

In Chile They Reform Reformers But It Turns Out a Jumble

By HANS EHRMANN

Santiago. Once upon a time there were three sweet old Chilean ladies. Their ages added up to well nigh two centuries and they whiled away the time of day watching films and deciding whether other people should watch them too. Thus they never lacked bedtime stories to put their grandchildren to sleep.

But for a Swede named Ingmar Bergman, this happy way of life could have continued for many a year. However, one day in 1959, they rejected "Smiles of a Summer Night" as far too immoral for public screening. That day the Battle of the Censors began. It continues until this very day and an armistice is not yet in sight.

Bergman's "Smiles" soon had the sweet old Chilean ladies on the verge of tears. The press published (Continued on page 180)

Greeks Take 700; India 'Fad' Off

Athens. A curiosity of Greek film booking in the last couple of years was the prominence of, and fad for, feature films from India. In a sense there was a flood. Resultantly Greeks tired of what was a novelty in screen diet. It may be stated that the long-and-still champion at the boxoffice here is United States product.

France's offerings do well in the two principal Greek cities but falter in the provinces, probably on the basis of their sophistication. Another curiosity of Greece is that European product with an English dubbing soundtrack gross better here than if shown with their original tongue.

About 700 pictures are imported every year by Greece. During 1962, 577 were released in Athens first run theatres. The breakdown of admissions by producing company is as follows:

| U.S.A. (203 films) | |
|-------------------------|------------------|
| United Artists | 656,401 |
| Metro | 500,569 |
| Paramount | 417,746 |
| Fox | 348,301 |
| Columbia | 297,406 |
| Universal | 218,669 |
| American Int'l | 108,547 |
| Indies, Reissues, etc | 892,570 |
| Total Admissions | 3,625,629 |

| | |
|-------------------------|------------------|
| GREECE (83) | 2,122,768 |
| FRANCE (48) | 868,756 |
| ITALY (39) | 577,468 |
| ENGLAND (25) | 286,413 |
| GERMANY (14) | 159,783 |
| RUSSIA (11) | 141,829 |
| JAPAN (5) | 50,804 |
| CZECHOSLOVAKIA (8) | 39,929 |
| INDIA, OTHERS (17) | 73,272 |
| Total Admissions | 7,945,649 |

The total results, however, of the previous year in all the theatres of the three key cities and their suburbs (Athens, Pireaus, and Salonica) are as follows:

| | |
|-------------------------|-------------------|
| U.S.A. | 4,296,583 |
| Universal | 3,769,476 |
| Columbia | 3,745,206 |
| Metro | 3,362,511 |
| Paramount | 3,015,924 |
| United Artists | 2,542,292 |
| Warner Bros. | 1,882,218 |
| 20th Century-Fox | 4,133,004 |
| Indies, Reissues, etc. | 26,747,214 |
| Total Admissions | 60,297,516 |

The total number of realized admissions all over the country during 1962 is 92,870,830 against the 84,319,353 in 1961.

On-the-Spot Look At Distrib Lineup Tried On Continent by UA

Paris. Norbert Auerbach, United Artists Continental manager, is just back from branch sales meetings in Hamburg, Berlin and Munich. This is part of a new outlook to get an on-the-spot feel and look at the different markets instead of assembling the whole European and Near East sales and publicity groups in one spot.

Auerbach claims it gives him a better local grasp of problems as well as closer ties with exhibitors and the actual UA branches. From now on, Auerbach will go to them instead of having them come to him. This also precludes a greater interest in depth distrib and closer ties with hinterland, as well as only the key, branches.

During his German trip he discussed specific campaigns, upcoming product, internal booking and indigenous problems. He also cemented the beginnings of more intense and personal coordination between the head office here and its various branches in other areas and territories.

Auerbach was accompanied by Jerry Juroe, who heads the UA publicity office for Europe and the Near East. Juroe went into public relations matters with the various reps. He leaves for Puerto Rico this week to meet up with UA international veepee head Erich Pleskow who is winding a Latin American tour.

Italo Prod., Two Soviet Cos. in Multi-Pic Deal

Rome. A multi-picture pact linking Coronet Films of Rome and Sovexport and Mosfilm of Moscow revealed here by Coronet topper Ennio DeConcini.

Local announcement reveals that Coronet and Mosfilm would collaborate on the following pic: "Waters of Spring," based on a story by I. Turgheniev; a film inspired by Fjodor Poletaev, a Russian hero of the Italian resistance war; a biopic on the life of John Reed, who wrote "Ten Days That Shook the World"; another based on the legend of Stenka Razin; and a final one inspired by the figure of Ivan Bolotnikov, another legendary Soviet hero.

Also discussed was the possibility of having Italo actors participate in upcoming Russian pic projects, specifically a new version, directed by Zarkhi, of "Anna Karenini."

Coronet, which is already producing a pic now being made near Moscow by Giuseppe DeSantis, "They Went East," also has signed a deal with Sovexport Film, giving the Italo firm all video rights to documentaries and scientific pic made in Russia. A similar pact—but extended to theatrical rights as well—covers all Soviet-made cartoon pix.

Argentine Film Features

[Recent or Prospective]

ARIES

Guido (Mrs Torre Nilsson), with Susana Freyre and Duilio Marzio. Miss Freyre has not made a picture in her native Argentina for some years.

Aries' other plans for the year, all for direction by Fernando Ayala and with Hector Olivera as producer, include "La Nina Panchita," from a story by Augusto Roa Bastos, a modern comedy. This to be followed by "Machito" (The Little Buck), and finally a U.S.-Argentine coproduction, on a story not yet written. It will be recalled that this outfit produced the English version of "No Exit," which ran six weeks recently at the Sutton in New York.

ANGEL

directed by Leopoldo Torre Nilsson; produced by Nestor Gaffet. Some action shot in a B.Aires penthouse apartment swimming pool. Cast headed by Graciela Borges, with Dora Baret, Marcela Lopez Rey, Belita, Hector Pellegrini, Enrique Caballero, Alejandro Baldi, Walmo.

ROMA-AICARDO-STEVANI

Moment) from a story by Silvina Bullrich, directed by Piero Vivarelli. Stars Elsa Daniel and Venantino Venantino. Shooting in Rome, Punta del Este and New York.

COLUMBIA-SERGIO KOGAN

"Mujeres Sin Hombreres" (Women Without Men) from a story by Ariel Cortazzo. To star Rosita Quintana.

"Cobweb Castle." Cast undecided. Kogan plans to produce three here.

"Racconto." Starring Anita Larronde and Jardel Filho. Produced by J. Becher.

AGUSTIN NAVARRO

Hispano-Argentine coproduction of "Proceso a la Ley" (Judgment at Law). With Olga Zubarry and Antonio Villar.

ANTONIO MOTTI

Hispano-Argentine coproduction of "Cuarenta Anos de Novios" (40 Years Engaged) from a story by Ariel Cortazzo, which was a legit hit. Stars singer Lolita Torres, with German Cobos, Angeles Martinez, directed by Nicolas Carreras.

"Las Ratas" (The Rats) from a story by Bianco, adapted by Saslavsky and Verbitzky, directed by Saslavsky, with Aurora Bautista, Alfredo Alcon, Barbara Mujica, J. J. Miguez, Antonia Herrero, Horacio Marini, Ariel Absalon, Jose Maurer and J. Perez Avila.

Saslavsky plans another film to be made locally, viz. Producer: Argentina Sono Film.

"Cada Amor Tiene su Aquel" (Birds of a Feather) from a story by C. Llopi, to be produced also by Saslavsky, Cecilio Madanes, Parissier & Giudice, starring Luis Sandrini with an Italian actress.

ARGENTINE-VENEZUELA

"Lujuria Tropical" ("Tropical Lust") in C/Scope and Ferraniacolor, directed by

Armando Bo, with himself, Isabel Sarli, Pedro Laxalt, Manolo Gorge, singer Mario Suarez, Luis Salazar and Alberto Alvarez (last two are Venezuelans).

ARGENTINE-MEXICAN

"La Diosa Impura" (The Impure Goddess) from script by Alfredo Ruanova, to be directed by Armando Bo with Isabel Sarli.

As yet untitled film to be directed by Carlos Rinaldi, with Hugo del Carril and Enrique Guzman, produced by Abel Salaza.

ARGENTINA SONO

A superproduction is designed to star the Argentines into taking notice of their own product.

"La Cigarra No es un Bicho" (The Cricket is not an Insect). Directed by Daniel Tinayre from story by Dante Sierra, adapted by Eduardo Borrás; with an all-star cast comprising Mirtha Legrand, Amelia Bonce, Malvina Pastorino, Maria Antinea, Elsa Daniel, Diana Ingro, Teresa Blasco, Luis Sandrini, Angel Magana, Narciso Ibanez Menta, Jose Cibrian, G. Bredeston, H. Calcagno, H. Mendez, E. Serrano, F. Vegal, H. Carpena, Julio de Grazia, O. Valicelli, C. Biondo, R. Carret. (Cast working on participation basis).

"Los Venerables Todos" (The Venerable Ones). Produced by Jorge A. Garber for Argentina Sono Film from a story by Manuel Antin, which he directs. Stars Lautaro Murua, Walter Vidarte, Fernando Mistral, Raul Parini, M. Jouvett, Beto Gianola.

"Pesadilla" (Nightmare) produced by J. P. de la Riestra from a script by Diego Santillan, directed by the author under Rubé Cavalotti's supervision, with Sabina Olmos, Pedro Lopez Lager, Floren Delbone, G. Battaglia, N. Cullen, R. Oneto, D. de Alvarado.

"Da Chacota" (The Gag) produced by Nova SRL, directed by Enrique Dawi from a story by Landru, adapted by Aldo Camarotta and Dawi, with a large cast.

"The Falcon Family." Produced by Hugo Moser from his tv, directed by Roman Vinoly Barreto, with the original tv cast: Pedro Quartucci, Elina Colomer, Roberto Escalada, Ubaldo Martinez, Santiago Gomez Cou and Silvia Merlino.

"The Adventures of Captain Piluso." Produced by Garcia Nacson, directed by Francis Lauric from a script by Humberto Pacheco, adapted by Teruel, with A. Olmedo, H. Ortiz Jr., Maria Esther Podesta, L. Hartich, J. C. Barbieri, M. Cortez, and the wrestlers Martin Karadgian and Indio Comanche.

ANGELO-BRANCO

"Cuando Calienta el Sol" (When the Sun Warms the Beach). Directed by Julio Saraconi, with tv star Antonio Prieto, Beatriz Taibo, Perla Alvarado, Augusto Codeca, Hector Calcagno, Nelson Prats, Maria Armand and Ricardo Bordoni.

"La Voz Immortal." To be produced by Schroeder-Le Pera and Abats, directed by Solly, with jockey Ireneo Leguisamo, Tito Lusiardo and Francisco Canaro. This is to include excerpts from Gardel's films, with some new sequences and the participation of his great friends, ace jockey Leguisamo, Lusiardo and tango composer and conductor Francisco Canaro.

Latin America Market Facts

The Latin American market, as seen by U.S. distributors, is capulated as follows:

ARGENTINA

The third largest American market for U.S. films. Under terms of a two-year film agreement signed with the Motion Picture Export Assn. last year, U.S. distribs can bring in 200 pix a year. Total quota on all foreign pix is about 380 pix annually, including 35 Italian, 35 French, 25 Spanish, 30 German. Licenses for U.S. indies are issued on cash basis. No admission price restrictions on Buenos Aires firstruns. Remittances can be made freely at free rate of exchange. Dubbing into Spanish is prohibited. No pre-release censorship, though pix are classified. A 10% tax on all tickets for Film Institute; 15% for school construction; also municipal taxes.

BOLIVIA

No film agreement with MPEA. No import or remittance restrictions. No dubbing restrictions, but is not done anyway. There are city censorship boards. A 35% tax on admission prices. 300 pix imported annually, of which approximately two-thirds are from U.S.

BRAZIL

The number one market for U.S. film in Latin America. No formal agreement with MPEA. Each distributor must apply for his own import licenses. There is an exhibition quota requiring theatres to play one domestic film for every eight imported, or to devote 42 days a year to exhibition of domestic pix. Admission prices are controlled.

Income tax law restricts producer - distrib from making more than 70% terms on regular pix, or 80% on super-spectacles. Remittances are free, but devaluation of cruzeiro has provided serious problems. No dubbing restrictions, but it's expensive and not popular. Total taxation on tickets averages out to about 22%. About 650 pix imported annually, with U.S. in lead as supplier, followed by Germany, France, Italy, Japan, England, Mexico, Spain and Argentina.

CHILE

Only one or two pictures produced a year. Complicated customs duties. About 500 pix imported annually, with 2/3 from U.S. Estimated to be the fifth largest L.A. market for U.S. pix.

COLUMBIA

No import agreement with MPEA. No restriction on imports and no exhibition quotas. Admission prices controlled, but special pictures receive special consideration. No restrictions on rentals. Remittances by exchange certificates and free dollar checks. No dubbing restrictions, but not practiced. Federal and local admission taxes, averaging about 10%. About (Continued on page 182)

Rental Realities Of Athens Studios

Athens. Film studios, or so defined, are numerous enough in the Kingdom of Greece but they do not qualify in the main as very modern in equipment. Improved quality of facilities is an acknowledged difficulty if Greece is to attract more renting producers from elsewhere. Even so, a fair number of foreigners, notably Italians, have shot films here.

The best layouts are probably those of Alfa, Anzervos, Finos, all here in Athens.

The Alfa Studio has three stages. Stage A 68 x 100 x 30 ft. is convertible into tank of 10 x 24 x 10 ft. Its rent per day is \$55.00.

Stage B is of 49 x 76 x 27 ft. and its rent per day is \$35.00.

Stage C is of 185 x 88 x 69 ft. and its rent per day is \$135.00.

There are two Sound Studios. Sound Studio A is of 66 x 38 x 23 ft. It is for music recording and final mixing. It includes 35 and 17.5 mm sound recorders, 6 or 8 channel Klang mixing consoles, full play-back system and projector. It is rented for music recording \$20.00 per hour, for final mixing \$21.00 per hour and for promixing screening \$22.00 per hour.

Sound Studio B, is of 28 x 21 x 15 ft. and is equipped as Sound Studio A but it has a three channel console also. Its rent for post synchronization is \$15.00 and for mixing \$16.00 per day. There are tape recorders in full camera synchronization, microphones, talk-back etc. and their rent per day is \$15.00. The sound transfer from magnetic to magnetic is charged \$.03 per meter and sound transfer from magnetic to optical to \$.06 per meter.

The camera equipment consists of two Arriflex complete with blimp, lenses, battery, battery charger, 400 ft. magazines, tripod, variable speed or synchronous motors, matte box and they are rented \$15.00 per day. There is also One Arriflex 300 complete with the above with 1,000 ft. magazines which is rented \$20.00 per day. Lighting equipments are rented for \$1.10 per day and other miscellaneous items also.

There are editing rooms complete with Arri and/or Steenbeck editing, tables, four-way synchronizers, racks, bins etc. and it is rented \$3.00 per day and the office rooms are rented \$33.00 per week. Laboratory work is charged from \$1.15 per 5 foot.

The Anzervos Studio has more facilities than the Alfa Studio at the same rates and the Finos Film less than the Alfa but it is seldom available for foreign producers.