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Profiles are a form of editorial writing that is promotional and editorial in nature:

**Arthur Manson, Founder/President, Cinemax Marketing and Distribution
Distinguished Service Award**

Receiving the “Distinguished Service Award” this year is marketing veteran Arthur Manson, founder and president of Cinemax Marketing and Distribution Corporation. Manson is widely known as a renown marketing consultant and producer’s representative, marketing feature films for theatrical distribution. He is also the founder and chairman of the Academy of Motion Picture Arts and Science’s New York Events Committee.

Manson founded Cinemax Marketing and Distribution 21-years ago after a successful career in film marketing for many of Hollywood’s studios. As vice president in charge of worldwide advertising and publicity for Warner Bros., he supervised marketing campaigns for “All the President’s Men,” “A Star is Born,” “The Outlaw Josey Wales,” and “The Enforcer.” He has also been affiliated with marketing films for Twentieth Century Fox, Columbia Pictures, MGM of Canada and Stanley Warner’s Cinemara Corp. where he introduced the world to the wide screen process as vice president of worldwide publicity and advertising.

In founding Cinemax Marketing and Distribution, Manson has continued to generate winning results for filmmakers and studios working as marketing and distribution consultant to Miramax Films for the past eight years, and to representing Oliver Stone’s films since 1986.

Among his successes, Manson lists the Academy Award winning films “Cinema Paradiso” and “The Last Emperor” as well as blockbuster “The Truman Show,” “The Grifters,” “Hoosiers,” “Homicide,” “The Falcon and the Snowman,” “Brubaker,” “The Care Bears Movie.” His upcoming projects include the John Travolta - starrer, “A Civil Action” and “On Any Given Sunday” starring Al Pacino.

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NADIA BRONSON
Recipient of CEI International Achievement in Marketing Award

Universal Pictures' President of International Marketing, Nadia Bronson is Cinema Expo International's 1998 winner of the International Achievement in Marketing Award. As such, she is only the second person to win this prestigious award, which last year went to Hy Smith, UIP's executive vice president of marketing.

"I'm in total shock," says Ms. Bronson in response to her feelings about being chosen to receive this award at Cinema Expo's International Convention in Amsterdam. "It really came out of left field. I don't pay attention to self promotion, whatsoever, so I was pleasantly surprised."

As president of international marketing, Bronson oversees all aspects of international marketing for Universal's theatrical product, those of October Films International, which they recently acquired, and other international co-productions. Her day-to-day responsibilities include creative advertising, media, research, publicity and promotion. She is also responsible for maintaining a continued close working relationship with UIP's marketing and distribution departments.

Bronson's publicity and marketing efforts internationally include successful campaigns for the films "Jurassic Park," "The Lost World: Jurassic Park," "Liar, Liar," "The Nutty Professor," "Babe," "Apollo 13," "Schindler's List," "Casino," and "Waterworld."

A 21-year veteran of the film studio, Bronson worked her way up to her current role as president of the international marketing division, having previously held the titles of executive vice president, senior vice president, vice president, director, publicist, junior publicist and assistant. In doing so, she says she has developed an appreciation for every aspect of her job and that translates into the way she relates to others. "I'm the kind of person who treats everyone as being important. It's not about perception or titles."

Born and raised in France, Bronson lived in Venezuela for several years before coming to America and joining Universal in the late '70s. Herself, a product of the international market, she says she has always believed the international market would play an important role in the exhibition industry. As a result, she began bolstering Universal's marketing efforts abroad, back in the "early days," before it was "in fashion." Bronson recalls, "When I came into the international division here, I decided that I needed to set some trends in this industry so I started to take foreign press to set visits. First, I start on the lot with whatever Universal was shooting. I worked very hard with the Golden Globe people and tried to push the filmmakers and talent as much as I could to travel overseas."

While some listened to her pleas to get involved in Universal's international marketing efforts, she notes that others did not. "I can look at it now and say that they would be getting a lot more



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money to make a movie these days if they had.” Presently, Universal is the leading revenue producer for United International Pictures (UIP).

Back 20-years ago, Europe and Japan were the key markets in which Universal was building its presence. Now, she says, Europe contributes about 68% of their total revenue. Initially, she says it made sense to begin in the London market because it was a location the talent was most comfortable traveling to because there were no language barriers. Sometimes, Bronson says they would be able to get them to go to France, as well, because it’s so beautiful there. Eventually, these efforts created a momentum and when the international sales figures started showing growth, about ten years ago, she says everybody jumped on the bandwagon.

For Bronson, winning this international award amounts to recognition of the hard work she’s done over the past 21-years to raise the awareness of others in the part their international efforts play.

Reflecting on what has contributed to her success in this field, Bronson states that marketing has a lot to do with gut feelings and instinct, something she believes women are naturally good at. Pointing out that the film business is still a very male-dominated world, particularly overseas, she calls it a real privilege to receive this honor and says she hopes there will be more women awardees to follow. “Talk about the American Dream: I’m a perfect example of that. Who would have thought?”

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KLAS OLOFSSON, CEO/PRESIDENT, SANDREW-METRONOME AB CEI'S EXHIBITOR OF THE YEAR

Klas Olofsson, CEO and President of the new Scandinavian company Sandrew-Metronome AB, is Cinema Expo International's recipient of the prestigious "Exhibitor of the Year" award, which last year went to co-founder of Belgium's the Kinopolis-Group Albert Bert.

In March, Olofsson became CEO and president of Sandrew-Metronome, the largest theatrical/distribution company in Scandinavia. The merger of Norwegian media conglomerate Schibsted and Swedish film company created the company Sandrew Film AB, where Olofsson was managing director. Under his leadership, The Sandrew Company experienced rapid growth in the '90s by renovating older cinemas and building new multiplexes (known as BioPalats).

As the head of Sandrew-Metronome, a 50-50 joint venture company with revenues of \$75 million, Olofsson oversees the company's operations including 106 screens in 27 locations of Sweden, one in Helsinki, Finland and two in Copenhagen, Denmark. By the end of the year, the 10-screen cinema complex, KinoPalasti, is expected to open in Finland with an 11-screen multiplex coming on line near Copenhagen and others planned for Norway.

Olofsson's rise to the top of Sweden's exhibition market caps a 23-year career, which began in government, serving for six years as General Secretary of the Nordic Council of Ministers. In the early '80s, he headed the Swedish Film Institute before joining The Sandrew Company in '89. Says Olofsson, "The Sandrew Company is what we call an 'integrated company,' where we are in exhibition, distribution and production. We are working with video and have built quite a big library selling to television companies." This was fostered by a cooperative working relationship with Schibsted, during most of the '90s, where both companies shared in rights buying activities.

As Managing Director of Sandrew Film AB, Olofsson helped modernize their theatre chain, founded in 1926 by Anders Sandrew, renovating about half of their existing theatres in Stockholm and Gothenburg as well as others in Malmoe. To that end, Olofsson says they've invested quite a bit of money to give their both their renovated and new cinemas a look of the past, of the old cinemas in the '20s and '40s, but with a modern feel.

"I think it's important for small countries to be able to have their own cinema chains," he states. "It's very important that we work with our own designs and our way of living, not just having the American way everywhere. We don't want to have a McDonald's feel in Scandinavia. We don't want a copy of AMC in the U.S. to be built in Sweden. We would like to compete with our own state of the art. It's important to not only have a good theatre technically, but it's also important to have a good design around in the cinemas."

"Business wise," says Olofsson, "it has been a big growth period. We are now working all over Scandinavia: Denmark, Norway, Sweden and Finland, and we are talking about the Nordic



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region which includes even Iceland.” He adds that while a couple of companies in Iceland have expressed interest in joining them, nothing has been decided yet.”

Commenting on the challenges that lie ahead he adds, “The biggest challenge is to compete with the #1 company in each country, to become #1 in all four countries. In many small countries, you have a situation where you have one very big company: in Sweden you have Svensk, in Norway, you have one Municipal Public Cinema running the films. So we will be #2 in all the four countries but the biggest in the region.”

On being chosen as “Exhibitor of the Year,” Olofsson says it’s an honor, particularly for a small company in a small country. With only nine million residents living all over the vast area of Sweden and twenty million in the four countries they now do business in, his company has some distinct challenges. For that reason, he says they will concentrate their efforts on the big cities where larger populations already exist saying, “In the small cities, it’s difficult to run a cinema today but in the big cities and universities you will always have enough people who love the traditional way of looking at a film in a good cinema.”

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Maureen Arthur, Ida Schreiber Award

"I feel really honored about this [award] because this lady, Ida Schreiber, was a great philanthropist and it's meaningful to me that ShoWest has chosen to take notice of women, particularly in the field of philanthropy, as part of our business." So states Maureen Arthur, a veteran performer of film, TV and the stage, who is this year's recipient of the "Ida Schreiber Award."

Presented each year to an individual for their extraordinary service to and on behalf of the exhibition industry, the Ida Schreiber Award has previously been awarded to Eunice Chesler, Ann Craft, Ayrton Pickerill, Jodie Reynolds and many others. A long-time benefactor of Variety Club, Ms. Arthur has used her celebrity status as an entertainer to bring joy to children and to raise money for their aid through her appearance and performance at fund-raisers and telethons for 25-years.

Ms. Arthur's feature film roles through the years have included, "How to Succeed in Business Without Really Trying," "The Love Machine," "How to Commit Marriage," and "Harry and Walter Go to New York," as well as a recurring role on the CBS TV drama, "Empire." However, according to Arthur, her performing days began much earlier, growing up in an exhibition family where she developed a real love for the business. "We are such theatre people. My brothers started like I did in the business. We've got it in our blood."

Ms. Arthur's family - including her father, David, and four uncles, ran Arthur Enterprises, one of the Mid West's largest cinema chains while she was growing up. While she tried her hand at concessions work, it was performing that she really loved. So when the family introduced a return to vaudeville at their Fox Theatre in St. Louis, Maureen got her chance to take center stage. After studying theatre arts at Northwestern University, she landed the role of co-host on a local TV show, then competed in and won a nationwide talent search, presented on the Garry Moore Show, which launched her career as a performer and a move to New York City.

During the mid '60s, when Ms. Arthur's father was chief barker of Variety Club, St. Louis, she was asked to appear on his chapter's telethon. During that experience, she met a child with cerebral palsy who, despite being unable to speak or hold a pen, was able to compose moving poetry. Recalling that experience, Ms. Arthur says, "I became struck with the idea of how much beauty and talent is inside some of these children who, for some reason, can't do things the way those, who are not challenged, can." She was so greatly moved that she helped the little girl publish a small book of poems and has since represented the voices of these children.

As a performer and ambassador, Ms. Arthur has entertained audiences on behalf of many different chapters of Variety Club. Ironically, this year, she celebrates her 25th anniversary with Variety Club when she appears on a Variety of Iowa telethon for Stan and Jodie Reynolds, people whom she credits as largely responsible for the success of Variety in Iowa.



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A past president of Variety Clubs of Southern California (where she served as chief barker of local Tent 25), she is currently a vice president of Variety Clubs International and serves on the board of the Association of the Variety Clubs of the United States.

For her role model in working as an entertainer with Variety Club, Ms. Arthur points to legendary game show host Monty Hall, who has served as international past president of Variety Club and a permanent chairman of the board. Through his work with Variety Club, Ms. Arthur says considerable gains have been made in getting the word out to the public. Describing telethon work, she says, "People who don't do them, don't understand how those who do accomplish this because there's absolutely no script and you just go with whatever comes up. I have seen [Monty] work under the most difficult conditions and talk from his heart. On the board side, he is very focused on how things should be. He is someone I completely look up to."

Looking back on her work over the years with Variety Club, Ms. Arthur notes, "One of the reasons that I have kept at it as long as I have is that I really respected my father and the work that he did. He was a very gentle, giving man. Whenever I do something like this, I think how proud he and my mother would have been. I really think there is a great heart of people that are in this business; people who are artistic and caring and who, I think, have a lot to give. I'm just proud to be a part of it."

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Jerry Forman, President Pacific Theatres, Silver Jubilee Award

“Some 26 years ago,” recalls Pacific Theatres President Jerome Forman, “B.V. Sturdivant, Bob Selig and I were talking about how we could best bring the industry together. That included having a meeting place for exhibitors as well as being able to meet with our partners, the distribution companies, to exchange news and communicate with both sides of the business. The way we thought was best to address it was to start a small convention of western exhibitors and in turn, invite the film companies as our guests to meet with us.”

Forman notes that about 200 people attended that first convention 25-years ago in San Diego. Over the years, ShoWest has grown in size as more and more exhibitors and related companies began to see the importance of this annual event. Now known as the world’s leading trade convention for exhibition, NATO/ShoWest is the joint effort of the National Association of Theatre Owners and NATO of California-Nevada and is attended by representatives from more than 40 countries around the world. Looking back on their humble start, Forman says, “It has gone way beyond our hopes and dreams.”

Forman, who is president of Pacific Theatres and executive vice president of The Decurion Corporation (Pacific Theatre’s parent company), is also chairman emeritus of NATO California, vice president of the Foundation of Motion Picture Pioneers, and serves on the board of the Will Rogers Memorial Fund. As chairman emeritus for NATO California, he continues to play an active role in the industry, staying abreast of exhibition-related legislation in the state, planning educational programs for members, and assisting NATO/ShoWest General Chairman Milt Moritz and chairman of NATO California Phil Harris. Says Forman, “Being around as many years as I have, I’m the old resource person on the things we have done. I try to help them get around the land mines and get this thing working as smoothly as possible.”

As with ShoWest, Forman’s career in exhibition has progressed from a small circuit to that of a leading chain. Born in Hood River, Oregon, he got his start as a part-time employee at a drive-in theatre, eventually working his way up to general manager of his family’s theatres, Forman and United Theatres of the Northwest. In 1971, he joined Pacific Theatres and was named vice president and general manager in 1972, then executive vice president in 1978. In 1987, he was appointed president of the company and also appointed executive vice president of Decurion Corporation.

As the industry has grown and changed, Forman says there are three changes which have, in his opinion, had the greatest impact on the whole industry: film companies being allowed to buy exhibition chains, advancements in technology, and Wall Street’s more active role in exhibition on which he notes, “Having big capital venture companies coming in and being interested in exhibition has had an enormous change [on the industry] and has really helped the rapid growth of exhibition, both here in the U.S. and outside this country.”

On the development of advancements in technology, he says exhibition’s foothold has grown even greater. “It has certainly made the exhibition community an international community



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where we now are talking to our cohorts overseas and finding that we have many mutual interests. ShoWest has given us an opportunity to meet and talk about those mutual interests.”

Nationally, he says one of the most beneficial events for ShoWest was when national NATO joined hands with NATO California-Nevada in 1989 and became a partner with ShoWest. “I think that’s been a very, very important point, not only for ShoWest but NATO. It has enhanced the vision that Bill Kartoziyan and Maryanne Grasso and other people have brought ShoWest [in our efforts to] establish exhibition on an international basis, not just regional or domestic. I feel Bill has done a magnificent job bringing exhibition together in this country and putting out our hand to the international exhibition community, making exhibition what it is slowly but surely becoming: an international partnership that crosses many lines and nationalities.”

Forman is a four-time ShoWest award winner having received distribution’s “Exhibitor of the Year” award in 1987, “ShoWester of the Year” in 1988, the “Sherill C. Corwin Humanitarian Award” in 1994 and this year’s ShoWest’s “Silver Jubilee Award.”

On being chosen as the first-ever recipient of the Silver Jubilee Award, Forman says he feels very honored. “It’s sort of the culmination of 25-years of being involved with ShoWest and being one of its founders. It’s not really an award for me, per se, as I perceive it but an award that many people should be sharing because it took many people to make ShoWest what it is today. People like Laura Rooney, Herb Burton, Bob Selig, who jump-started our dream initially, the wonderful support we have had from Bill Kartoziyan and Maryanne Grasso at NATO, and our partners at PEA and NAC.” He adds, “We certainly never could have put on ShoWest all these years if we hadn’t had the close relationship and help and cooperation from the studios.”

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