

## Col. And 'Nashville' Top Contenders For '76 Golden Globes

Columbia Pictures, with 18 nominations, and Paramount Pictures, with 14, highlighted by 10 citations for *Nashville*, lead the contenders for the 1976 Golden Globe Awards of the Hollywood Foreign Press Association.

*Nashville's* nominations in 10 of the 16 feature categories included best motion picture drama, director, screenplay and five nods for supporting performances. Warner Bros.' *Dog Day Afternoon*, with six nominations, was followed by United Artists' *One Flew Over the Cuckoo's Nest* and Columbia's *Funny Lady* with five each.

Nominations for best motion picture drama were *Barry Lyndon* (WB), *Dog Day Afternoon*, *Jaws* (Univ.), *Nashville* and *One Flew Over the Cuckoo's Nest* (UA). In the comedy or musical category, nominations for the best picture were *Funny Lady*, *The Return of the Pink Panther* (UA), *Shampoo* (Col.), *The Sunshine Boys* (MGM/UA) and *Tommy* (Col.).

Competing for the best dramatic motion picture acting honors were Gene Hackman (*French Connection II*), Jack Nicholson (*One Flew Over the Cuckoo's Nest*), Al Pacino (*Dog Day Afternoon*), Maximilian Schell (*The Man in the Glass Booth*) and James Whitmore (*Give 'Em Hell, Harry!*). Nominated for best actor in a comedy or musical were Warren Beatty (*Shampoo*), George Burns (*The Sunshine Boys*), James Caan (*Funny Lady*), Walter Matthau (*The Sunshine Boys*), and Peter Sellers (*The Return of the Pink Panther*).

In the running for best dramatic actress laurels were Karen Black (*The Day of the Locust*), Faye Dunaway (*Three Days of the Condor*), Louise Fletcher (*One Flew Over the Cuckoo's Nest*), Marilyn Hassett (*The Other Side of the Mountain*) and Glenda Jackson (*Hedda*). Best actress nominees in the comedy or musical category were Julie Christie (*Shampoo*), Goldie Hawn (*Shampoo*), Ann-Margret (*Tommy*), Liza Minnelli (*Lucky Lady*) and Barbra Streisand (*Funny Lady*).

Nominated for best motion picture director were Robert Altman (*Nashville*), Stanley Kubrick (*Barry Lyndon*), Sidney Lumet (*Dog Day Afternoon*), Milos Forman (*One Flew Over the Cuckoo's Nest*) and Steven Spielberg (*Jaws*).

*Nashville's* sweep of the nominations figured most prominently in the supporting actress category with Ronee Blakley, Geraldine Chaplin, Barbara Harris and Lily Tomlin in contention with Lee Grant (*Shampoo*) and Brenda Vaccaro (*Once Is Not Enough*); Henry Gibson, in the supporting actor running, and additional nods to Blakley and Tomlin for debut performances, raised the prime contender's acting nominations to seven in the awards sweepstakes.

## Zephro's Rights to 'Sin'

Richard Zephro Films, in association with Ted Zephro Productions, have acquired U.S. and Canadian distribution rights to *Sin*, starring Raquel Welch and Richard Johnson. An early June release is planned.

## Security Experts Find Upped Theatre Thefts Match Rise In Ticket Prices

In as continually fluctuating a business as the film industry, there are few reliable constants. One possible candidate however, a distinctly sad and troublesome one, is theft, an acute problem which continues to plague exhibitors and distributors alike. To combat the problem, a steadily increasing number have turned to outside security agencies.

Burt Goldstein, vice president of Continental Protective Service, which has joined with Dale Systems, Inc. to become the nation's largest theatre checking organization, perceives the current situation with a sobering and somewhat disheartening overall perspective.

With the prevailing situation being what it is, Goldstein views two factors—rising inflation and increased ticket prices—as being largely responsible for the considerable amount of thefts occurring. In general, with attendance up, the boxoffice is "where the money is and the prime rip-off area. After all," commented the vice president, "big tickets make for big problems."

One of the biggest headaches arising from this comes from the various forms the transgressions take, beginning with standard ploys like the reselling of tickets and the under-reporting of receipts, and becoming progressively more intricate or grandiose in design. One practice encountered has been the booking of a (school) group for an afternoon performance in an evening house. Needless to say, after a projectionist is hired and the show goes on, the income is never reported.

Supported by a staff in excess of 3,500 in offices coast to coast, Continental combats these offenses with methods just as numerous, ranging from the dispatching of investigators to theatres, where they perform "open" and "closed" checks, to the

deploying of electronic surveillance equipment.

Serving distributors and circuits both large and small, counting Loews, United Artists, Walter Reade and Mann Theatres among his clients, Goldstein has noted the substantially increased use of the polygraph both in pre-employment screenings and in cases of suspected theft. Considering it a viable preventative effort, Goldstein, however, observes that those with hiring authority often are hesitant to check the background of employees and prospective employees with former employers (often competitors) concentrating instead on "experience" when hiring, a judgment which hardly thwarts such crimes.

Some of the attempts already implemented by theatres to minimize their exposure are also less than successful in Goldstein's opinion. The use of cash registers or turnstiles, for example, is inadequate since "there are always ways to beat these operations." A case in point is the management of a theatre, usually housing a PG film that will attract a mixed audience, which reports an "actual count" in attendance from its turnstile but claims more children in attendance than adults, thus allowing the difference in the admission price to be pocketed. Clearly, the introduction of more "sophisticated" devices doesn't necessarily alleviate the threat and sometimes adds to it, making dishonest practices less apparent and less detectable.

As Goldstein sees it, "as long as there are people handling our customer's money" there will be problems.

"The human factor—greed—which exists in an industry whose employees are not the highest paid," Goldstein concluded, "will continue to keep exhibitors and distributors in a 'common bind.' Where one loses, the other loses too."

## Sun Classic

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Araat in Turkey and is buried within a glacier that reportedly recedes enough every twenty years or so to make portions of the ark visible; and *Mind Over Matter*, which will investigate parapsychological phenomena.

Also due to complete their national play-off on a market-by-market basis throughout the next year are *The Outer Space Connection* and *Grizzly Adams*. Latter film has already garnered \$20 million at domestic box-offices, Jensen said. With films like *Mind Over Matter* and *The Outer Space Connection*, Sun is gradually expanding its range of product in an effort to secure as broad a spectrum of playdates as possible.

### Profitable 'Fallow' Periods

The company still capitalizes on the major studios' "fallow periods," reserving the bulk of payoff for pre- and post-holiday periods when playing-time and audiences are both in better supply. Four-walling is still the company's prime mover, with market-wide saturations backed up by a blitzkrieg of spot television advertising (virtually 90 percent of Sun's ad budget) backed up by "recall" radio spots.



Veteran suspense master Alfred Hitchcock, currently editing his 53rd film, *Family Plot* for release through Universal, poses for a family portrait with prints of all of his films—from *The Pleasure Garden*, circa 1925 to *Family Plot*—lined end to end at Universal Studios. His newest film, starring Bruce Dern and Karen Black, will open Los Angeles' Filmex exposition March 21 at Plitt's Century Plaza, opening nationally on April 9.