

Martin, Rapp-Metz Firms In Merger

Studio City-based David Martin Management has merged with Los Angeles/New York-based Rapp-Metz Entertainment to form a new bicoastal, multipurpose entity, MRM Entertainment, with headquarters in Studio City.

The new company's management operations will extend to the sports field. MRM also will package motion picture and television productions in which its clients have major involvement.

Under the reorganization, effective May 1, Stephen Metz, one of the three principals, will head the motion picture and tv department and will ride herd on ongoing projects previously initiated by the merging entities.

Among properties MRM Entertainment is packaging is "On Borrowed Time," feature film on the life of Bobby Darin, to which the company has exclusive rights. Film is in development.

David Martin and Joseph Rapp, veteran personal managers, will direct management operations — Martin on the west coast, Rapp on the east coast. They also jointly will oversee the newly formed sports management division. That wing's first three clients are Browner brothers, all professional football players — Joey Browner of the Minnesota Vikings, Ross Browner of the Green Bay Packers and Keith Browner of the San Diego Chargers.

Other features in the MRM hopper are "Comedy Marathon," scripted by Gary Mule Deer, long-time Martin client, and Ronny Kenney, to be directed by Paul Winters; and "Radio Waves," a futuristic rock music drama written by Jonathan Lawton.

Metz previously packaged a third feature, "Iron Triangle," produced by the Scotti Brothers with Beau Bridges and Dr. Haing S. Ngor in the leads. A Fall release is scheduled.

Ascot Syndication has picked up "Celebrity Divorce," tv series created by Metz and Rapp. Project,

dealing with celebrity splits through the eyes of the participants, along with attorneys and family members, goes into production in late May.

Also on the MRM tv docket is "American Dream Festival," recently taped at Shrine Auditorium with a guest lineup including Dick Van Patten, Andrew Stevens and Lyle Alzado. Metz, who coproduced, has a five-year option to stay on with the project to be distributed by A.M.S. Syndication in Dallas.

Martin clients to be handled by the new company include Mule Deer, Quinn Cummings, Robert Clary, Michael Thoma, Tony Sirikakis, the Pendragons and magician Nikk Lewin. Among Rapp clients on the new MRM roster is Nipsey Russell.

Rapp is east coast executive director of the National Conference of Personal Managers. Martin, in the west coast branch, is second national v.p., and serves on the national board.

'Being' Lightens London Pix B.O.

London, April 27 — "The Unbearable Lightness Of Being" made a nice bow as West End trade held steady, though some top holdovers were slipping. Session leaders for week ending April 22 follow: "Three Men And A Baby" nursed excellent \$178,060 in third session at one cradle. Cumulative total \$394,818.

"Moonstruck" romanced attractive \$142,725 in fourth date at five sites. Cume \$429,440.

"Broadcast News" scooped ace \$109,588 from second transmission at three stations. Cume \$244,882.

"The Unbearable Lightness Of Being" steamy bow snagged excellent \$105,802 at two venues.

"The Last Emperor" took regal \$81,153 from eighth reign at one

palace. Cume \$1,228,127.

"Empire Of The Sun" shanghaied fine \$80,199 in fourth assault at eight camps. Cume \$523,333.

"Fatal Attraction" stalked \$41,122 in 14th stanza at three hardtops. Cume \$2,129,988.

"Withall And I" grabbed fine \$38,505 unimpressive 10th session at four. Cume \$695,349.

"The Believers" spooked so-so \$32,846 from second lap at one crypt. Cume \$88,108.

"Cry Freedom" bagged \$30,232 from 15th haul at three townships. Cume \$1,510,780.

In the also-ran section, "Bellman And True" took \$21,623 in bow at four, "Death Wish 4" made \$17,193 in bow at three and "Bernadette" took \$1719 in bow at one.

Express: Larry Singleton

(Wed. 20, 9-9:30 p.m., KQED)

San Francisco, April 27 — The rape-mutilation conviction of Lawrence Singleton has been one of the most celebrated crime issues in California over the past year. Since his release from prison a year ago, Singleton, a 60-year-old former Merchant Marine master, has almost literally become a man without a country.

He denies the 1978 rape, sodomizing and maiming (her forearms were slashed off with an ax) of Mary Vincent, then 15. He received a 14-year prison sentence and, with work credits, did time for only about eight years.

When he was paroled last Spring, an angry public protested so vehemently about him living in any number of communities that California Gov. George Deukmejian approved a unique arrangement: Singleton would spend his one year of parole residing in a trailer on the grounds of San Quentin Prison and under constant attention by state parole agents.

Five days before Singleton's final release, Frisco pubcaster KQED-TV aired the most extensive — and exclusive — interview with him since the case broke. The Singleton half-hour was quoted widely by print and other broadcast media throughout Northern California.

As exploitative as the case is, reporter-narrator Spencer Michels essayed an even accounting of the background with efficient, economical exposition.

Along the way there also were relevant interviews with Singleton's prosecutors, members of a prisoner rehab agency and a state corrections department psychiatrist. A lie detector test taken only a few days before the show aired also was included in the docu.

Lining up the Singleton interview proved KQED's resourceful journalism, and the presentation added to the luster of deliberate, distinguished reportage.

Half-hour was produced by Michels and Ken Ellis. Herb.

Atlantic Scores Triple Play With Cannes Entries

Atlantic Entertainment Group heads over to Cannes as the only American distrib with three films — "Patty Hearst," "A World Apart," and "Stormy Monday" — in the competition for festival awards.

"We've tried hard to get into the good-movie business, and this is the first milestone along the path," said senior v.p. for motion pictures Bill Tennant, admitting that only 18 months ago, the privately owned indie drew most of its revenue from exploitation pix.

Cannes profile perks up company's overseas coproduction thrust, with selection of "Patty Hearst," the \$20,000,000 joint venture with Britain's Zenith Prods., as an official U.S. entry in competition a big boost for Atlantic since it holds worldwide sales rights.

The real Patty Hearst — on whose biography, "Every Secret Thing," the picture is based — will be among the celebs on hand to help promote the launch for European commitments already set by Atlantic International topper Jules Stein.

Richardson Presence Atlantic is making sure that good photo opportunities emerge by also bringing to Cannes Natasha Richardson (daughter of Vanessa Redgrave-Tony Richardson), who portrays Hearst as the 19-year-old heiress who was kidnapped by a group of radicals in 1974.

Both director Paul Schrader, who made the Cannes rounds for "Misfits" a few years ago, and producer Marvin Worth will be present to share the limelight. "Patty Hearst" is the first of three joint ventures with Zenith.

Another international coproduction arrangement involves Atlantic and British Screen Finance, the result being two more official entries — "A World Apart," starring Barbara Hershey, Jodhi May and Jeroen Krabbe, and "Stormy Monday," starring Melanie Griffith, Tommy Lee Jones, Sting and Sean Bean.

"A World Apart," an official British selection, marks the directorial debut of Oscar-winning cine-

matographer Chris Menges ("The Killing Fields" and "The Mission"). Atlantic holds the domestic sales rights to "A World Apart," while London-based The Sales Co. is handling foreign sales.

"Stormy Monday" is set for the Directors' Fortnight at Cannes. Atlantic is in the domestic driver's seat and the U.K.'s Gavin Films is steering the overseas sales. Pic bowed in N.Y. Friday.

"We set out to produce creative films that would generate interest from all parts of the world, and we have done it," beamed Jonathan Dana, Atlantic's motion picture and tv prexy.

The screenings and hoopla during Cannes represent promotional efforts. Earlier, International sales topper Stein closed deals for the three films at Mifed and the American Film Market. At Cannes, Stein will be "consolidating deals" on "1969," the Ernest Thompson-written-directed pic currently in postproduction.

At the same time, Atlantic will unveil some of the projects that are part of its two-year, \$120,000,000 production investment. Three offerings, budgeted from \$4-9,000,000, are gearing up for principal photography in the next several months.

These include "The War At Home," dealing with the rise and fall of socialite Edie Sedgwick, to be filmed in N.Y., and "Dogfight," to be shot in San Diego by director Michael Dinner from a screenplay by Bob Comfort. A sci-fi film, "The Borrower," will go before the cameras in Chicago, to be directed by John McNaughton and written by Sam Egan.

Later in the year, Atlantic says it will start its most expensive film to date, the \$12,000,000 "K-2," based on Patrick Meyers' play about two climbers who get stranded on a mountain top.

In addition to foreign sales chief Stein and production topper Dana, the Atlantic team will be represented at Cannes by chairman and prexy Thomas Coleman and acquisitions and development director Robert Rock.

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TV PRODUCTION CHART

PRODUCTION KEY	
Abbreviation:	SUPR-Exp/Supervising Executive Producer(s); EXP-Executive Producer(s); CO-Exp/Co-Executive Producer(s); SUPR-PROD-Supervising Producer(s); PROD-Producer(s); COPROD-Co-Producer(s); DIR-Director(s); CASTING-Casting Director; Affiliated production companies indicated when applicable in parentheses after show title. Alternative titles follow show title. Unless a specific director is noted, show uses various directors.
<p>ABC (213/847-7777)</p> <p>GENERAL HOSPITAL (ABC) EXP. Wes Kerner; DIR. Marlene Laird, Phil Sogard, Alan Pultz; CASTING. Marvin Paige.</p> <p>BELL-PHILLIP TELEVISION PRODS. INC. (213/982-4158)</p> <p>THE GOLD AND THE BEAUTIFUL (CBS) EXP. Bill Bell; PROD. Gail Kobe; DIR. Bill Glenn, Michael Schi; JOHN Zick; CASTING. John Corwell (213/882-4801).</p> <p>COLUMBIA PICTURES TELEVISION (818/964-6000)</p> <p>THE YOUNG AND THE RESTLESS (213/882-2345) (CBS) EXP. Edward Scott; PROD. Tom Langan; DIR. Heather Hill, Frank Pasell, Nancy Robbins, Rudy Veyer; CASTING. Jill Wilson.</p> <p>DAYS OF OUR LIVES (918/964-2837) (NBC) SUPR. EXP. Al Rubin; EXP. Ken Corday; SUPR. PROD. Shelley Curtis; CASTING. Doris Babbagh.</p> <p>FOX BROADCASTING CO. (213/482-7111)</p> <p>BOYS WILL BE BOYS (FBC) (In asan w/Light-keeper Prods.) EXP. David W. Dulon, COEXP. Gary Mentzer; SUPR. PROD. Jim Geaghan; PROD. Stacy Julian, Michael Holt; CASTING. Denise Chantier.</p>	
<p>NBC PRODUCTIONS (818/508-7900)</p> <p>WINNIE (NBC) (In asan w/Al Girl Prods.) EXP. Michael Mannheim; PROD. Andrea Baynes; DIR. John Kory.</p> <p>ALL MY DARLING DAUGHTERS (NBC) EXP. Michael Fisman; PROD. Karen Moore; DIR. Larry Elkann.</p> <p>FAVORITE SON (NBC) EXP. Steve Schorer; PROD. Jonathan Bernstein; DIR. Jeff Blackmer; CASTING. Buck/Edelean Casting (818/508-7328).</p> <p>NEW WORLD TELEVISION (213/444-8100)</p> <p>SANTA BARBARA (NBC) (In asan w/Cobson Prods.) EXP. Jill Farren Phelps; SUPR. PROD. Steve Kert; PROD. Len Fraulinger; CASTING. Barbara Claman; Milt Powell (818/840-4841).</p> <p>PARAMOUNT NETWORK TELEVISION (313/468-9500)</p> <p>WEBSTER (First Run Synd.) (In asan w/Georgan Bay Ltd. Prods./Emmanuel Lewis Entertainment Enterprises) EXP. Bruce Johnson, Ken Hecht, Bob Brunner; SUPR. PROD. Fred Rubin, Nancy Steen, Neil Thompson; COPROD. Clara Witt, Robert Jayson; A. Dudley Johnson Jr.; DIR. Les Bernhard; CASTING. Jennifer J. Part (213/488-5908).</p> <p>UNIVERSAL PAY TV PROGRAMMING INC. (818/777-2867)</p> <p>THE NEW LEAVE IT TO BEAVER (TBS) EXP. Brian Levant; PROD. Fred Fox Jr.; Peter V. Law; Bernstein; CASTING. Melvin Johnson (818/777-1527).</p> <p>UNIVERSAL TELEVISION (818/777-1000)</p> <p>MURDER, SHE WROTE (CBS) EXP. Peter Fisher; PROD. Robert F. O'Neill; CASTING. Ron Stephenson (818/777-1117).</p>	