

## Irving Rapper Scouting Sites in Arg. For 'Ceferino'; Other B.A. Film News

Buenos Aires, Sept. 20.  
Irving Rapper came to Argentina to hunt locations for "Ceferino Namuncura," which will be lensed here soon with a cast headed by Anthony Quinn, Claude Rains, Ricardo Montalban, Yma Sumac and five Argentine players.

Two of the Argentines will be a boy and a teenager of Indian type, who will portray the central character at two different stages of his short life. Ceferino Namuncura, young heir to one of the Patagonian Indians ruling families till last century, is about to be declared a saint by the Roman Catholic Church. He spent part of his life in Rome and this film biography is reportedly backed by Selesian institutions.

Meanwhile, British-born U. S. producer Ted Leversuch installed his headquarters in Uruguay and is about to start the first of three low-budgeted tilters to be filmed in the River Plate area. Cast, staff and crew will be local except for two principal actors and the cameraman, who will be brought from U. S. Lab processing deal was made with B.A.'s Alex plant.

The only pic started last week was "La muchachada de a bordo" (The Boys on Board), color remake of a big 1936 hit. Two of the top moneymakers in Argentine cinema, warbler Leo Dan and comic Carlos Bala, are teamed for the first time in this Garcia Nacson production.

Armando Bo is about to start filming a new Isabel Sarli starrer, "La mujer de mi padre" (My Father's Woman). Bo said that half the financing is provided by London's Compton Films against 100% of the British market plus 50% of the world market except Argentina, Uruguay and Paraguay. He added that Compton also acquired rights for World distribution of two previous Isabel Sarli vehicles, "Lujuria tropical" (Tropical Lust) and "La tentacion desnuda" (The Naked Temptation).

## COL-BAVARIA PACTS KARL MAY 'WESTERN'

Frankfurt, Sept. 20.  
In a deal that's being highly touted in West Germany as a German break-through into the international market, Columbia-Bavaria has pacted for worldwide rights to the ninth of a series of Karl May films.

The Karl May pix produced by Horst Wendlandt for Rialto, have been credited with reviving the "wild west wave" in Germany, although these westerns, based on novels by a German writer who never saw the real west, emerge from east of here, having been produced in Yugoslavia.

The first eight of the series were great clicks in the home market, having earned six "Golden Screen" awards for attracting over 3,000,000 visitors in West Germany, and also doing standout business in Yugoslavia. The ninth is "Old Firehand," starring Rod Cameron, Maria Virsini, Todd Armstrong and Nadia Gray, Alfred Vohrer directing. Columbia-Bavaria is opening the program at Christmas in Germany, and plans a subsequent release in other countries.

## Tivoli in Sydney Set To Shutter Shortly

Sydney, Sept. 20.  
Sydney City Council, owners of the Tivoli theatre here, has given the greenlight to Construction and Development Pty. Ltd., a local organization, to erect a 20-story commercial and residential project on the site presently occupied by the Tivoli and the longtime shuttered Hotel Sydney, also owned by the council, at a cost of \$10,000,000.

The Tivoli loop quit using stagshows nine months ago following heavy losses with musicals and revues on the decision by co-directors Lloyd Martin, son of the late David Martin, and Gordon Cooper. The Tivoli in Melbourne is now a pic house.

Exit of the Tivoli means that Sydney will only have two major legit houses, Her Majesty's and Royal, both owned by J. C. Williamson Ltd.

## Le Breton's Daughter

Paris, Sept. 27.  
August Le Breton, screenwriter of "Brigade Anti-Gang" took his daughter to see the picture in a Champs cinema, but the daughter was refused entry because picture is limited for those "over 18." Scenarist raised a fuss but theatre manager wouldn't budge—so Le Breton arranged a private screening for the girl in a studio.

To which he invited the press . . . not that he necessarily likes publicity but, he insists, the "over 18" ruling is silly.

## Heat, DST Hit B.O.; Italy Oaters Shape OK in Keys

Rome, Sept. 27.  
Italian boxoffice totals are so far under hopes and under 1965 figures for the equivalent early fall period. Mainly to blame, according to exhibs, are not pix but persistence of unusual hot weather as well as protraction of one-hour's daylight savings time, adopted here for the first time in years.

Otherwise, key-city first-run b.o. shapes okay if inflated by large number of oaters which have hit the market in recent weeks. A firmer picture of things current and future is expected to develop by mid-October.

Currently, b.o. leadership is in the hands of the Italians, with seven out of top 10 grossers in keys vs. two for the U.S. and one Czech. Two Yanks are "Battle of the Bulge," in fourth place, and pic called "The Magnificent Stranger" which, released by Jolly-Unidis, is actually two "Rawhide" tv episodes featuring Clint Eastwood spliced into a single feature and released with his name prominently featured.

Such is the Eastwood draw after his impact in two locally-made oaters, "Fistful of Dollars" and "For a Few Dollars More" that "Stranger" is running a surprising second to the current b.o. leader, "Arizona Colt" (Interfilm). No. 3 item is also an Italo western, "Tempo di Massacro" (Panta), still another locally-made spur epic, "Yankee," is fifth, followed by "America, God's Country" (Italo-Sancro), "I Nostri Mariti" (Italo-Euro), "Per il Gusto di Uccidere" (Italo-Spanish-Tita n u s), and "Riffifi Internazionale" (Italo-Fida). Tenth is Czech "Loves of a Blonde."

Other strong openers are on the local b.o. horizon, however, and should rise fast on the charts. Among these, "The Poppy Is Also a Flower" had a smash opener in Rome, while the Venice winner, "Battle of Algiers" (Magna) went over big in Milan over the weekend. Others opening well are "Blue Max" (20th) and "The Russians Are Coming" (Dear). Holdovers from last season still big in subsequent are Pietro Germi's "Signore e Signori," "Africa Addio," "Armata Brancaleone" and "Adultery, Italian Style."

Mostly on strength of "Bulge," Warners has made a sharp comeback on the local distrib charts, and currently leads, followed by Interfilm, Titanus, Dear-UA, Euro, Dear-Fox, Unidis, Paramount, Panta, Fida, Variety, etc.

## \$300,000 in Grants to 4 W. German Pic Directors

Bonn, Sept. 27.  
Four young West German film directors have been selected by the Federal Ministry of the Interior to receive financial awards for making outstanding films here.

The government has granted \$75,000 each to Werner Herzog for "Fire Sign," to George Moore for "Cuckoo's Years," to Rainer Erler for "Professor Columbus," and to Johannes Schaaf for "Tattooing."

## 'Sixpence' Pic Fussy On Turn-of-Century Decor At British Locations

London, Sept. 27.  
As the film version of the British musical "Half a Sixpence" is being lensed almost entirely on location, the creation of appropriate turn-of-the-century settings involved monumental efforts by production designer Ted Haworth and art director Peter Murton to insure authenticity.

Principal photography started last week in Eastbourne, where a central section of the promenade and beach had been turned back in time with installation of gas lamps, horse buses along the front, and bathing machines and tents on the sand. A number of period cars, including vintage models from Lord Montagu's car museum, were provided to add to the authenticity.

Other locations include Oxford and Henley on Thames for the recreation of a spectacular regatta, and a quiet Georgian backwater in the Pantiles area of Tunbridge Wells, where a cluster of shops is to become Shalford's Emporium. An antique shop, shoemaker and florist have been taken over to be changed to match the period. "Sixpence," which is being filmed in color for Paramount release, is a Charles H. Schneer-George Sidney production, starring Tommy Steele and Julia Foster. Schneer is producing and Sidney directing.

## 'Sorrento Week' As Tranquilizer Following Venice

Rome, Sept. 20.  
No jury, no prizes—and no controversies—characterize this year's Sorrento Film Week (Sept. 24-30) which, accidentally or on purpose, is to serve as a nerve-steadying and relaxing change of pace for Italo and other festival-goers worn by the endless polemics which have in past weeks surrounded the Venice event.

Born some years ago as an openly admitted tourists come-on designed to expose new film product as well as spotlight various colorful sites in and near Naples (whose Tourist Bureau sponsors), the "Sorrento" week is this year dedicated to the French cinema, and comprises a panorama of classic oldies, other unseen Gallic pix of recent years, and a few newies.

"One-country-per-year" idea is more recent one, and organizers and director Gian Luigi Rondi hope to throw the Sorrento spotlight on the American motion picture in 1967.

Meanwhile, cordial hospitality, plus perhaps the fact that event is a relaxed, non-competitive showcase for product and stars, has made for a busy program and promised attendance of large number of Italo, French and other European pic names.

Each day will feature a femme name as official hostess of fest, with Virna Lisi, Gina Lollobrigida, Sandra Milo, Rosanna Schiaffino, Catherine Spaak and Alida Valli set so far. A French delegation headed by Rene Clair is also expected to be numerous.

Each evening, after the various showings, a reception will be held for press, guests and VIPs, with shindigs being thrown by mayor of Sorrento, the hoteliers of the Neapolitan Gulf town, and its travel agents, plus tours by Unitalia, Unifrance, AGIS-ANICA and the City of Naples, last-named at Naples Royal Palace, where windup ceremonies will be held. Various other luncheons, cocktails, and other relaxing events are also slated.

Damiano Damiani's new pic, "Strega in Amore" (Arco), with Rosanna Schiaffino and Richard Johnson, will open the event. Other pix being screened including "A Man, A Woman," Marguerita Duras' "La Musica," Henri Colpi's "Pour Une Etoile Sans Nom," Agnes Varda's "Le Bonheur," Eduard Luntz's "Les Coeurs Verts," "Le Placevoli Notti," "Hotel Paradiso," "Masculin-Feminin" and winding with a real oldie classic, "Les Enfants du Paradis," in its original full version.

## TV, Etc., Factors in Rank's Profits But Xerox (Two-Thirds) 'Explosive'; Exhib Net in U.K. Soars to \$9,600,000

By HAROLD MYERS

### Mex Show Biz Says 'Ole!'

Mexico City, Sept. 27.  
The recent resignation of Mexico City Mayor Ernesto Uruchurtu, after 14 years in office, comes as good news for the various branches of the entertainment industry. Hopes are high now that the ceiling admission prices for theatres (96c) and film houses (32c) will finally become unfrozen and that night spots, inhibited by crippling restrictions by the mayor, will blossom again.

### Pix Get Modest Kudos as Cork Festival Finales

Cork, Sept. 27.  
West Indian actor Edric Connor claims to be the first Negro to be invited to an international film festival. Making an on-stage appearance at Cork International Film Fest, he said that Sidney Poitier had attended the Berlin Film Festival two years ago, but he had been sent and not formally invited by the fest organizers.

Connor was one of several players who made appearances for on-stage interviews during the week-long fest ended Sunday (25). Others included Hugh Griffith, and Ted Ray from England, and Christine Maybach from Germany.

Delegates to the TV Commercials Festival, a secondary show to the main event, reportedly outnumbered official delegates for Cork's 11th fest of shorts and documentaries with feature films screened on a non-competitive basis. Some 101 films from 32 countries were screened and 19 countries sent official representatives. International jury was headed by Dilys Powell, film critic of the London Sunday Times, along with Kashio Kawakita (Japan), Dr. Mihnea Gheorghui (Roumania), Dr. Herbert Hegedo (Germany) and Patrick-Carey (Ireland).

The U.S., with 67 of the 411 entries nominated for the tv commercials competition, was represented on the tv jury by George Olden. Other members were Howard Barnes (France), Dr. Gunther Bauer (Germany), Dr. Claude Contini (Switzerland) and George Plante (England).

Most films were accorded a modest reception, with the French feature "La Vie De Chateau" (Chateau Life) and MGM's "Woman Without a Face" (Mister Buddwing) earning the major plaudits from the Savoy cinema audience. Among the shorts, a U. S. entry, "Skaterdater," already a diploma winner in Edinburgh Fest, is regarded a likely winner.

Cuba was repped for the first time by a feature, "Cumbite." It's a rural tale about local customs of the 1940s around Haiti. Several East European countries and the USSR had delegations here.

Princess Soraya, who was to have been one of the glamor highlights of the Fest did not appear. Her film, "Three Faces of a Woman," a Dino de Laurentiis production, was off the schedule. A delay in a clearance from de Laurentiis caused Soraya to make another date.

Prof. Robert Gessner, of New York U. introduced a tribute program of Stanley Kramer's films. Alberto Lattuada, Italian director also honored in tribute series, flew in for a personal appearance.

Tony Curtis and Monica Vitti in Titanus Films' "The Wrong Key," skedded to roll in Italy in November with Francesco Mazzi producing.

London, Sept. 27.  
While more than two-thirds of the gross profits of the Rank Organization for the year ended June 25 came from their Xerox operations, improved results were notched by all the motion picture divisions. In a comment on the annual report and accounts, chairman John Davis indicated that film activities had been stabilized, though there was no particular growth aspect.

Within the area of film activity, the most spectacular growth in profitability was recorded by the production and distribution division, where profits soared by more than five times, from \$487,000 in 1965 to \$2,623,000 in the current year. Yet, during that period sales in production and distribution dropped by about \$1,300,000 to a total of just over \$28,400,000. Davis explained the apparent discrepancy by pointing out that a substantial slice of the additional profit earning came from the direct sale of features to tv, not only in the United Kingdom, but overseas. It was also in some measure due to more successful pictures, and, to some extent, to the growing practice of profit participation. Although this was not immediately disclosed by the chief Rank exec, it is known that one pix-to-tv deal netted around \$1,000,000.

### \$9,600,000 U.K. Profits

The annual report and accounts, published last Wednesday (21) and due to be submitted to stockholders at the annual meeting on Oct. 13, disclosed that exhibition profits in the British Isles improved by almost \$500,000 to a total of approximately \$9,600,000. Overseas exhibition profits were almost double at \$2,845,000, while studios and laboratories were slightly up on the previous year at \$1,528,000.

Elaborating on the report, at separate meets for financial and trade press, Davis declined to forecast future prospects of the motion picture industry interests until publication of the Monopolies Commission report, due next month, though it is indicated that meantime the economic freeze would not necessarily hinder their future production program. The economic situation, however, did hurt their overseas interests, particularly where it was necessary to purchase premium dollars for authorized expenditure outside the sterling area. As a result, projects in progress would have to be completed at a heavier cost, but further investment was virtually prohibited.

In his breakdown of the Organisation's activities, the Rank chairman disclosed that while attendances at motion picture theatres throughout the country had shown a decline of 11% in the calendar year, 1965, group theatres had achieved an increase of 1.9%. In his view, that reflected the efforts made to rationalize and improve the operation as well as the public appreciation of the good facilities provided.

### Leading Draws

Their efforts, he felt, had been materially helped by such productions as "Early Bird," "Help," "Mary Poppins," "Our Man Flint," "Thunderball," "Von Ryan's Express" and "What's New, Pussycat?" Additionally, at roadshow theatres, they had "The Sound of Music" producing results "the like of which had never been seen before." Unfortunately, in spite of these outstanding films there was still an overall shortage of first-feature product and the Organisation had had difficulty in completing some of its programs with both British and foreign films of entertainment value.

During 1965, Rank's quota achievement was 36.8% for the first features, compared with 48% in 1964, and Davis attributed the shortage of British pix as being responsible for the fall in the percentage of playing time. During the financial year the Rank group contributed 8.8% of its gross b.o. receipts to the statutory Eady (Continued on page 26)