

20th Century-Fox Film Corp.

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 Barry Lorie — Senior vice president, publicity & promotion.
 Richard Ingber — Senior vice president, advertising.
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 Sheila DeLoach — Vice president & southern sales manager, domestic distribution.
 John Peckos — Vice president & western sales manager.
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 Harold P. Saltz — Vice president, sales administration/domestic distribution.
 Jean-Louis Rubin — Executive vice president, international distribution.
 Joel Coler — Vice president, international advertising, publicity.
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WAYNE CLARKSON IN CHEERY MOOD AS HE ENCORES AT CANNES

Toronto.

Wayne Clarkson, chief of the annual non-competitive Toronto Festival of Festivals, arrives in Cannes with better credentials every year.

Last year from Cannes, he snagged the North American preem of "Chariots of Fire" which won the fest's most popular film prize, later played the New York Film Festival and then capped an Oscar in Hollywood as best picture.

"Chariots" was the icing on the cake for us and I'm proud of that," says Clarkson. That happened to us before with "Best Boy" which won our festival's Labatt's most popular film prize and later won an Oscar.

In Canadian pics run last year, the Toronto fest also scored. It preemed "Ticket To Heaven" which won best picture prize at the annual Genie Awards. "Heartaches" which garnered three Genies and "PAW: Prison For Women" which was named best feature documentary. And, notes Clarkson, "Ticket," "Heartaches" and the Canadian-made "Threshold," also preemed at the Toronto fest were all picked up for U.S. distribution.

The '81 Toronto fest, though still being audited, will show a \$10,000 surplus on revenues of \$750,000 and it had a box office of \$213,000 up from \$140,000 in 1980. Financially and in every other way, we had a (Continued on page 168)

Direct Licensing To Pay-TV Part Of Atlantic Releasing Strategy

With "Smash Palace" from New Zealand and the Brazilian "I Love You" currently in U.S. release, Atlantic Releasing Corp. is by no means out of theatrical distribution, but president Tom Coleman said his company's Cannes plan for the first time centers on pursuit of titles for direct licensing to pay television.

For a company founded (nearly eight years ago) and enriched by the release of foreign product in Gotham and other major Yank art markets, Atlantic's swing toward using Cannes primarily for pay tv purchases is a significant one. Especially since past Croisette sojourns have resulted in the firm's acquisition of "Montenegro," "Sent A Letter To My Love" and "The Getting Of Wisdom," among others.

At Last Cannes. Atlantic first hinted at the diversification during last year's Cannes event, which sparked its "Montenegro" deal. But during the intervening year, the L.A. and Boston-based distributor has begun its biased efforts in earnest with the creation of Atlantic Television. Former Sam Goldwyn Co. exec Jonathan Dana, heading the affiliate, will be "aggressively buying titles" at Cannes, per Coleman.

Dana is expected to stay at the fest longer than Coleman, who said he'll limit his visit to five or six days for purposes of scouting theatrical product. Still, the Atlantic prez told *Variety*, "we're taking our time

theatrically." Rationale behind Coleman's conservative posture toward feature pickups can be summed up in one word: expense. He vouches that with the majors jumping on the specialty market bandwagon, terms for plum art product are going through the ceiling. And when an indie like Atlantic can wrest commercial product from the majors for a pricey advance, the ad-pub pricing for a proper send-off in the U.S. (New York primarily) also gives pause.

Hunger For Entertainment. On the other hand, pay tv companies' hunger for programming allows for more low-end purchases. Coleman said, adding that pay tv rights can be had for as little as \$25,000, as opposed to the high-end six-figure terms required to pin down a theatrical feature.

Atlantic Television's campaign is abetted by the plethora of "forgotten films" or "filler pictures" Coleman expects to find at Cannes. Those, he said, are offered by producers who might have been too optimistic about their pics' theatrical potential and found these films have gone unsold at other market-places.

Coleman also revealed that "we're intensifying our research to justify buying smaller films with pay-tv value," adding that L.A. office staffer Catherine Galan is in charge of monitoring pictures made here and abroad and brought to her attention via the trade papers, film fests and by word of mouth.

Although Galan told *Variety* that she is evaluating product for all markets, she said the "pay-tv industry has a more voracious appetite for that sort of (independently produced) programming."

"Oddjob Man" is an example of Atlantic's approach, Coleman said. Featuring Monty Python member Graham Chapman, pic was deemed not weighty enough for a theatrical pickup but is nevertheless an apt item for a package of pics Atlantic Television will offer to buyers for airing in 1983.

'Moon-Backed 'Inchon' Ballyhoo At Cannes; Olivier As MacArthur

Hollywood. "Inchon" is coming out of limbo. The reported \$48,000,000 production about the Korean War with Lord Laurence Olivier playing Gen. Douglas MacArthur has been a disputed project because it was bankrolled by Rev. Sun Myung Moon's Unification Church.

Made by Japanese industrialist Mitsubishi Ishii's Los Angeles-based One Way Productions, "Inchon" started in 1978. Has been without a distributor although it world preemed in Washington, D.C. at the Kennedy Center's Eisenhower Theatre on May 4, 1981 as a benefit for a local military retirement home.

Now the cobwebs are being brushed off and a gigantic effort for international sales has been organized for the Cannes Film Festival. As a starter, the producers have retained Arthur Abeles and Henri (Ricky) Michaud, the former co-toppers of Cinema International Corp. who now operate the London-based foreign sales firm Filmmarketees Ltd., to handle the international placement of "Inchon."

At the same time, the Los Angeles-based praisery, Rogers & Cowan, has been recruited to stage some \$150,000 worth of ballyhoo at Cannes to bring "Inchon" to the attention of the international buyers and the press representatives assembling at Cannes from throughout the world.

The Cannes strategy, under the direction of R&C's Dale Olson, includes a VIP screening at the Ambassador Theatre on the Rue d'Antibes on May 16, followed by a black tie dinner dance at the Majestic

Hotel for 400 selected guests. There will also be a luncheon for some 200 members of the press at posh Eden Roc at Cap d'Antibes.

Moreover, "Inchon" will not go unnoticed on the Croisette. A dominating display has been set for the prime space in front of the Carlton Hotel.

In addition to Olivier as MacArthur, the film — four years in the making and billing some 50,000 extras — included David Janssen's last film performance. Also in the cast are Ben Gazzara, Jacqueline Bisset, Toshiro Mifune, Richard Roundtree and Rex Reed.

Terence Young Directed. Produced by Ishii, "Inchon" was written by Robin Moore and Laird Koenig. Terence Young directed.

The Marine Drum & Bugle Corps and a group of picketers greeted the film when it preemed at the Kennedy Center a year ago. The band of picketers warned that "Inchon" is part of Moon's plan to infiltrate America and promote the unification point of view. Sen. Alfonse D'Amato (R-N.Y.) was chairman of the benefit premiere but was a no-show when he learned of Moon's involvement. His office said he did not know of the involvement when he lent his name to the affair.

According to reports at that time, several other congressmen attending the opening were also shocked at the news, one of them beating a hasty retreat when he learned the facts.

Recently there were reports that 20th-Fox was interested in taking on the domestic distribution, but a satisfactory deal could not be arranged and Ishii decided to handle it on his own.

Cinecom Probes Fest; Felt Filmex Topped Los Angeles Mart

Currently negotiating for domestic U.S. rights to several foreign pictures, new Gotham independent distributor Cinecom International will be at the Cannes Film Festival to pin down deals and eye art product. "We're scouting French, Italian, German and Eastern European product." Cinecom cotopper John Ives told *Variety*. "The major companies have agents in Europe which allows them first crack at many titles. We need to go out into the field, and to visit Cannes in order to compete," he explained.

Aiming at three or four pickups for U.S. release this year, the fledgling distrib is looking for films requiring special treatment. Cinecom's other topper Amir Malin reports that the duo was impressed with the organization and opportunities to meet industry people at the recent American Film Market in Los Angeles, but that for acquisition purposes the separate Los Angeles Filmex had more interesting films. "We didn't do any business at the Film Market, which was too oriented toward exploitation

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