natalie Talmadge (sister of silent stars Norma and Constance) and a second marriage to Mae Scrib bens, who, when times got hard for her and Buster, turned tricks at the Biltmore Hotel to make money.

It does end somewhat happily. however, when Keaton's films are rediscovered in the 1950's and he marries, at age 45, Eleanor Norris a 21-year-old contract player, who turns out to be a fine wife.

The problem with the book though, is that a sense of Keaton's uniqueness seldom comes through Despite all the facts, the reader from his birth in a Massachusetts never gets to know the man and mill town to his death in a Florida thus it's just another unhappy life of hospital. All the important details of | an unhappy film star, a story that ir

"I rate Joseph Heller's 'Good as Gold' somewhere between'The Brothers Karamazov'and those dirty little eight-pagers we used to read...closer to 'Karamazov'... "

Mel Brooks

Good as Gold made Mel Brooks laugh. It'll make you laugh. Laugh out loud. Because it's about Bruce Gold, a man who began life in Coney Island and ended up in America's real amusement park, Washington, DC. He's the kind of guy only Joseph Heller can give you. Hilarious. Heartbreaking. And only slightly less insane than the world around him. He's a true Joseph Heller hero. Created by the writer who's already given us two extraordinary and enduring novels, Catch-22 and Something Happened.

Good as Gold. It has been praised as "more perceptive about human nature than anything else Heller has done...he is among the novelists of the last two decades who matter." THE NEW YORK REVIEW OF BOOKS



Just published in paperback by Pocket Books. America's wildest #1 bestseller.



THEULTMATE V BOOK.

Enjoy a whole year of television one page at a time..

Steven H. Scheuerone of the savviest, most articulate observers of the medium, and the man Time magazine calls America's "most influential TV critic"-has put together a delightfully irreverent survey of the entire 78-79 season.

And what a year it was!

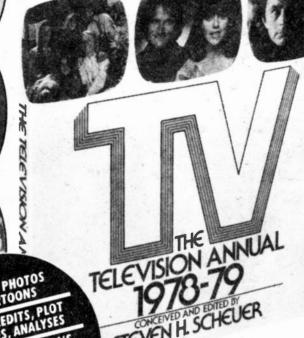
The War of the Networks escalated to a new frenzy...Silverman came to NBC, and an alien from Ork came to Earth...Sesame Street celebrated its tenth birthday...videodiscs came of age...and the Justice Department hurled "monopoly" charges at the industry.

It's all here-

The people, the stories, the hits and flops, the specials and not-so-specials, the commercials, the awards-and much, much more. It's an indispensable reference-and great entertainment, too.

In fact, the lavishly illustrated TV Annual makes turning the pages as much fun as turning the dial! Get yours today.





YOU IN ON:

- TV sportsthere's more than ever; but are they better than ever?
- ★ The "kidvid" controversyexploiting our children?
- ★ The best commercials
- * The worst
- * Business and regulatory developments
- ★ The Nielsen ratings
- ★ Trends in daytime TV
- * What's ahead in the
- * Reviews of all prime-time programsplus a log listing each evening's shows
- # and much. much more!

MACMILLAN

\$9.95 paperback/\$19.95 hardcover

culars, has become all too familiar. Tome includes a brief fragment by Spanish poet-playwright Federico Garcia Lorca called "Buster Keaton Takes a Walk," a filmography, notes and sources, a bibliography and an index. -Lee.

its generalities, and even its parti-

Magazine Folds

New magazine tagged Delaware Monthly (Variety, Nov. 21) folded after first issue's press run of about 7,500. Publisher Toby Malony, a former English and journalism teacher at Alexis I. du Pont High School, Wilmington, raised about \$150,000 for startup, sent out 105,000 ad flyers to solicit subscriptions. The response, he said, was about one-half of 1%. Competitor, well-established 18-year old monthly, Delaware Today, has a newsstand copy price of \$1.25 while Delaware Monthly was \$1.50.

Ruby May Sue

Federal Judge Charles Stewart of the N.Y. Federal Court ruled recently that actress Ruby Dee may try her case against columnist Michael St. John and The Black American, a newspaper, in the Federal Court. Dee alleges that she was libeled by the publication in an article which labeled her as "ar emotionally disturbed bigot.

Bentley Management Corp. publisher of Players Magazine and Cool mag, which contributes to the Black American, had sought dismissal of the suit in the Federal Courts claiming that Cool and Dee were both N.Y. residents and therefore lack jurisdiction in this matter. Court permitted Dee's attorney's plea to drop Cool as a "nonindispensable" party to preserve diversity.

Players and Cool had an ar-

the St. John column to the Black American in exchange for ad space.

Expatriate Jazz

The emergence of jazz in Europe in the 1920s is well told in Chris Goddard's "Jazz Away From Home" (Paddington Press; \$14.95) America's participation in World War I is credited with bringing jazz overseas. The music remained when the troops departed. The important part jazz then played in European music life has not heretofore been as well presented in

Goddard concentrates on jazz in London and, more particularly, Paris, in this volume, which includes many fine vintage photographs. Goddard justifiably distinguishes between white and black jazz musicians, a distinction, which was more important in the '20s than it is today.

From the Original Dixieland Band and blues background through "Theatre and Dance," "High Society" and other areas, ture. this work hits the mark. A section on "The Serious Composers Meet Jazz" surveys the influence of jazz these subjects excellently. Living had on Stravinsky and such French classical composers as Satie, Milhaud and Ravel. Both disk and live performances are covered as well as critical appraisal of both, and Goddard's critique of the criticisms.

Volume has an epilog on the Nice Jazz Festival and, of even greater interest, an appendix of interviews of jazz musicians. The latter begins with a report on Django Reinhardt, who actually postdates the '20s. Comments by others on Reinhardt makes this most interesting.

Covered in the fine interviews are such names as Leo Vauchant, Jean Weiner, Alain Romans, Arthur

Cheatham and Elliot Carter. This work covers an important area in the history and influence of jazz.

Music Primers

Two good new "How-To" books. both involving writer Ronald Zalkind, Zalkind's "Getting Ahead in the Music Business" (Schirmer Books; \$10.95; \$6.95 paperback) and "Promoting Rock Concerts" by Howard Stein with Zalkind (Schirmer Books; \$10.85; \$6.95 paperback), are out.

The first enters a crowded field, but, it's presentation is interesting in its organization. Covered are a wide variety of music industry fields, including artist, composer, manager, agent, producer, promoter, publisher, publicist and diskery exec. This wide scope is surveyed in 98 short, crisp chapters. The rash of "How-To" books these days includes many treating each of these subjects in grater detail, but few offering as full a pic-

ne other hand, presents one of up to its subtitle, "A realistic look at what it takes to be a successful concert promoter," this volume explores the difficult road to successful rock promotion, usually considered a closed field where competition is most unwelcome.

Of particular interest these days is the chapter on security. This chapter explains that a realistic anticipation of problems plus cooperation between the promoter and security forces, including police and house security, can obviate serious difficulties. Incidents caused when there is disagreement on proper security are related.

Of particular interest these days rangement in which it contributed Briggs. Claude Hopkins, Doc is the chapter on security. This

chapter explains that a realistic anticipation of problems plus cooperation between the promoter and security forces, including police and house security, can obviate serious difficulties. Incidents causes when there is disagreement on proper security are related.

The section on contract riders is another interesting portion covering not only such important matters as lighting and equipment, but, also luxurious food and drink. Although Stein does little concert promotion these days after a bankruptcy, which he includes in this book, he knows the filed and, with Zalkind's assistance, has produced a fascinating book. —Kirb.

CHATTER

Toronto journalists Gerald McAuliffe and Loren Lind have received a \$12,000 Canada Council grant to write a critical study of the mass media in Canada, pointing to its faults and recommending ways it can maintain press freedom.

Alvin B. Reuben, Simon & Schus-"Promoting Rock Concerts," on ter trade division director of marketing, has been named senior vice president and director of sales of Pocket Books. He was also formerly associated with Random

> A mysterious fire ripped through the book-binding section of the massive Bertelsmann entertainment industry group in Guetersloh, W. Germany, causing several millions of dollars in damage. Fire broke out over the weekend. taking firemen 13 hours to get it under control. It apparently started on the sixth floor of the giant complex. and firemen were hampered because of the necessity of protecting the firm's computer data complex from being flooded.

Hamburg's daily newspaper cise, and lost his life.

Morgenpost (Morning Post) will cease publication next spring, leaving the Hanseatic city with three newspapers, all owned by publishing tycoon Axel Springer. Morgenpost (circulation 230,000), owned by West Germany's governing Social Democratic Party, has lost \$30,-000,000 over the past decade.

Lucrative Items Of British Export: Kilts, Bagpipes

Recently the Scots Guards regimental band was mustered on Staten Island, crossed New York Bay on the ferry and then marched onto lower Manhattan Island, kilts swaying, bagpipes braying while the U.S. television crews pictorialized the arrival. All, of course, in the name of P.T. Barnum to foster ticket sale at the Nassau Coliseum and at Madison Square Garden.

one of the ceremonial marching units of the British forces was a reminder of the United Kingdom's military showmanship, whether in the homeland as part of the changing of the guard, the trooping of the colors or, come summertime, the grand "Tattoo" at Edinburgh Cas-

The export trade in kilted bands is a fairly standard part of arena attractions in the U.S. - surviving over the decades. Army acrobats from Britain were also impressive though one visit was rather clouded years back at the old Madison Square Garden when a soldier fell from the rope rigging, during a simulated commando assault exer-

Necrology Of 1979

MILTON AGER LOUISE ALLBRITTON RALPH ALSWANG MURRAY ARNOLD DOROTHY ARZNER RALPH L. ATLASS SIR FELIX AYLMER **JEAN BARRIOS** JOHN BARRY ELI BASSE ARTHUR J.B. BELASCO ELEANOR ROBSON BELMONT ROBERT S. BENJAMIN HENRY BERMAN **IVAN BLACK** JOAN BLONDELL IRVING BLUMBERG **GUY BOLTON** HELEN BONSTELLE NADIA BOULANGER PHILIP BOURNEUF ROGER BOWER LEE BOWMAN GEORGE BRENT THOMAS J. BROPHY GEORGE FRAME BROWN HIRAM S. BROWN JR. **NORMA BRUSTEIN** DOROTHY BRYANT EDGAR BUCHANAN MANSOOR S. BUKHARI **CLARENCE BULL DAVID BUTLER RUTH CAGE** ALEXANDER CANTWELL HOMER E. CAPEHART RUPERT CAPLAN JOHN CARROLL NICHOLAS CASSAVETES SR. JOHN A. CASSIDY MORRIS CHALFEN SHEILA CHARISSE **NED CLARKE** ROGER W. CLIPP **FRED COE GRADY COLE** BRUNO COQUATRIX **CORKY CORCORAN** DELORES COSTELLO STAATS COTSWORTH **FATHER COUGHLIN** JOHN COVENEY **EDITH CRAIG** DOROTHY M. CRANE JIM CROCKETT ALAN CROFOOT JOHN CROMWELL JOYCE DALE W.A. DARLINGTON JOHN DAVID **BENNY DAVIS** CARTER DeHAVEN JR. MONIQUE DELANNOY ALFRED DELLER ALICE DELYSIA JOHN DeMELLO PAUL DESSAU GEORGE DeWITT DAVID DIAMOND BILL DOLL PETER DONALD FRANKLIN M. DOOLITTLE GABRIELLE DORZIAT TOM DRAKE ANN DVORAK RAY EBERLE SYDNEY EDWARDS **ERNEST EMERLING BEATRIZ ESCALONA** EDWARD T. ESTABROOK **NOEL ESTRADA** JAMES T. FARRELL ROGER KNOWLTON FAWCETT ARTHUR FIEDLER **GRACIE FIELDS GEORGE FLAHERTY** LESTER FLATT DAVE FLEISCHER A.J. FLETCHER ROBERT FLOREY **DICK FORAN HUGH FOWLER CONNIE FREEMAN** LEOPOLD FRIEDMAN JIM FRITZELL GEORGE FROESCHEL **ROLAND GAGNON** ALY HAMDY EL GAMMAL WILLIAM GARGAN

LOWELL GEORGE STANLEY GILKEY HENRY GINSBERG **BEN GOETZ** WILLIS GOLDBECK LEONARD J. GOLDBERG JULA GOLDWURM LESLIE GRADE SAM GRAHAM LEO GREENBERGER JOYCE GRENFELL CORINNE GRIFFITH BEN GROSS JEANETTE HACKETT BILL HAHN JACK HALEY JON HALL ROBERTSON HARE **ETHEL HARPER** ERIC T. (BUCK) HARRIS **JED HARRIS ROY HARRIS** KENNETH HARVEY DONNY HATHAWAY HILO HATTIE DOROTHY HECHTLINGER CONRAD N. HILTON **HUBERT HITCHENS** AL HODGE RUSSELL HOLMAN NICK HOLT ARTHUR HUNNICUTT PEE WEE HUNT BARBARA HUTTON JIM HUTTON PRINCESS INDIRA **JULES IRVING** HOWARD JAMEYSON **LEIGH JASON KURT JOOSS** JAN KADAR KURT KASZNAR MOE KATZ SYDNEY M. KAYE EMMETT KELLY STAN KENTON SIR ROBERT KERRIDGE JOSEPH KESSEL VICTOR KILIAN JOHN REED KING MARVIN KIRSCH **HUGO KOLBERG** VINCENT KORDA SHERMAN S. KRELLBERG CHRISTIAN D. KUTSCHINSKI MARCEL L'HERBIER CATHERINE LACEY CARL LAEMMLE JR. JUDSON LAIRE **ROY LARSEN** MARJORIE LAWRENCE TOMMY LEONETTI WALTER LEGGE **BEATRIX LEHMANN** HAROLD LEVENTHAL GEORGE Q. LEWIS TWIGGS LYNDON JR. **BEN LYON** IRVING MAIDMAN CHRISTOPHER MANN ETTORE MANNI ALBERT MARGULIES GEORGE MARTON ZEPPO MARX SHIRLEY MASON LEONIDE MASSINE WILL MASTIN VAN McCOY LOU McGUIRE CARDINAL McINTYRE JOHN McQUADE DANIEL MELNICK PAUL MEURISSE **JACK MILLS** CHARLES MINGUS YVONNE MITCHELL NICHOLAS MONSARRAT J. KENNETH MOORE CHARLES B. MOSS SR. EARL MOUNTBATTEN JACK MULHALL **CLARENCE MUSE** AMEDEO NAZZARI SAMUEL I. NEWHOUSE MAX NEWTON **GUOIMAR NOVAES** HARRY NOVIK BEN OAKLAND MERLE OBERON ERIN O'BRIEN-MOORE

ANGELA NEWMAN O'FLYNN SHIRLEY O'HARA WILLIAM ORNSTEIN WILLIAM A. PALEY GORDON PARKS JR. DAILEY PASKMAN **NORMAN PAUL** JACK PEPPER S.J. PERELMAN RICHARD PETERS SYLVIA PICKER MARY PICKFORD MINERVA PIOUS HERBERT S. POLESIE **ELEANOR PRENTISS** VERNON PRESLEY JACK N. PRITZKER **EVA PUCK** SALLY RAND NICHOLAS RAY JEAN RENOIR WELLS RICHARDSON SAUL RICHMAN MINNIE RIPERTON RALPH RIPPS MORRIS RITTENBERG **INEZ ROBB** CASEY ROBINSON NELSON A. ROCKEFELLER RICHARD RODGERS PAT ROONEY 3d AARON ROSENBERG NINO ROTA SHURA RULOWA RAE SAMUELS VICTOR SAVILLE JOEL SAYRE THOMAS SCHERMAN HERMAN SCHOENFELD WILLIAM SCHRAMM SIDNEY SCHREIBER STUART SCHULBERG **GEORGE SEATON JEAN SEBERG ZBIGNIEW SEIFERT** STEVE SEKELY ALLAN SHACKLETON BARRY SHEAR **FULTON J. SHEEN** LARISSA SHEPITKO BEN L. SILBERSTEIN IRVING SHRIFFIN **HERMAN SHUMLIN** CORNELIA OTIS SKINNER MICHAEL M. SILLERMAN DORIS KENYON SILLS PETE SMITH ARNOLD SOBOLOFF JACK SOO J. LESTER STALLMAN JEAN STAFFORD JACK STODEL **HOPE SUMMERS** CAROL LEVINE SUSSMAN ROBERT D. SWEZEY S. SYRJALA MABEL TALIAFERRO **SAM TAUB DAVIDSON TAYLOR OLIVE TEMPLETON** ALEXIS THURN-TAXIS DIMITRI TIOMKIN WILLIAM S. TODMAN NORMAN TOKAR VIVIAN VANCE RAY VENTURA SID VICIOUS GIACOMO LAURI VOLPI LILLIAN WAGNER SIR BARNES WALLIS MIKA WALTARI JOHN L. WASSERMAN JUDITH WAX SHELDON WAX JOHN WAYNE RANNY WEEKS ROBERT C. WEISKOPF FRANK K. WHITE RAY WHITTAKER MICHAEL WILDING NAT WOLF LOUIS WOLFSON 2d P.M. WOLFSON EDWARD W. WOOD JR. GEORGIE WOOD ANGUS WYNNE JR. KYONOSUKE YOSHIWARA DARRYL F. ZANUCK HARRY ZELZER JEAN-PIERRE ZOLA

Jack Hopke has joined RCA Records as New York area promotion manager. He previously was program director at WQBK-FM Albany, N.Y.

OBITUARIES

Hugh A. (Hackberry) Johnson, 91, rodeo promoter, collapsed and died late Dec. 3 while attending a Willie Nelson concert in Austin, Tex. Johnson had danced in the aisle when Nelson dedicated a song, "Milk Cow Blues" to him, Johnson was sitting on the front row at the concert when stricken by a heart attack. Johnson appeared in the Nelson film, "Honeysuckle Rose," which is bieng filmed in the Austin area.

Frank McClosky, 66, died Nov. 8 in Orlando, Fla. McClosky once played a minor role in "The Greatest Show on Earth" but in real life he was owner and president until 1978 of the Clyde Beatty & Cole Brothers, King Brothers and Sells & Gray circuses. Formerly, he was general manager of Ringling Brothers Barnum & Bailey Circus. He is survived by his wife, daughter, sisters and brother.

Harry Andrews, 62, radio farm announcer at WIBC, Indianapolis, with station for 27 years, and earlier with WGN, Chicago, and WLW, Cincinnati, died Dec. 18 at his farm in Boone County, Ohio. His broadcasts originated from his "chicken coop," a radio studio set at his home

Elvis

Precious Memories of You, on January 8th

ANN

on WIBC's experimental farm, which he jokingly called "Bunion Acres." His wife and a sister survive

Edwin Charles Hugh, 60, died Dec. 3 in Longwood, Fla. Hugh, an actor/entertainer, was with NBC for 18 years and held the role of "baggy-pants" comedian at Walt Disney World's Diamond Horseshoe showplace and appeared as a regular at Sebastian Dinner Theatre. He appeared in a character role in "Throw Out The Anchor, What Anchor," filmed locally and directed by brother R. John Hugh.

Michael Wislang, 57, Australian circus performer, died suddenly Dec. 4 in Sydney. He began his career as clown and tumbler with Ashton's Circus. Later he joined Wirth's Circus and became a lion-trainer, using the name Captain Wislang. He also performed a Cossack act, trained elephants and served as ringmaster.

William D. Griffiths, 76, pioneer sports broadcaster and sports promoter, died Dec. 20 at a nursing home in Akron, Ohio. He worked for WJW, which started in Akron, and later for WADC, for 18 years. He ran his own sports promotion firm from 1946 to 1968, when he retired. His wife, two sons and two daughters survive.

Emaleen E. Risk, mid-60s, for 20 years a secretary at the CBS Studios, died Dec. 12 at Cedar-Sinai Medical Center in Los Angeles. Along with her work at CBS, Risk was a member of Pacific Pioneer Broadcasters and a frequent freelance writer for magazines. Survived by a brother and five sisters.

John R. Park, jazz musician, 45, died Dec. 7 in San Antonio, of an apparent heart attack. He was former lead alto saxophonist with Stan

Hugh A. (Hackberry) Johnson, 191, rodeo promoter, collapsed and died late Dec. 3 while attending a Willie Nelson concert in Austin, 192, Johnson had danced in the aidonated his library.

Donald Roy Shorey, 37, died Dec. 5 in Orlando, Fla., as a result of injuries received in an automobile accident that same date. Shorey had been a singer and piano player for Rosie O'Grady's Good Times Jazz Band since 1977 when he moved to Orlando from Old Orchard Beach, Maine.

Hal Biller, 60, television and screenwriter, died Dec. 7 at Sherman Oaks, California. An Army Air Force veteran of World War II, Biller worked on various features and tv programs, writing several episodes of "The Danny Thomas Show."

Kenneth Lydecker, 62, a UPI newsman for 34 years, died Dec. 8 in Chicago. He had retired this year as assistant national broadcast features editor in Chi, and previously had been broadcast sports and business editor. Wife, three daughters and son survive.

Samuel Einiger, age unreported, father of Richard Einiger, New Jersey district manager for RKO Stanley Warner Theatres, died Nov. 11 of a sudden heart attack at his home in Brooklyn, N.Y. He is survived by his wife, Lucille, sister, brother and three sons.

Dominick Amabile Sr., age unreported, pioneer member of the general services staff of Broadcast Music Inc. (BMI), died Dec. 9 in Lenox Hill Hospital, New York, after a long illness. Some 33 years with BMI, he is survived by his wife, and their four children.

Vivian Borg Shellabarger, 88, widow of novelist-biographer-professor Samuel Shellabarger, whose "Captain From Castile" was filmed by 20th, died Dec. 4 in Worcester, Mass., after suffering a heart attack while visiting her daughter, who survives.

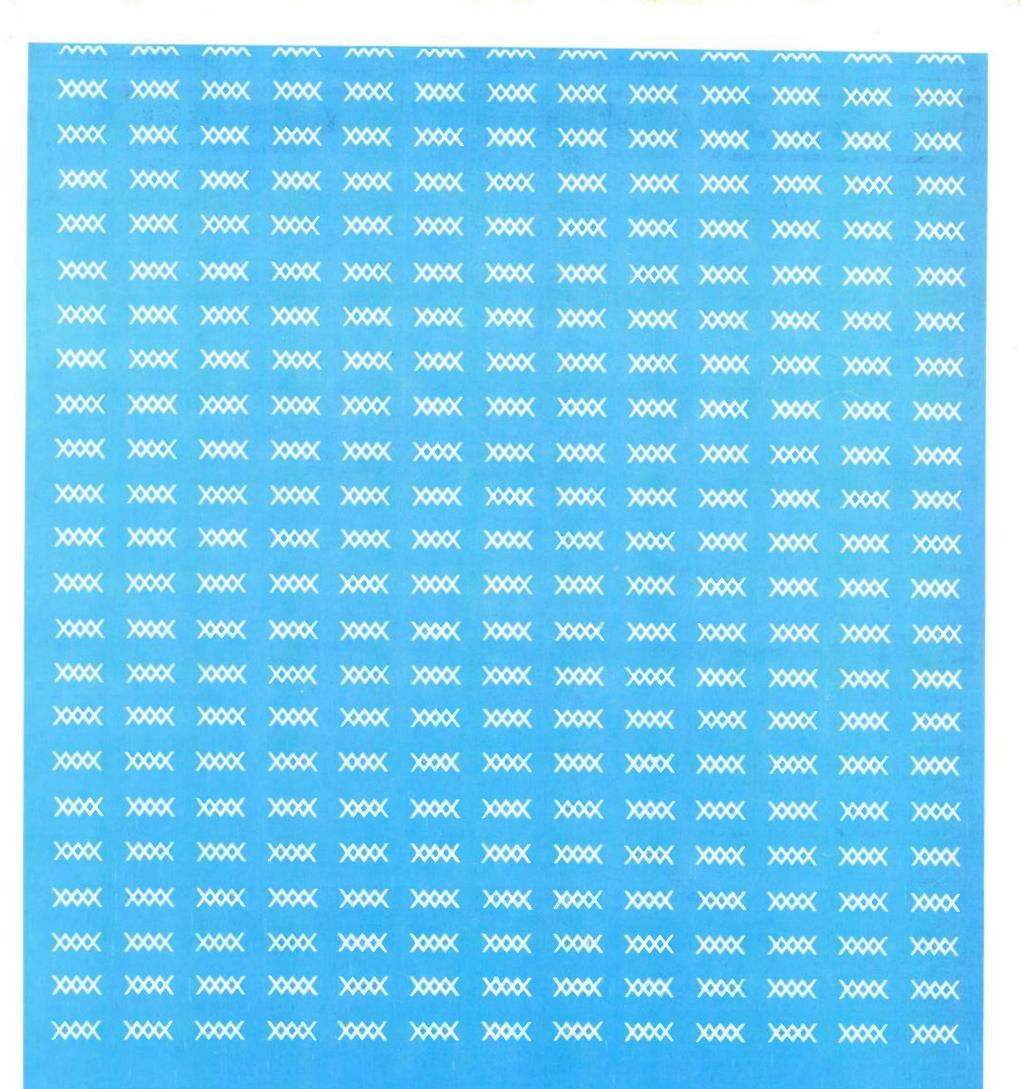
John Chulay Sr., 87, father of tv director John Jr., film editor Benjamin and actress Marian Collier, died Dec. 20 of natural causes in Glendale, Calif. He is also survived by his wife and several grandchildren.

Father, 77, of New Orleans clarinetist Pete Fountain, died Nov. 21 in New Orleans. Besides his son, survivors include his wife, daughter, three sisters, six grandchildren and three great-grandchildren.

Helen Pine, age unreported, music business veteran and shortly before her illness v.p. of ABC Records' international division, died Dec. 6 of cancer in Los Angeles. She is survived by two sons.

Vivian Mirell, 84, mother of the late indie producer and Selmur Productions v.p. Leon I. Mirell, died Dec. 21 in Los Angeles. She is also survived by two grandsons.

Ira Edwin Edwards, 77, father of AIP Dallas ad-pub field person Sue Edwards, died Nov. 24 in Texhoma, Texas, following a long illness. He is also survived by his wife and two other daughters.





ESTABLISHED 1898

WILLIAM MORRIS AGENCY

NEW YORK • 1350 Avenue Of The Americas, New York, N.Y. 10019, (212) 586-5100

BEVERLY HILLS • 151 El Camino Drive, Beverly Hills, California 90212, (213) 274-7451, (213) 272-4111

NASHVILLE • 2325 Crestmoor Road, Nashville, Tennessee 37215, (615) 385-0310

LONDON • 147 / 149 Wardour Street, London WIV-3TB, England, Phone 01-734-9361

ROME • Via Nomentana 60, Rome, Italy, Phone, 868-551-2-3





Watch For **Highlights of Holiday on Ice and Ice Follies Guest Host Paul Anka** Special Guest Star Peggy Fleming
NBC TV NETWORK MONDAY, FEBRUARY 4, 1980, 10PM — 11PM EST