

Procrastinated Law Divides Unions, But Mar Del Plata Fest Goes On

By DOMINGO DI NUBILA

Buenos Aires, March 5.

Actors Guild here withdrew its support of the Mar del Plata Film Festival when the National Film Institute made known that the new Cinema Law couldn't be sanctioned before the fest's opening (March 6).

Presumably inspired by the threat of some Mexican unions against the Acapulco festival last November, five local associations grouping producers, writers, directors and actors began talks several weeks ago on the possibility of conditioning their participation in the Mar del Plata festival to the signature of the new law by President Onganía. It was later known that the text of the law had been already approved by all government departments concerned (Economy, Justice, Tax Bureau, etc.) and was only awaiting the green light from the Ministry of Interior. Then the producers decided it was unwise to start any movement aimed at pressing the government to do what it was already doing. The others adopted a wait-and-see policy.

Interior Minister Guillermo Borda signed the law on Feb. 12 and passed it to President Onganía, who at the last moment felt it had to be inked by the Economy Minister, too, and sent the text to Krieger Vasena. Although his ministry had previously approved the draft of the law, Vasena passed it for revision to one of his advisers, who suggested changing some details. There was no time to make them before Vasena's departure for a three-week tour of India and Japan, starting on Feb. 23.

Then actors, directors and writers met again, deciding to inform the Institute's head, Adolfo Ridruejo, they wouldn't support the festival unless guarantees were given by President Onganía on the date the law would be signed. Ridruejo brought the matter to the Chief Executive, who reportedly was surprised by such a demand since under the present "emergency law" film production is booming here (18 pix were made during the last months of 1967, seven more have started recently and at least another seven are being readied for immediate lensing). Besides, it was already known that the new law will reduce the compulsive reinvestment of subsidies to producers, who might slow down production due to evident profit-taking reasons. This means the new law doesn't offer any short-term advantages that may justify an anxiety from people working in film making, at least for the time being. So President Onganía reportedly decided "to sleep on it."

Next morning he and Ridruejo agreed there was no need to speed up the thus far carefully studied law and decided to cancel the festival if the Argentine film industry didn't back it. Thereafter writers and directors decided to support the festival but not so the actors, who insisted in an early passage of the law. Actors Guild hasn't issued any formal statement explaining its attitude. A member of the board unofficially told VARIETY they were sure many producers are only waiting for the law to start lensing their projects but failed to name them and to explain why they hope it will be easier to obtain credits under the new regime (in fact it will be more difficult because credits to producers will be no longer granted by the NFI but by the Industrial Bank).

Significantly, SICA, the union grouping studio workers and technicians, has remained aloof. So, having only the opposition of the Actors Guild, the NFI decided to hold the festival, making clear that the Argentine actors are still invited to participate in it.

Just for the record it must be pointed out that the 18 pix made here during the last months of 1967 were "A solas con tu nombre" (Alone With Your Name), "Cautiva de la selva" (Captive of the Jungle), "Coche cama alojamiento" (Sleeping Car Hotel), "Che OVNI" (Che UFO), "Destino para dos" (Fate For Two), "El Bulín" (this is

a jargon word for garconniere), "El dependiente" (The Dependent), "El derecho a la felicidad" (The Right to Happiness), "En mi casa mando yo" (I'm the Boss at Home), "Humo de marihuana" (Marijuana Smoke), "La culpa" (The Guilt), "La mujer de mi padre" (My Father's Woman), "Lo prohibido esta de moda" (Forbidden Things Are In Fashion), "La novela de un joven pobre" (The Novel of a Poor Young Man), "Matrimonio a la argentina" (Marriage Argentine Style), "Operacion San Antonio" (Operation San Antonio), "Tute cabrero" (name of a local card game) and "Un muchacho como yo" (A Boy Like Me).

The seven in production are: "Martin Fierro," "Il Rubamento" (The Robbery), "Psexoanalysis," "Turismo de carretera" (name for a special type of car races), "Rutas de placer" (Pleasure Paths), "La casa de Madame Lulu" (Madame Lulu's House) and "Breve cielo" (Brief Heaven).

Being readied for lensing are "P.K. in B.A.," "El dia que me quieras," "La Fiaca," "Los muchachos de antes no usaban gomina," "Los viajantes" and others.

LUFT COMMENTS RE GOLDEN GLOBE PICKS

Hollywood, March 5.

Hollywood Foreign Press Assn. prexy Herbert G. Luft, in a communication expressing "well founded optimism" about the future of group's Golden Globe picky awards, has clarified some Globe selection practices in light of recent comment thereon. HFFA follows Oscar rules in one case, but departs from them in another, Luft notes. Also, reason why some legit-originated music got nominated was because Warner Bros.-Seven Arts "listed" the items, and HFFA felt it could not "contest the eligibility."

Foreign films are divided into two groups (Oscar lumps all into one group): English-lingo type, and foreign-lingo pix. This is a long-standing practice, Luft points out. Most all foreign pix are screened at Lytton Center, and every "selected" film is eligible for "awards nominations."

HFFA, however, does follow the Oscar pattern whereby performers in foreign pix may be competing in categories with thespians from other pix.

"The Fox," which last week won best English-lingo foreign film Globe (it was made in Canada), was, per Luft, "shown by us under the auspices of the Consul-General of Canada as early as October 1967."

Much local trade talk has centered around the "best song" and "best score" awards to "Camelot" music; question has been asked why these should even have been eligible, since music came from legit. Luft explains that both items were "listed by the studio and we cannot contest the eligibility."

Luft's written explanation of the music nominations raises another question: who establishes awards criteria—HFFA or a "studio"? In the case of the dual foreign film grouping, it appears that HFFA does; but for music, W7 "listed" the music, and that was that. (In recent years, music has been original screen music.)

Luft disputes a statement in last week's story about the Globe show in which it was stated that trade-paper reporters "prompted" him to get announced the best score award, which could not be given during the Andy Williams special telecast over NBC-TV. Luft claims the situation was being discussed already with show producer when he was approached by press.

What happened was this: two trade-paper reporters including the one from this paper, approached Luft, in conference with Bob Finkel, exec producer. Both reminded Luft of deadlines and asked what was being done. Up to that point, nothing was being done. Williams and the accounting firm rep had disappeared into the crowd.

HemisFair Negri Homage

San Antonio, March 5.

Pola Negri, and HemisFair 68 director Louis Reile have contracted to participate in a special "Tribute to Pola Negri" to be held here June 2-15.

Miss Negri will be presented with an award on June 15 following a two-day showing of her old silent films. She'll pick them. Actress made a guest appearance a few years ago in Walt Disney's "The Moonspinners." George Eastman House curator James Card will lecture on her films during the showings.

The film festival will utilize facilities of C.A.T. Circuit theatres, St. Mary's University lecture halls and HemisFair's International Theatre.

FIAP Approves Trieste's International Sci-Fi Fest As a Competitive Event

Trieste, March 5.

International Festival of Science Fiction films has received a reward for its year-to-year growth as a specialized fest in the form of authorization from the International Federation of Film Producers Assns. (FIAP) to conduct its upcoming July 6-13 annual stanza as a competitive event. Heretofore, feature entries were all screened out of contest with competition limited to documentaries and short features only.

As a result of FIAP recognition, fest executive director Flavia Paulon disclosed a richer list of trophies topped by the grand prix Gold Asteroid for the best sci-fi feature presented and Silver Asteroids for best actor and actress. The City of Trieste's Gold Seal will be awarded, as in the past, to best short or documentary. In addition to the competitive screenings this summer at the Castle of San Giusto, fest will also unspool a retrospective sci-fi cycle spanning the 1920-1948 period.

Utrecht Public Poll Contrasts to Critics

Utrecht, Neth., March 5.

At the recent Utrecht (Holland) Film Festival, in addition to the awarding of prizes by critics, a poll was made of the attending public as to its favorites. A considerable variance was found in the top film of the two polls as the public favored the American "The Incident," which only made the fifth place in the critics' listings.

Results of the public poll of the 25 films shown were in the following order: "The Incident" (Larry Peerce, director); "Joi-uchi" (Masaki Kobayashi); "Edipo Re" (Pier Paolo Pasolini); "Jutro" (Purisa Dordevic); "Herostratus" (Don Levy); "Tanin no Kao" (Hiroshi Teshigahara); "The Trip" (Roger Corman); "Sedmikrasky" (Vera Chytilova); "Bedazzled" (Stanley Donen); "La Cina e Vicina" (Marco Bellocchio); "Cash? Cash!" (Paul Collet); "La Religieuse" (Jacques Rivette); "Protest" (Fadil Hadzic); "Kuckucksjahre" (George Moore); "LeWeekend" (Jean-Luc Godard); "Prossopo me Prossopo" (Robert Manthoulis); "Na avionima od papira" (Matjaz Klopeic); "O Neme Jinem" (Vera Chytilova); "Budjenje pacova" (Zivojin Pavlovic); "Chronik der Anna Magdalena Bach" (Jean-Marie Straub); "La Chair et le Sang" (Jose Benazeraf); "Der Griller" (George Moore); "YUL 871" (Jacques Godbout); "48 Stunden Bis Acapulco" (Klaus Lemke), and "Cover Girls" (Jose Benazeraf).

The critics gave top listing to the Kobayashi, followed by the Bellocchio, Pasolini, Godard and then, the Larry Peerce film. Interestingly enough, both lists relegated "Cover Girls" to last place. Prizes for both polls were presented the last night of the festival by Utrecht mayor Jhr. C. J. A. de Ranitz, the prizes provided by the Municipality Utrecht in conjunction with the Fentener van Vlissingen Fund.

International Film Festivals

(1968)

Now-March 10	Florence (social documentation)
Now-March 16	Mar del Plata, Argentina
March 7-10	Baltimore, Md. (shorts)
March	Belgrade, Yugoslav (shorts)
March 31-April 6	Oberhausen, W. Germany (shorts, docs)
April 8-14	Atlanta, Ga. (features, experiments) (New)
April 18-25	Milan, Italy (MIFED trade mart)
April 21-28	Valladolid, Spain (religious & "human values" pix)
April 25-May 2	Montreux, Switzerland (tv)
May 10-24	Cannes, France
May 24-30	Venice, Italy (children's pix)
May 31-June 4	Melbourne, Australia (features, shorts, telepix)
May 31-June 15	Pesaro, Italy (pix by new directors)
(approx.)	
June	Cracow, Poland (shorts)
June	Sydney, Australia (features, shorts)
June 2-5	San Antonio—HemisFair (features, shorts)
June 18-20	Venice, Italy (pix on art)
June 21-July 2	Berlin (features, shorts)
June 21-July 2	Mamaia, Rumania (animation)
July	Pula, Yugoslav (features)
July	Locarno, Switzerland (also telepix)
July 6-13	Trieste, Italy (scifi)
July 6-16	San Sebastian, Spain
July 6-19	Karlovy Vary, Czechoslovakia
Aug. 9-17	Montreal, Quebec (Canadian-only prizes)
Aug. 19-Sept. 7	Edinburgh, Scotland
Aug. 23-28	Putney, Vt. (Flaherty Film Seminar)
Aug. 25-Sept. 7	Venice, Italy
September	Assisi, Italy (Catholic pix)
September	Bergamo, Italy
Sept. 15-22	Cork, Ireland (features noncompetitive; shorts—competitive)
September	Thessalonika, Greece
Sept. 18-28	New York (noncompetitive)
October	Mannheim, W. Germany (features, shorts, docs)
October	Vancouver, British Columbia (noncompetitive)
October	San Francisco (noncompetitive)
November	Acapulco, Mexico (winners at previous fests)
November	Brno, Czechoslovakia (trade mart)
November	Leipzig, East Germany (shorts)
November	London (noncompetitive)
Nov. 9-16	Chicago

'RIGHTS & RESIDUALS' BOOK NOW ON STANDS

"Subsidiary Rights and Residuals," edited by Joseph Taubman and published by Federal Legal Publications Inc., is out this week. It is an expansion of papers delivered two years ago by Phillip Wittenberg, Harriet F. Pilpel, Harold S. Klein (Uniter Artists), Edward E. Colton, Harold Orenstein, Neil Sullivan, Richard L. Freund, L. Arnold Weissberger and Agnes de Mille. Films and other media practices on subsidiary payoffs are detailed.

At the actual meeting Miss de Mille's passionate account of the way choreographers and dance directors were exploited, denied all residuals and royalties on revivals of their works, was something of a sensation, as then described in VARIETY.

Panel itself was staged by the Committee on the Law of the Theatre of the Federal Bar Assn. of N.Y., N.J. and Conn. Bernard A. Grossman was moderator.

45 WEEKS IN WASHINGTON

'A Man & a Woman' Near \$425,000—3d Highest

Washington, March 5.

"A Man and a Woman," Allied Artists' French import, closed here recently after a 45-week run that saw it gross about \$425,000—the third highest gross for a non-road show engagement in D.C. film history.

The AA release played 30 weeks in both the Janus One (200 seats) and the Janus Two (160), then continued 15 weeks in the smaller theatre. Janus co-owner Harold Slate said that only "Tom Jones" and "Thunderball" topped the French film's non-road show totals, each with about \$470,000.

Cork Festival Cuts Its Short Film Categories

Cork, March 5.

Cork International Film Festival will cut the number of categories in its shorts film competitions this year by embracing old headings, "Documentary," "Scientific and Educational" and "Industrial," under "General Interest."

At the same time a new section has been created for short fiction films, productions not exceeding 4,000 ft. in length. Fest is slated for Sept. 15-22.

Who's Due at Fest In Mar Del Plata

Buenos Aires, March 5.

Following are changes on sked of Mar del Plata Film Festival for its ninth (non-consecutive) outing:

Domingos de Oliveiras' "Edu, Golden Heart" replaces Rubem Bifora's "The Room" as the official Brazilian entry. Oliveiras is coming to the fest together with actresses Leica Diniz, Joanna Fom, Amiris Veronese and Sandra Teresa, directors Jorge Ileri and Ibere Cavalcanti, critic Maurice Capoulla; the director of the Brazilian Film Museum, Jose Sanz, and the director of Brazil's National Film Institute, Antonio Moniz Vianna.

Tony Musante, actor of Fox's "The Incident," film invited to compete, will come from U.S. together with his wife. Also coming from U.S. are actress Donna Mills and short-film maker Ezra Baker and wife. American stars invited to the Rio Carnival (Marlon Brando, Kirk Douglas, Natalie Wood and Jane Fonda) were also invited for Mar del Plata. Ditto German actress Marisa Mell. Believable Natilie Wood has already accepted the invitation.

Actresses Eva Renzy ("Play-girl," "The Night of the Generals") and Renate von Holt were added to the German delegation, and Mita Medici to the Italian one.

Visitors from Yugoslavia will be Manka Kosir and Amte Babaja, actress and director of the film competing for that country. There will be some changes in the French delegation: Jacques Tati, who was mentioned as "possible" participant, will not come, but some other figures — perhaps Marie Laforet and Mylene Demongeot—might be added.

Fest opens tomorrow (March 6) with Pier Paolo Pasolini's "Edipo Re" to be shown out of competition. Other pix and visitors were already reported in VARIETY.

20th Sci-Fier to Mulligan

Robert Mulligan has been signed by producer Lawrence Turman to direct his supernatural drama, "When Michael Calls," which 20th will release. James Bridges is writing the screenplay, based on the John Farris novel, with production to start in late summer.

Turman will also produce, for 20th, "The Great White Hope," based on the Howard Sackler play, due this autumn on Broadway.