

MARKETING BRIEFS

Those ubiquitous, aging trailers from the Los Angeles Times touting the expertise of the newspaper's reporters and its global news-gathering capability have been banished from theater screens in Southern California.

Los Angeles' largest newspaper has dropped the hard-sell of its cinema advertising for a new ad campaign presenting lifestyle vignettes. "The primary focus of this trailer series is to entertain," said a newspaper spokeswoman. "Southern California — where anything can happen" is the theme of the new ads.

The Los Angeles Times revamped its creative approach after determining the hard-sell "We're there for you every day" approach was inappropriate for the theater environment. **Edge Films**, of Los Angeles, created the new trailers.

Theaters that screen the trailers get a reduced rate for advertising their movies in the newspaper.

No two national markets are the same, not even in countries as similar as the United States and Canada, said Walter Senior, chairman of the **Famous Players** theater chain, in a keynote luncheon speech at the **Moving Image Conference** in Toronto.

Examining why "Raiders of the Lost Ark" had been a boxoffice disappointment in Japan, despite its smash status in America, Senior blamed using the same approach that had been used to sell the film to American audiences. Ads had shown Harrison Ford in the title role, sweating, unshaven, in a wide-brimmed hat, facing the film's terrors. Ford's sloppy appearance did not appeal to the Japanese, research showed, Senior said.

In another finding examining sequel "Indiana Jones and the Temple of Doom," while Japanese like the word "Temple," they do not consider it appropriate to link it with the word "Doom" and to associate it with such messy adventures.

For Japan, Senior said, the film's title was changed to "Pyramid of Fear."

With Ford's picture cleaned up and the film renamed, he said, "Temple" did far better in Japan than "Raiders."

H&S Video International, the Burbank, Calif.-based producers sales agent, licensed home video rights to **J2 Communications'** "Stand Up Reagan," a compilation of ex-President Reagan's wit, to **RCA/Columbia Home Video** for the Japanese market. The videocassette will be subtitled in Japanese and will be packaged with a booklet explaining Reagan's humor, just in case it is inscrutable to the Japanese. The

same title was licensed to **Hoyts PolyGram** for Australia and New Zealand, and **Parkfield Entertainment** for England.

The **Caucus for Producers, Writers and Directors** plans to meet with senior communications officials of large corporations to discuss TV's social responsibility. The corporations are major TV advertisers. "We have much to learn from each other and, in doing so, we hope to contribute some constructive ideas on improving the end product seen on all the (TV) networks," said Jerry Leider, Caucus chairman. Lawrence G. Foster, corporate vp of packaged goods giant Johnson and Johnson, is assembling the TV advertisers.

Question: What company with extensive Hollywood interests operates a sea-worthy, three-mast tall sailing ship? Answer: **Turner Broadcasting System**. The cable and TV program company owns the **H.M.S. Bounty**, a re-creation of an 18th century ship that was used in Turner Network Television's made-for-basic-cable version of "Treasure Island." The Bounty will tour 19 East Coast cities from July through November, sponsored by Long John Silver's Seafood Shoppes.

A series of five **Toyota Motors** TV commercials, "Let the Sticker Do the Talking," were produced by **Dukoff & Associates'** Barry Dukoff and Rob Legato, using **Planet Blue Prods.** and **Miller/Wishengrad** for effects work. In the ads, for Saatchi & Saatchi DFS, Pacific, a customer in a showroom meets Sticker Man.

Saatchi & Saatchi Entertainment was named promotion agency for **RCA/Columbia Home Video**. Saatchi Entertainment, which is part of the world's largest advertising agency holding company, will arrange promotions for RCA/Columbia releases with support of non-entertainment companies, said Robert J. Petisi, SSPI president and CEO.

Chevrolet's advertising for its new Lumina line using **Walt Disney Co.** characters vaulted into second place among all national ad campaigns, according to a survey in April by the Gallup Organization of consumer awareness. The impact is impressive, because the campaign is relatively new, having just kicked off on ABC Television's coverage of the **Academy Awards** telecast March 29.

Marketing Notes is a new section presenting news about advertising, publicity, promotion and marketing.

CTW's Cooney: Efforts to limit kids TV ads 'marginal'

By LISA de MORAES

Legislators' efforts to limit advertising on children's shows are well-intended but misdirected, according to Joan Ganz Cooney, chairman and founder of the Children's Television Workshop.

"Those kinds of bills always trouble me," Cooney told The Hollywood Reporter, "because the sponsors credit themselves with having done something wonderful for children, when something really marginal has occurred rather than something that would make a major difference in children's lives."

Cooney, who recently received an Emmy for Lifetime Achievement for Daytime Television, said many children's programs already run advertising at levels lower than those suggested in legislative bills.

Two bills that would limit advertising on children's TV are in the works on Capitol Hill. In April, the House Energy and Commerce Committee approved a bill. A second bill has been introduced by Sen. Tim Wirth, D-Colo.

Cooney, a longtime champion of better children's programming, was recently inducted into the Television Academy of Arts and Sciences' Hall of Fame.

The Children's Television Workshop, which she founded in 1968, is

Visual effects get top billing in Craven thriller 'Shocker'

By PAULA PARISI

Visual effects supervisor Bruno George and director Wes Craven have come up with a new way to use motion control while lensing an upcoming **Alive Pictures/Universal** release.

Budgeted at approximately \$5 million, "Shocker: No More Mr. Nice Guy" features a new character "a la Freddy Krueger," said Craven, who elevated Freddy to star status in the "Nightmare on Elm Street" series.

The character, Horace Pinker, "appears pixilated," Craven said. "He has the look of someone on television even when he's standing in the room with someone." Halfway through the film, the evil Pinker begins entering people's bodies much in the same way UA's poltergeists entered TVs.

"We went for a transparent look, so you can see through Horace to other actors standing behind him when they're interacting. We did this using motion control and it's never been done using this method before," Craven said. "Computers

responsible for "Sesame Street," "The Electric Company," "3-2-1-Contact" and "Square One TV" on the Public Broadcasting Service.

The networks have not improved their children's programming, despite growing concerns about young viewing habits, Cooney said.

"I do not see the reason to say that things are going well or better when in fact they're not. Children's television is a vast wasteland. It's always been bad," she argued.

The networks, she said, have sentenced children's programming to the "Saturday morning ghetto period" in order to fill the rest of the week with more profitable adult programming.

Then, they've filled Saturday morning with cartoons that are, by and large, merely vehicles to sell advertising, she said.

Cooney predicted the networks would soon take back Saturday morning from children.

"It always struck me as odd that they're all doing the same thing on Saturday morning," she said. "Sooner or later one of them will say, why not do game shows?"

Cooney applauded the network's after-school specials, but said they weren't nearly enough.

"When you think about the number of hours children are watching

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recorded the moves the actor made (when filmed) so we could play back the motion and record the empty room."

"In certain scenes we wanted to be able to use a moving camera," said George. "So we went to a live action motion control system built specially for us by a company called the Chandler Group in Marina del Rey. Image G makes the same machine. The equipment's been around, but no one has used it in this way — to make a matte derivation, or traveling matte, just using a blank set.

"We take the information on the blank set, compare it to the information on the set with the actors, and isolate the actors," he added, explaining that the technique, dubbed "motion difference," is in lieu of the traditional blue-screen matting method.

"It gave the director and the director of photography greater freedom with the camera and more time with the actors in front of the cameras," George said.

He added that the technique en-

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Cablevision-MSG

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ropolitan area subscribers.

The agreement marks the end of a 10-month-old battle that pitted the cable operator against the sports programming supplier and some of the system's subscribers. The dispute prompted action by state lawmakers and was under careful scrutiny by members of Congress who are seeking to reregulate the cable industry.

The Cablevision-MSG agreement went into effect with Wednesday night's scheduled cablecast of a New York Yankees-Detroit Tigers baseball game, set for delivery to 400,000 area subscribers.

The financial terms of the settlement were not disclosed. Both parties cited U.S. Sen. Alfonse D'Amato as an instrumental player in the negotiations.

The dispute dates back to September 1988, when Cablevision balked at MSG's request to be delivered as a basic service and failed to renew its contract with the network. Under the new agreement, the network will temporarily be offered free to some subscribers and will be available long-term on a reduced pay tier.

In systems that previously offered MSG as an option, the network will return and be made available as a stand-alone optional service. In systems that carried MSG as a basic

service, it will continue as such until the end of the 1990 baseball season.

MSG executive Robert M. Gutkowski cited Cablevision subscribers as being a "key factor" in prompting the negotiations. State lawmakers also cited consumer protests as a catalyst for a bill passed last week in the state Senate.

The bill, which would penalize cable operators that do not deliver advertised programming, passed both the State House and Senate and is now awaiting revisions by its sponsor before being presented to Gov. Mario Cuomo for approval. In its present state, the bill would slap Cablevision with a substantial retroactive fine for its failure to provide MSG programming.

The sponsor of the bill, State Assemblyman Richard Brodsky, D-Westchester, said that he will honor a request by Cablevision to hold off on presenting the legislation to the governor until the company has had an opportunity to comment on the proposal. That process will last "a couple of weeks," he said, adding that no deadline has been set.

"We did our job in insisting that the Yankees get on in the short-run," said Brodsky. In the long-run, he added, the bill will be presented to the governor for approval.

Cablevision and its affiliated systems serve more than 1.4 million subscribers nationally.

'Valentine'

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"Valentine," about a bored English housewife whose vacation in Greece turns into a journey of self-discovery, will be screened out of competition.

"Bethune," a CAN\$18.5 million film about Canadian war surgeon Dr. Norman Bethune (HR 3/21), has experienced postproduction delays. The film is no longer scheduled for a festival screening.

"Valentine" is slated to open Aug. 30 in New York, Los Angeles, Toronto and Montreal.

"We're opening the film at the Montreal festival because we feel it's a proper platform," Barry London, president of Paramount's motion picture group, said Wednesday.

He said the studio has successfully opened other films at the Canadian

festival, notably the Australian surprise hit "Crocodile Dundee."

British actress Pauline Collins recreates her Tony-winning role as Shirley Valentine Bradshaw, who travels with her best friend for two weeks to the Greek island of Mikonos.

There, she encounters a local man played by Tom Conti, who helps her to regain her lost sense of adventure.

The film is adapted from the play of the same name, which won two Olivier Awards, London's top honor for stage productions, as well as both as a Tony Award and a Drama Desk Award for best actress in a play.

The movie and play are scripted by Willy Russell, with Lewis Gilbert directing the film. The project reunited the team that brought the Oscar-nominated film "Educating Rita" to the screen.

The Montreal festival runs Aug. 24-Sept. 4.

in all in video, or all in film, but we're mixing and matching and using each medium where it works best."

George said it is fairly unusual to use video effects in a feature film, citing "Predator" as a rare exception.

"I think we'll see it done more and more in the future," he said. "We shot Beta SP with a Sony 7 when we were shooting video on the set, and are using different video postproduction techniques where they're applicable."

Puttnam

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strengths as a producer," said Puttnam. "It's a good male story and I have a good sense of period and I believe in these people, what they were doing and the courage they showed. It is absolutely a parable of our time."

Puttnam said that he feels his strengths lie in drama rather than comedy. "Any sensible producer gets a sense of what he or she can or cannot do," he said, "and I don't have a strong feeling for comedy. The type I like is best exemplified by 'Local Hero,' which is about as broad as I can go. I have, however, quite a decent sense of drama and production values and male relationships. I'm not very good at films that involve women's relationships, though. I am quite an intuitive producer but with no intuition in a woman's story I feel less confident."

Puttnam said that his instincts have guided him, "and the day I can't trust my instincts, I should find another way of earning a living."

New Line

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rate advertising. She previously served as manager of co-op advertising at Tri-Star Pictures for two years. Before that, she was with Bantam Books as movie and television tie-in editor.

Emilio is responsible for creating and overseeing national and field publicity and promotion budgets, as well as all phases of corporate, financial, feature film, unit, international and ancillary publicity. She also is involved in formulating national promotions.

Emilio has been with New Line since January 1988. Before joining the independent, she held executive positions with Lorimar Film Entertainment and Atlantic Releasing, where she was director of national

advertising and promotion for two years. Meanwhile, Emilio announced the promotion of Lori Koonin to vp field publicity and promotion and the appointment of Cynthia Parsons as director of publicity.

Koonin is responsible for overseeing all field publicity and promotion activity, implementing national marketing plans at the local level, and assisting in national and local promotions.

Koonin joined New Line in May 1988 and was formerly national promotions director for New World Pictures. Parsons exited her post at Cannon Films, where she was a senior publicist for two years. All of New Line's marketing positions are based in New York.

RCA/Col Vid

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officer for the international division of RCA/Columbia Pictures, will now oversee all financial and administrative areas for domestic as well as international operations.

He will continue to be based in New York City.

Additionally, three executives in the company's international finance division were promoted. Peter Gawrychowski will now oversee all accounting functions as vp and controller. He was previously director of accounting.

Robert Sender, formerly director of financial analysis, was named vp financial analysis, with responsibilities for budgeting and forecasting. Both men will report directly to Chardavoigne.

Amy Auerbach is now director of financial accounting, overseeing international accounting and financing activities. She was previously manager of financial accounting. Auerbach will report to Gawrychowski.

Two Burbank-based finance executives, vp and controller Mel Howard and director of finance Robert Barron, also will report to Chardavoigne.

"With the consolidation of the financial departments of the international and the domestic branches of RCA/Columbia Pictures under Bill, we will be able to more efficiently utilize the combined assets of both areas," said W. Patrick Cambell, worldwide president of RCA/Columbia Pictures Home Video.

He went on to commend Chardavoigne's contribution to the joint venture in a prepared statement.

'Shocker'

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abled the director to shoot each scene once. If Craven used traditional blue screen to create the look of a transparent character interacting with solid objects on the set, it would have required two shots.

About half the film's special effects are done in video, George said. "There seem to be two major schools of thought on this — either you do it