

London's Top Ten

- 1 (1) **The Entity** (20th Fox) Odeon Leicester Square, Odeon 1 Kensington, Odeon 1 Swiss Cottage, Odeon 1 Westbourne Grove, Classic 2 Chelsea £19,962
- 2 (3) **Blade Runner** (Col-EMI-War) Warner West End 4, ABC 1 Shaftesbury Avenue, ABC 4 Edgware Road, ABC 1 Fulham Road £14,784
- 3 (2) **Cat People** (UIP) Studio 4, Plaza 1, ABC 3 Edgware Road, ABC 5 Fulham Road, ABC 2 Bayswater £14,375
- 4 (—) **Deathtrap** (Col-EMI-War) Warner West End 2, ABC 1 Bayswater, ABC 2 Edgware Road, ABC 4 Fulham Road, Studio 3 £13,541
- 5 (5) **A Midsummer Night's Sex Comedy** (Col-EMI-War) Warner West End 3, Cinecanta 2, ABC 3 Bayswater, Classic 1 Oxford Street, ABC 2 Fulham Road £13,137
- 6 (7) **Hammett** (Artificial Eye) Lumiere £11,212
- 7 (4) **Poltergeist** (UIP) Empire 1 £10,026
- 8 (6) **The Sword And The Sorcerer** (Rank) Leicester Square Theatre £9,595
- 9 (9) **Pink Floyd — The Wall** (UIP) Empire 2 £8,067
- 10 (10) **Raiders Of The Lost Ark** (UIP) Plaza 2, Film Centa 1, Sherlock Holmes Centa 1 £7,460

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MILAN HOST TO FILM WORLD

THE 46TH MIFED reverts to past practice by climaxing the event with the Indian Summer of new features beginning today (Friday).

This is the last leg of the autumn treble, comprising the Traditional and East-West film markets which were themselves preceded by the important European Broadcasting Union screenings, also held in Milan.

Major and minor independent

production and sales companies from all over the world have converged on the purpose-built MIFED headquarters for the last head-to-head market of the crowded calendar, which now sees a firmly established American Film Market (about to enter its third year) and also the new London Multi-Media Market.

That MIFED, supervised as ever by Dr Michele Franci, seems set to be as frantic as ever is reflected in *Screen International's* biggest ever weekly issue, 176 pages.

UIP executive shuffle

NORBERT AUERBACH is resigning as co-president of United International Pictures and Michael Williams-Jones, presently vice-president for Europe at UIP, has been appointed to the newly-created position of senior vp, sales. Auerbach, whose resignation will be effective January 31 next, said he was quitting the co-

presidency (with Pano Alafouzo) of UIP for "personal reasons". He will, however be continuing with the company under a consultancy agreement at least until the end of '83.

Williams-Jones is to spearhead the company's worldwide distribution operation. His successor is to be announced shortly.



● Lovely Cyrielle Claire (above) co-stars with Miles O'Keeffe and Sean Connery in Cannon's "Sword of the Valiant", now shooting in Normandy. More on the Cannon line-up — page 156.

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● Your Letters plus In Confidence — page 4 ● World News Desk — page 9 ● In Production — pages 10, 12 ● Studio report on "The Boys In Blue" — page 14 ● Interview with Steven Lisberger, director of "Tron", plus Sydney's Independent Productions — page 16 ● Peter Noble's Bookshelf — page 162 ● UK News — page 170 ● Reviews — page 172 ● Provincial box office — page 174.

UK film 'revolution' plan

PLANS TO revolutionise Britain's film industry were unveiled this week with the publication of a Commons report on the Public and Private Funding of the Arts.

By Sue Newson-Smith

If carried out — and it is a big if — the report's recommendations would place the film industry, and all the other arts, under the umbrella of a single Arts Minister of Cabinet rank.

And they would completely change the way in which the industry is funded, giving a multi million pound boost to British feature film production.

The influential Education, Science and Arts committee, which has spent 18 months preparing this comprehensive survey of the arts, is proposing an expanded and reorganised NFFC which would envelope the BFI Production Board. It is adamant that the BFI's future role must be assured, though.

The entire proceeds of the Eady levy would go to the new-look NFFC, apart from the contribution to the National Film School. A possible extra £10 million a year for financing feature films could come from extending the levy to cover feature films shown on all television channels, including cable and satellite. The report suggests 0.25p per viewer based on audience research figures

to start from January 1, 1984.

Investment in feature films by ITV companies should be exempt from the IBA levy, irrespective of whether the films are intended first to be shown on television. This would encourage ITV to enter into co-production of full-length feature films, says the report.

The recent withdrawal of 100 per cent capital allowances for feature films must be reinstated on a lasting basis, but restricted to "British productions" to avoid abuse — the committee agreed with evidence that withdrawal had been a "blunder of enormous proportions".

'A stable fiscal policy towards film is essential to attract investment from the big financial institutions, and uncertainty about the tax treatment of expenditure on film productions restricts the

flow of film finance," says the committee.

The National Film Archive should become an independent organisation funded directly by the Arts Minister, with responsibility to its own trustees, and there should also be a statutory right of acquisition of film and television material.

The National Film Theatre should become a "national company" to allow it earmarked funding and independent status.

Other proposals include:

● urgent consideration of a levy on video tapes to assist the feature film industry.

● encouraging the special agreements which promote production of non-commercial films, negotiated between the BFI and ACTT (also to be applied to the

● Continued on page 2

Golden deal in US

WARNER BROS is to distribute three Golden Harvest films in the US and Canada — "High Road To China", starring Tom Selleck, "Better Late Than Never" (previously titled "Menage A Trois"), and "Night Eyes" (previously titled "The Rats").

And Charles Glenn is leaving GH to join Universal as executive vp, advertising-publicity-promotion, less than six months after he joined Golden Harvest as worldwide vp, ad-pub-promo.

He succeeds David Weitzner who moves over to Embassy to fill the post left by Glenn when Glenn left Embassy for GH last June. Weitzner is not only executive vp at Embassy Pictures but also vp of the parent, Embassy Communications.

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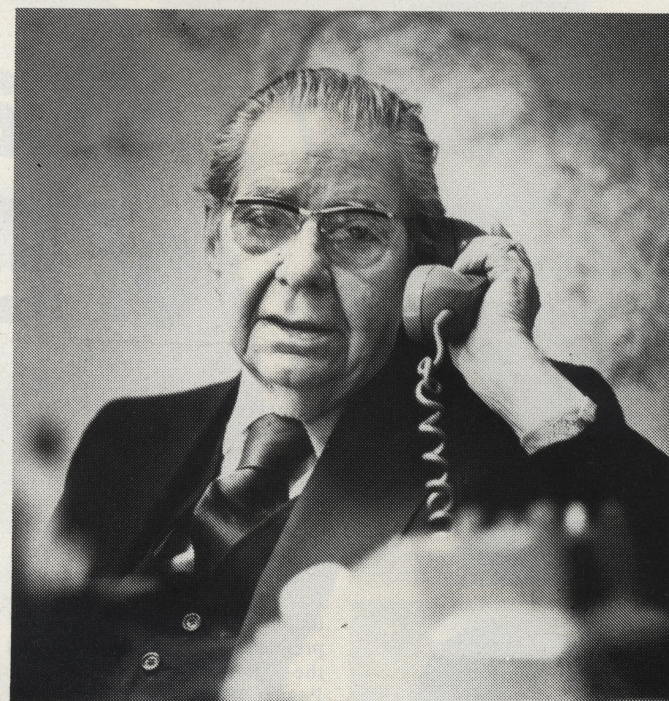
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MIFED '82

US



● Paul Bartel and Mary Woronov, with corpse, in "Eating Raoul", directed by Bartel.



● Irvin Shapiro

Global sales success for Shapiro

"'CREEPSHOW', the George Romero/Stephen King/Richard Rubinstein collaboration, which opens with a grand splash in over 1,000 U.S. theatres this month, will benefit overseas from Warner Bros.' massive \$4 million domestic advertising campaign," said Irvin Shapiro, president of Films Around the World, Inc., New York.

Shapiro has long been associated with the Romero/Rubinstein team and is selling "Creepshow" outside the US.

European distributors of "Creepshow" are planning their own promotion schemes which may or may not ultimately tie in with the Warner's campaign.

Alpha Films, for example, will launch "Creepshow" with an extravagant opening November 18 in the West End of London, followed by a wide release on November 21.

Arts & Melodie (France) opens "Creepshow" in March at a Champs-Elysees theatre transformed to a Palace of Horror, a ghost train shuttling through a lobby.

Europa Film AB in Sweden have brought the film but have not yet divulged their marketing plans.

"Eating Raoul", Paul Bartel's comedy about an American couple who find it easier to come to grips with murder than sexuality, was released by Twentieth Century Fox/Quartet this month at the 68th Street Playhouse in New York after the film kicked off domestically at the New York Film Festival.

"Eating Raoul" has been sold

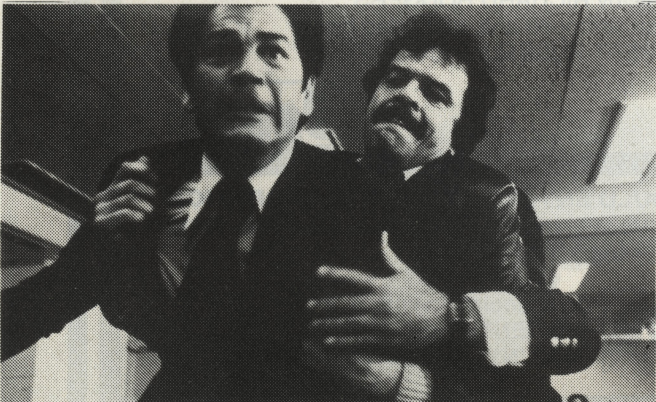
for distribution in the UK to Virgin Films, in Scandinavia to Europa Film AB, Switzerland to Monopol Films S.A., Israel to E Gilad and Company, in Latin America to Peliculas Norma Vigo S.R.L. and South Africa to Ster-Kinekor.

"Vigilante", story of city dwellers fed up to the hilt of their handguns, has been sold to over 25 countries throughout the world including Alpha Films Ltd in England, Tivoli Films in France, Marketing Film/Bochum GmbH in Germany, Gofilex Film BV in Holland and Century Motion Picture and Dist (Co Ltd in Hong Kong.

"Evil Dead", the film Stephen King calls "the most ferociously original horror film of the year", walked away with first prize for the best horror film at the Knokke-Heist festival in Belgium.

It is scheduled for release in the United Kingdom by Palace Video, Hong Kong by Intercontinental Film Distributors (HK) Ltd, Holland by Gofilex Film BV, France, Belgium, Zaire, Switzerland and Canada by Metropolitan Filmexport.

Irvin Shapiro is screening these films at MIFED along with the reissue of "Giant" starring Elizabeth Taylor, Rock Hudson and James Dean; "Angel" directed by Neil Jordan, with John Boorman as executive director; "Luz Del Fuego", Blue Paradise", "The Dream Isn't Over", and "India" from Brazil as well as "By Design", a film by Claude Jutra starring Patty Duke Astin and Sara Botsford.



● Robert Forster (left) is restrained in "Vigilante".



● A typically grisly scene from Sam Raimi's "Evil Dead".

Launching pad for new quartet

MIFED will be the launching base for IMC + Isram and Silverstein International's four new pictures:

- "Android", starring Klaus Kinski, produced by Mary Ann Fisher, executive producer Rupert Harvey, directed by Aaron Lipstadt.

- "Liquid Sky", starring Anne Carlisle, Paula E Sheppard, produced and directed by Slava Tsukerman with executive producer Robert Field.

- "Scarab", starring Rip Torn, Robert Ginty ("The Exterminator") and Christina Hachuel, produced by Luis Calvo, directed by Steven Charles Jaffe.

- "Charles And Diana — A Royal Love Story", starring David Robb, Caroline Bliss, Christopher Lee and Margaret Tyack, produced by Ed Feldman, directed by James Goldstone.

Massis and Silverstein have an interesting business arrangement. It is a "sales association only", Silverstein explained in New York recently. "We sell each other's product, but we are not part of each other. There is no corporate

connection".

The arrangement does give Silverstein International the use of IMC + Isram's computer system which Massis has been perfecting over the past couple of years.

They share offices at the inter-

national markets (or as at Cannes, their offices were connected with a direct phone line). In Milan, they will operate from MIFED Tower Center office No. 39.

Alex Massis and Red Silverstein head a five member delegation to MIFED where their two-room suite is equipped for cassette screenings of the 50 current titles in their library. The four new titles will be screened, three times each, on wide screens.

With Massis at MIFED — vice-president Florence Ancillotti; Tilo Richenbach, a German currently living in London who is moving to New York to join Isram and take over some of Ancillotti's duties in customer services; an Italian secretary, and Erica Waldberg from Sydney, Australia, who has been working on a temporary basis in the Isram New York office.



● "Charles and Diana" producer Clyde Phillips (left) with actor David Robb.

TV & VIDEO SCREEN INTERNATIONAL

VIDEO TOP 20

Wholesalers

This/Last Week	Title	Distributor
1 (2)	Halloween II	(TEVP)
2 (3)	Smokey And The Bandit 2	(CIC Video)
3 (4)	Southern Comfort	(TEVP)
4 (—)	Chariots Of Fire	(20th Fox/CBS)
5 (9)	Tess	(TEVP)
6 (1)	Apocalypse Now	(CIC Video)
7 (5)	The Burning	(TEVP)
8 (—)	Way Of The Dragon	(Rank)
9 (—)	Lady Ice	(Vipco)
10 (6)	Evil Under The Sun	(TEVP)
11 (7=)	Venom	(TEVP)
11=(12)	Nighthawks	(CIC Video)
13 (—)	History Of The World — Part 1	(20th Fox/CBS)
14 (7)	Monty Python Live In Hollywood	(TEVP)
14=(11)	My Bloody Valentine	(CIC Video)
14=(20=)	Hand Picked Connolly	(Chrysalis)
17 (—)	Battle For The Falklands	(TEVP)
17=(—)	Maniac	(Intervision)
19 (—)	Blood Tide	(JVI)
20 (—)	Slaughter In San Francisco	(Rank)

Based on information kindly supplied by Carnaby Wynd-up, Gold & Son, Solomon & Peres and Terry Blood (Records).
Compiled by Chris Brown.
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Rentals

This/Last Week	Title	Distributor
1 (1)	Rocky II	(Int/UA)
2 (4)	Stir Crazy	(RCA/Col)
3 (5)	Every Which Way But Loose	(WHV)
4 (6)	Chariots Of Fire	(20th Fox)
5 (2)	Rocky	(Int/UA)
6 (3)	Midnight Express	(RCA/Col)
7 (7)	Any Which Way You Can	(WHV)
8 (8)	Friday The 13th	(WHV)
9 (10)	Mad Max	(WHV)
10 (13)	One Flew Over The Cuckoo's Nest	(TEVP)
11 (9)	Virus	(Int/HVH)
12 (12)	Superman II	(WHV)
13 (14)	Exorcist	(WHV)
14 (15)	The Exterminator	(Int/Alpha)
15 (16)	Superman — The Movie	(WHV)
16 (—)	10	(WHV)
17 (17)	Dressed To Kill	(Guild Home Video)
18 (19)	Private Benjamin	(WHV)
19 (18)	Carrie	(Int/UA)
20 (20)	Eyes Of A Stranger	(WHV)

Compiled through the national charts of DER, Radio Rentals and Multi Broadcast.
© Video At Home. Screen International Chart.

CONFIDENT ITC HAS NEW SALES SLANT

ALTHOUGH THE GREAT question of the Central TV allocation was still unresolved at the time of going to press, there does at least seem to be a mood of cautious optimism surfacing at ACC house.

By Adrian Hodges

Since the changover at ITC, the departure of Lew Grade, and the general upheaval of the old order, there has, understandably, been a mood of depression at ITC, with the hiatus in production and the general confusion over the future.

Now it looks as though the new Holmes à Court regime is making a tentative commitment back towards production and to the future of the creative side of the company; ITC are back with a confident approach to the market.

So, instead of waiting nervously for the decision on the Central product, ITC have decided to register their international presence (not that it ever really went away) with a new slant on their long established selling powers.

"What we are doing now," says Philip Jones, head of sales, "is utilising the company's acknowledged strengths as a powerful sales organisation to market not only our existing ITC and Central product, but also to acquire packages from outside.

"This is the first time we've offered to handle externally produced material, and we believe we have a lot to offer producers. What we are saying is, 'look, we have a machine that has been proven to

work well, we can help you, we have the services, the experience and the skill'."

Jones believes that the ITC proposition will be particularly attractive to independents, who may not have had much experience in the sales arena.

"Often people don't know how to make the best of their product. We have experience of exploiting programmes to the maximum for TV, with sales in as many as 90 countries on some programmes.

"But it's not just distribution; we can also offer a post-production service and a fully fledged production unit to advise on all aspects of production."



● The girls from the Chicken Ranch Brothel as featured in Central's "Chicken Ranch".

Jones emphasises that the new hierarchy has given him full support to buy the right packages. So far he has acquired two selections, including, a foursome of **Beauty And The Beast** (with George C. Scott), **Absolution**, **Disappearance** and **Ransom**.

On the TV side Jones is looking forward to the

EBU's and TV MIFED, which he hopes will return to former glories following the abortive flirtation with Monte Carlo last year for the European screenings.

Among the new Central programmes which Jones will be showing to prospective buyers are **The Home Front**, a new series of plays by Peter Tinniswood, **Shine On Harvey Moon**, the increasingly popular comedy drama with Kenneth Cranham, **Harry Carpenter Never Said It Was Like This**, **Joan Sutherland In Concert**, **Nuryev In Romeo And Juliet**, **Astronauts**, **Goodnight And God Bless**, **P.S. Its Paul Squire**, **Young At Heart**, a spoof documentary **Alpine Challenge**, **Chicken Ranch**, **Porgy Bess** and **Simon Rattle** and a new childrens' programme, **Pullover**.

Jones also took on the theatrical responsibility after the collapse of the ITC distribution set up, and admits that although a new challenge, it is one that he has enjoyed.

"Theatrical is totally different certainly," he says, "and we are really forecasting a very healthy residual income from the films. It's my personal feeling that a lot of the product from earlier and later has been underexploited. The middle period, by which I mean **Titanic** and **Lone Ranger** product, has really been comprehensively sold by Bill Gavin and Ian Jessel, but I think some of the later stuff has a lot going for it. There are still some markets we can do valuable things in.

"I suppose what we really want to do is to prove to the new management that the production and distribution of feature films is very much a viable proposition."

NEWS IN BRIEF ...

MGM/UA Home Video is withdrawing **Slither** from its schedule of November releases because the **James Caan/Sally Kellerman** thriller was an impending BBC TV screening.

Colin Bayliss, managing director says, "We regret having to withdraw what was a potentially excellent title. But a four-week interval between release by us and the TV airing wouldn't be fair to the public and would hardly give dealers a chance to show a return on the product." The film is being replaced by **Catlow**.

The other MGM/UA November releases are **Kelly's Heroes**, **The Prince's Trust Rock Gala**, **Shoot The Moon**, **The Passenger** and **The Outfit**.

■ THE NEW Video Deposit card system will be used in all Video At Home retailers, it was announced this week. The scheme enables the public to rent cassettes on a regular basis without the payment of hefty deposits. Video At Home outlets include 1200 branches of Radio Rentals, DER, and Multi Broadcast.

■ VIDEO ARTS celebrated their tenth anniversary last week with four days of screenings at the Odeon Marble Arch showing the whole range of their product.

Since 1972 Video Arts have been awarded a total of 95 awards — 32 this year alone — but the company's most coveted one was the Queen's Award for Export Achievement in April this year.

■ VIDEO SPACE will release **The Secret Policeman's Other Ball**. It was made by **Amnesty International** and features stars from **Monty Python**, **The Goodies**, **Not The Nine O'Clock News** and **Beyond the Fringe**. Musical interludes are provided by **Sting**, **Phil Collins**, **Donovan**, **Bob Geldof**, **Jeff Beck** and **Eric Clapton**.

An added bonus for video viewers is the inclusion of three sequences which were not included in the cinema version — **Sting** singing "Roxanne", a monologue from **Jasper Carrott** and a guest appearance from **Dame Edna Everage**.

'Sganarelle' taped in London

RKO/NEDERLANDER, in association with the Bright Thoughts Company, is taping for television the American Repertory Theatre production of Moliere's **Sganarelle** at the Duke of York's Theatre in London this week.

This is the second theatrical production which the American-based RKO/Nederlander has recorded here, the last being **The Gin Game** starring **Jessica Tandy** and **Hume Cronyn** at the Lyric Theatre in 1979.

Sganarelle will be seen on Channel 4 in the UK next year, and will be syndicated throughout the rest of the world by RKO/Nederlander.

RKO/Nederlander is one of the largest independent producers of legitimate theatrical entertainment for television and has completed 25

productions, including **Sweeney Todd**, with **Angela Lansbury** and **George Hearn**, **Hugie** by **Eugene O'Neill** with **Jason Robards**, and **Twigs** by **George Furth** with **Cloris Leachman**.

The company hopes to tape further theatrical productions in the UK in the near future.

Sganarelle, directed by **Andrei Serban**, is one of four plays that the American Repertory Theatre toured in Europe and Israel this summer and is the first co-production between RKO/Nederlander and The Bright Thoughts Company. Bright Thoughts was formed earlier this year by **Bryan Izzard** and **Neil Anthony** and has so far produced nine programmes for Channel 4, including a profile of **Max Miller** and one on the **Art Ensemble of Chicago**, recorded in Chicago.

'Star Wars' on pay-per-view

STAR WARS, which set box office records in its original theatrical release, is off and running in pay-per-view. Early indications are that 30% of the available audience tuned into watch the spectacular when it was offered by many US pay-TV systems in late September.

The feature was made available to subscription TV stations and cable systems with pay-per-view technology by 20th Century-Fox. If the 30% figure holds, the one showing could take in more than \$3 million from an estimated 1.5 million subscribers with addressable receivers.

Viewers paid from \$7 to \$8 to see **Star Wars**, and systems operators split the fee with 20th.

It is estimated by some analysts that pay-per-view movie spectacles will generate more than \$20 million by 1987 and could reach \$75 million in the early 1990's.

In this situation, Home Box Office, the largest pay-TV service, has not yet bought **Star Wars**, which could have increased the take considerably — possibly double the \$3 million.

26 films for clubs & pubs

FOR THE first time in the UK, major feature films have been made available on a legal basis to non-theatrical venues, such as sports and social clubs, following the signing of an exclusive deal between ITC Film Distributors and Videosynchrosy — the company formed earlier this year to supply material for public viewing.

The deal was finalised between ITC's **Alan Kean** and **Roy Graham** and Videosynchrosy's **Don Gallacher** and **Mike Collier**.

The package of 26 movies includes **Raise The Titanic**, **Gregory's Girl**, **Porridge** and the **Muppet movies**.

Videosynchrosy's directors have spent the last nine months in discussion with various trade associations and film companies in an effort to both prevent the showing of pirate films in pubs and clubs and to clear the way for legal rights to show feature films and video specials.

The Company's national network of distributors will provide monitoring of the illegal showing of video films.