

SCREEN INTERNATIONAL

The paper of the Entertainment Industry

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London's Top Ten

- 1 (—) **Porky's** (20th Fox) Studio 4, Cinecenta 2, Classic 1 Chelsea, Classic 1 Tottenham Court Road, Odeon 1 Kensington, Odeon 1 Swiss Cottage, Odeon 1 Westbourne Grove £25,887
- 2 (—) **Annie** (Col-EMI-War) Odeon Leicester Square £23,564
- 3 (1) **Missing** (UIP) Empire 2, ABC 3 Bayswater, ABC 1 Fulham Road £11,383
- 4 (5) **Fame/Coalminer's Daughter** (UIP) Odeon 2 Westbourne Grove, Studio 1, Sherlock Holmes Centa 2, Odeon 2 Kensington, Odeon 2 Swiss Cottage £10,479
- 5 (3) **The Empire Strikes Back/Star Wars** (20th Fox) Leicester Square Theatre, Odeon Marble Arch £8,933
- 6 (2) **Partners/Some Kind Of Hero** (UIP) Studio2, ABC 1 Shaftesbury Avenue, ABC 2 Bayswater, ABC 2 Edgware Road, ABC 2 Fulham Road £7,613
- 7 (6) **Raiders Of The Lost Ark** (UIP) Plaza 3, Film Centa 1, Times Centa 2 £6,142
- 8 (7) **Shoot The Moon** (UIP) Plaza 1 ABC 5 Fulham Road £6,115
- 9 (—) **Dead And Buried** (GTO) ABC 2 Shaftesbury Avenue, ABC 1 Bayswater, ABC 1 Edgware Road, ABC 4 Fulham Road £5,909
- 10 (8) **Chariots Of Fire/Gregory's Girl** (20th Fox/ITC) Classic 2 Chelsea, Cinecenta 1, Classic 3 Tottenham Court Road, Odeon 3 Westbourne Grove £5,796

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As amendments to Copyright Act and Cinematograph Bill become law . . .

MINISTER VOWS MAJOR REVIEW

IN THE WEEK that two major pieces of film legislation became law, a wide-ranging review of all British film legislation dating back more than 50 years has been promised by Films Minister Iain Sproat.

By Sue Newson-Smith

An enthusiastic Sproat told the Commons this week that film legislation did not take proper account of the arrival of cable, satellite, video and television. And the Government would be well advised to consider the area as a whole.

Sproat intends to consult his colleagues in the Home Office and Department of Education to see whether fresh proposals covering all aspects can be put before the Commons.

"I want to go back to the 1927 Act and examine the morass and maze of levies and quotas. The time has come to rationalise and examine the legislation", he said.

"Another issue which should be looked at is the portrayal of violence on video cassettes which are freely available to the public and hence to children," said Sproat. "The review will be as snappy as I can make but a balance has to be struck between speed and fairness," said the minister.

He was speaking on a day when the Commons were discussing two different debates on the film industry. Sproat's replies came during the final stages of the Copyright Act 1956 (Amendment) Bill which seeks to clamp down on video pirates. He hinted also at comprehensive copyright legislation but was unable to say when it would be carried out.

The Government, however, wanted to do it as fast as it could. Sproat is now also studying the recent US legislation (Piracy and Counterfeiting Amendment Act) which imposes extremely heavy fines and prison sentences on offenders.

Michael Shersby (Conservative, Uxbridge), the Bill's sponsor said feature films were now increasingly transferred to video cassette. This Bill would be a valuable

interim measure pending new comprehensive Government legislation.

Video piracy has caused losses of up to £100 million a year to the legitimate sound recording and television industries. Sproat, though, put the actual losses somewhat higher at £500 million and shared his concern over this "extraordinary and commercially dangerous situation".

Winding up, Sproat said that the fact that there had been so much discussion about films in one day underlined the importance the Commons now attached to the film industry.

"Certainly, I attach great importance to it. The fact that today we have had two debates on the film industry answered by different ministers from different

departments shows the difficulty of dealing with the film industry as a whole and the need to rationalise the way in which the Government approaches the film, video, cable, satellite and television industries."

In an earlier debate on the final stages of the Cinematograph (Amendment) Bill which closes the loopholes through which bogus sex cinema clubs have been operating, the Lords' amendments were discussed and agreed.

Problems had arisen in the Lords when it was pointed out that the bill's central criterion — promotion for private gain — would hit at people who provided video distribution to help them sell their goods on the high street.

Fresh amendments to create an exemption for "point of sale" • Continued on page 2

TV & VIDEO SCREEN

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PAGE 19

WORLD NEWS DESK

ITALY: "Tieta D'Agreste", the \$10 million feature and TV series in preparation these past months at Cinecittà, to be directed by Lina Wertmüller with Sophia Loren in the lead role, has shut down production.

According to Alex Cinematografica, producer of the project (with \$2 million from RAI and \$900,000 minimum distribution guarantee from Gaumont), the

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Begelman exits MGM/UA — too many loss-makers

FOLLOWING MONTHS of speculation over the future of David Begelman (right) at MGM/UA, the studio tersely announced this week that "effective immediately, MGM/UA and David Begelman have concluded the relationship under which Mr Begelman served as chairman and chief executive officer of the company's UA subsidiary."

Donald Sipes, former Universal TV president who became president of MGM Film Co last November, will assume Begelman's duties until a replacement is named, according to MGM/UA Entertainment company chairman/ceo Frank Rothman and Frank Rosenfelt, vice-chairman/coo of MGM/UA and chairman of MGM Film Co.

Producer Frank Yablans, at one time head of production at Paramount Pictures, has been mentioned often in the media as on his way to an MGM/UA executive suite.

But the release from Rothman and Rosenfelt specifically stated that while several executives are under consideration as Begelman's successor, "None who have surfaced prominently in the media recently are being considered". Which would appear to eliminate Yablans.

In spite of the timing of



Begelman's dismissal, just as David McClintick's book *Indecent Exposure* (see page 6), recounting the full story of the Begelman/Columbia scandal, is about to hit the bookstalls, the book is apparently not the reason Begelman was let go.

He lost his job simply because the majority of his movies have not made money and his high class, free-wheeling mode of operation was, allegedly, just too expensive without box office hits to support it.

"Poltergeist" is earning money — \$42.7 million domestic gross in 38 days — and it and "Rocky III" are doing well overseas (see page 6). "Rocky III" has grossed almost \$80 million domestically, but it came on board with the purchase of UA and cannot be credited to

Begelman.

Begelman has spent \$150 million on films since assuming the presidency of MGM Film Co in January 1980. "Diner" and "Victor, Victoria" are doing all right, but "Poltergeist" is his first really big winner. Other expensive films like "Pennies From Heaven", "Rich And Famous", "Cannery Row", "All The Marbles" and "Buddy Buddy" died at the box office.

Actually, if he can make successful movies as an independent producer, Begelman could earn more money than as a studio head. His salary at MGM/UA was an estimated \$500,000 a year (in salary and benefits). His contract there stipulated that in the event he left, he would be given a production deal to produce three movies, on each of which he will receive \$300,000 in producer's fees, plus profit participations. MGM/UA also will pay all of his overhead expense.

No one is commenting at this time on what will happen regarding that contract deal.

Begelman's friend and former partner in the talent agency business and in Begelman-Fields Prods, Freddie Fields, now head of production at MGM, is

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THE BIG ONE

PORKY'S

NOW
in the WEST END
and TV AREAS
London, Southern
Midlands and Anglia

from
AUGUST 8
Yorkshire, Tyne Tees

from
AUGUST 15
Scotland

from
SEPTEMBER 5
Granada, Harlech
TV Southwest

UK NEWS

profile

IF ANYONE has a right to be in the screen advertising business, it's John Adley of Pearl and Dean. For Adley's father, Harry, was one of the leading figures in the establishment of screen advertising as we know it today.

"In the early days of cinema advertising, most of the people in the business were racketeers," says Adley. "Advertisers paid in advance, and exhibitors got paid in arrears, if at all."

"My father was concerned to make screen advertising a respectable business. He founded the Younger Publicity Service in 1925 and fought through to create a business that paid exhibitors in advance, and didn't take money from the advertisers until they were happy."

"In order to do this, he had to create a very close association with the CEA. The phrase he used on his advertising was 'We pay — ask the CEA'. It sounds corny, but it worked. And he persuaded one of the great showmen of the business, Jack Prendergast of York, to go on the board, which inspired confidence."

"This business depends on goodwill, and he did a lot to create that."

Adley senior was a pioneer of cinema advertising in other ways, too.

"In 1925 he formed Unlimited Titles Ltd., which made the first moving adverts in the cinema." (Previously, adverts were on slides.) "And then later he formed the National Film Corporation, which produced adverts for national advertisers. So he was one of the first major screen advertising people."

Adley himself entered the business in 1944. "I came straight from public school and was given a job by Maxie Thorpe of Columbia as the bottom clerk stamping transfers."

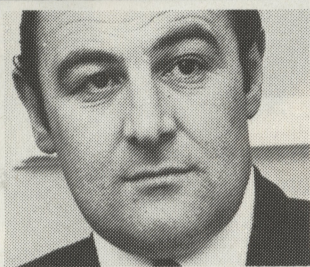
"Two years later, when one of my father's co-directors died, he asked me to come into the business, which was thriving at the time. There were around 4,800 cinemas, with 18 contractors fighting for advertising rights."

In 1953, Ernie and Dickie Pearl and Bobby Dean left Rank to form a new company which bought the rights to the ABC circuit. Having inadequate coverage of independent screens, they asked Harry Adley to join them, thus realising a cherished ambition.

"My father had always wanted to make screen advertising a national medium. Under the banner of Pearl, Dean and Youngers it became one. It became acceptable to all the major national advertising agencies, and the whole business was transformed."

"Both advertisers and the industry had confidence in us. We had 15 international companies. And the Pearl and Dean pillars (the company's original advertising logo) became synonymous with all that was good and trustworthy in advertising."

In recent years, of course, the cinema business has been far from booming. "But I'm



JOHN ADLEY

proud of the fact we've managed to maintain a very high standard of rental payment to exhibitors.

"The exhibitors' share currently is around £4million; so it's still a fairly large business. It's taken a lot of hard work to keep it at that level."

Adley is clearly angered by the lack of industry action in the past to counter bad publicity about the business.

"Agencies say to us 'We'd love to use screen advertising, but we're cautious because an industry which still has so much to offer is doing nothing to sell itself'."

"It's a marvellous market for teenagers, one in which it is possible to create brand images. But we're not doing enough to sell ourselves."

"We must do that. Because without a major assault by the industry, it will be difficult to keep up the revenue cinemas are currently enjoying from screen advertising."

The recent announcement of an all-industry promotional campaign (*Screen International*, June 19-26) is a step in the right direction Adley feels.

"But I've been fighting a lone battle for years to persuade people to do this. I suggested that exhibitors paid 1p per seat sold into a fund, which would have raised £900,000 at the time. If they'd paid ½p into the fund, it would have raised a reasonable amount to put to an advertising agency."

"I think it's important that we do use a good advertising agency, because this needs proper research. And it needs to go on for a year at least."

Research is something Pearl and Dean has been involved with for many years, along with Rank Screen Advertising and the few remaining smaller contractors.

"We have an organisation called the Cinema Advertising Association, in which our companies work very closely together to present a united front to sell the cinema."

"The association has two roles: to act as a watchdog, to make sure standards in screen advertising are maintained, and to give people up-to-date information about the cinema, and the advantages it still has for advertisers."

Despite his feelings about lack of promotion, Adley clearly has great belief still in the cinema, and, as is demonstrated every year by the parties Pearl and Dean host at the CEA Conference, a very good rapport with exhibitors.

"I think we owe our success to goodwill. That's what this business is about."

By Colin Vaines

GH in for across-board meetings

KEY EXECUTIVES of Golden Harvest Group began a week of administration, production and marketing meetings at the company's London offices.

Among those attending were Andre Morgan, vice-president of production; Ron Dandrea, senior vice-president of finance, and Russell Cawthorne, vice-president for international marketing and advertising, from Hong Kong; Charles O. Glenn, vice-president in charge of advertising, publicity and marketing-worldwide, from

Los Angeles; and Tom Gray, senior vice-president for international sales and Francesca Barra, director of foreign publicity and promotion, stationed in London.

Under discussion

Films under discussion were those upon which production has already been completed, including "High Road To China", "Menage A Trois", "The Return Of The Soldier", "Megaforce", "The Killing Of America", "The Rats",

"BattleTruck", "The Young Master" and "Dragon Lord."

Also discussed were seven upcoming projects currently in various stages of preparation which are scheduled to go into production within the next 12 months. Briefings were given on the status of each individual film, including castings, contemplated location sites and start dates. International marketing plans were formulated covering pre-production, production and release.

Three set as Palace adds theatrical

FOLLOWING LAST month's launch of Palace Video, July sees the arrival of the theatrical distribution company, Palace Pictures writes Colin Vaines.

Headed by Paul Webster (ex-Osiris and Island Pictures) and Steve Woolley (joint managing director with Nik Powell of Palace Video), Palace Pictures already has three films lined up for distribution: the highly-acclaimed French thriller "Diva", the horror film "Evil Dead", and the controversial Brazilian film "Pixote".

The mixture of titles gives an accurate indication of Palace Pictures' distribution policy. "We're not going to be an 'art' distributor, says Steve Woolley. "We want to avoid the specialist tag. We're interested in acquiring all sorts of films, as long as they're good; popular films of high quality are the ones we'll be seeking."

The launch of Palace Pictures came as a "logical extension of Palace Video", according to Paul Webster.

"Once Steve and Nik started picking up the rights to films for video release, it seemed sensible to keep them in-house rather than farming them out to other theatrical distribution companies."

While Palace hope to acquire all rights on future acquisitions Webster and Woolley note that they will settle for just theatrical or video rights if one or the other has



● A scene from "Diva".

already gone to another company. "For instance, 'Fitzcarraldo' is being distributed by Artificial Eye. But we took it for video because we have all the other Herzog pictures," said Woolley.

Video and theatrical release of Palace films will be simultaneous. "We don't think a video release damages the theatrical one," says Webster.

"I think it can help to promote a film. And of course, it helps to stop the pirates bringing out their copies of our films."

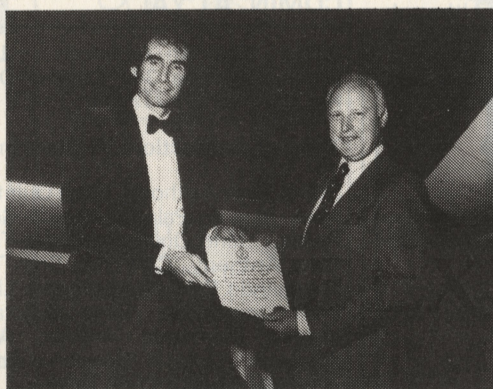
Adds Woolley: "A number of our films aren't going to get a

circuit release in any case. It's only through video that people in many towns will be able to see the films."

Webster and Woolley hope to launch Palace's first release, "Diva", in September, with "Evil Dead" and "Pixote" following in November after their screenings in the London Film Festival.

● London's Scala Cinema, which Steve Woolley programmes, is showing the entire series of "The Prisoner" from July 24 — 31. The supporting programme is made up of episodes of "The Avengers" and "Danger Man".

'Firefox' launch at Hendon



"FIREFOX", WITH Clint Eastwood, Columbia-EMI-Warner's major film for the summer, was given a very unusual launch party last week, when some of the British stars of the film joined best-selling author Craig Thomas, at the RAFs Battle of Britain Museum in Hendon, North London.

The occasion was an informal gathering with television, radio, newspaper and magazine journalists, who spent a couple of hours in the company of actors Freddie Jones, Kenneth Colley and Warren Clarke (with author Thomas, above right), discussing the making of the film — and its star/producer/director, Eastwood.

Among the guests at Hendon were a film crew from Grampian Television, who interviewed Craig Thomas and Freddie Jones for a special programme in "The Electric Theatre Show" series; and Radio Luxembourg's Tony Fox, who was preparing an hour-long show on "Firefox".

Brian Jamieson, director of publicity, Warner Bros. (UK) (above left) received a certificate from Wing Commander Bill Wood after presenting the museum with a cheque from Columbia-EMI-Warner, which will go towards the new Bomber Command Museum Appeal.

NEWS IN BRIEF

PRODUCER DAVID Puttnam had donated a large number of papers and documents from the production of "Midnight Express", "The Duellists" and other films to the British Film Institute information section. The papers provide a detailed breakdown of each stage of the development of the film.

THE BFI is publishing a guide to its collection of stills, posters and designs.

The catalogue has 584 pages and costs £15.00. 37,000 films are represented from all over the world, dating from 1895 to the present day. Also included is a complete cross-referenced index of 10,000 directors, with a chronological list of the films on which material is held.

RETROSPECTIVES of the work of the Monty Python team, of Hollywood musicals, and of writer/director Clifford Odets are among this month's season at London's National Film Theatre.

ABC FILM centre, East Street, Derby, is holding a gala night of nostalgia, featuring a tribute to the great Metro Goldwyn Mayer musicals, on Sunday July 25.

The show will consist of "Seven Brides For Seven Brothers", starring Jane Powell and Howard Keel, and "Showboat", starring Kathryn Grayson, Howard Keel and Ava Gardner. The programme will also include a vintage Pathe News, vintage trailers and commercials and, to introduce the show, Philip Brown playing the theatre organ.

PRODUCER, Harold Baim announces that his three new documentary films "Pete Murray Looks At Hastings", "Pete, Murray Looks At Nottingham" and "Pete Murray Looks At Coventry", have been acquired by Warner Bros and will be released in this country by Columbia-EMI-Warner.

These films complete a series of six about British cities. The three subjects previous to those narrated by Peter Murray; were narrated by Telly Savalas.

THE ELECTRIC Cinema's programming for this month, includes triple bills of the horror classics "Cat People", "I Walked With A Zombie", and "Night of the Demon", and of the Werner Herzog films "Aguirre Wrath of God", "The Enigma of Kasper Hauser", and "Woyzeck".

TWO CHARLIE Chaplin classics will run for a fortnight each at the Gate Notting Hill. They are "Modern Times" (1936) until July 21 and "The Great Dictator" (1940); July 22 — August 4.

EMI CINEMA'S Futurist Liverpool will close after business this Saturday.

DENNIS CARRIGAN of Lee Studios and Tony Lucas of Lee Lighting raised over £2,000 in a sponsored slim as part of the Lee Sunshine Coach Fund for the Variety Club of Great Britain.

Tony and Dennis would like to thank everyone who contributed, and can be contacted over the next two weeks either at Lee International Film Studios or Fatso's Cafe, Wembley.