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HANDBOOK OF PRODUCTION INFORMATION

A PARAMOUNT PICTURE

I.C.C. - INTERNATIONAL CINEMA CORPORATION PRESENTS
A JOHN KEMENY - DENIS HEROUX PRODUCTION

STARRING

BURT LANCASTER
SUSAN SARANDON
MICHEL PICCOLI
HOLLIS McLAREN

IN

A LOUIS MALLE FILM

"ATLANTIC CITY"

ROBERT JOY
MOSES ZNAIMER
SPECIAL GUEST STAR ROBERT GOULET
SPECIAL APPEARANCE BY AL WAXMAN AS ALFIE
KATE REID AS GRACE

MUSIC COMPOSED AND CONDUCTED BY MICHEL LEGRAND

Running Time: 103 minutes

WRITTEN BY
JOHN GUARE

PRODUCED BY
DENIS HEROUX

DIRECTED BY
LOUIS MALLE



PARAMOUNT PICTURES CORPORATION 1 GULF + WESTERN PLAZA NEW YORK N.Y. 10023

"ATLANTIC CITY"

CAST OF CHARACTERS

LOU.....	BURT LANCASTER
SALLY.....	SUSAN SARANDON
GRACE.....	KATE REID
JOSEPH.....	MICHEL PICCOLI
CHRISSIE.....	HOLLIS McLAREN
DAVE.....	ROBERT JOY
ALFIE.....	AL WAXMAN
SINGER.....	ROBERT GOULET
FELIX.....	MOSES ZNAIMER
VINNIE.....	ANGUS MacINNES
BUDDY.....	SEAN SULLIVAN
WAITER.....	WALLY SHAWN
BUS DRIVER.....	HARVEY ATKIN
JEANNE.....	NORMA DELL'AGNESE
MR. SHAPIRO.....	LOUIS DEL GRANDE
FRED.....	JOHN McCURRY
MRS. REESE.....	ELEANOR BEECROFT
PRESIDENT OF HOSPITAL.....	CEC LINDER
DETECTIVE.....	SEAN McCAN
YOUNG DOCTOR.....	VINCENT GLORIOSO
FLORIST.....	ADELE CHATFIELD-TAYLOR
POKER PLAYER.....	TONY ANGELO
TOLL BOOTH OPERATOR.....	SIS CLARK
CASINO GUARD.....	GENNARO CONSALVO
PIT BOSS.....	LAWRENCE McGUIRE
SINGERS IN CASINO.....	ANN BURNS
	MARIE BURNS
	JEAN BURNS
CONNIE BISHOP.....	CONNIE COLLINS
POLICE COMMISSIONER.....	JOHN ALLMOND
ANCHORMAN.....	JOHN BURNS

TECHNICAL CREDITS

DIRECTED BY.....	LOUIS MALLE
PRODUCED BY.....	DENIS HEROUX
WRITTEN BY.....	JOHN GUARE
MUSIC COMPOSED AND CONDUCTED BY.....	MICHEL LEGRAND
PUBLISHED BY THE PEER-SOU THERN ORGANIZATION	
DIRECTOR OF PHOTOGRAPHY.....	RICHARD CIUPKA, C.S.C.
EDITOR.....	SUZANNE BARON
SOUND.....	JEAN-CLAUDE LAUREUX
PRODUCTION DESIGNER.....	ANNE PRITCHARD
ASSOCIATE PRODUCERS.....	JUSTINE HEROUX
	LARRY NESIS
PRODUCTION COORDINATOR.....	VINCENT MALLE
EXECUTIVE PRODUCERS.....	JOSEPH BEAUBIEN
	GABRIEL BOUSTANY

A FILM PRODUCED WITH THE PARTICIPATION OF
THE CANADIAN FILM DEVELOPMENT CORPORATION

"ATLANTIC CITY, MY OLD FRIEND"
MUSIC AND LYRICS BY PAUL ANKA

BELLINI'S "NORMA"
ELIZABETH HARWOOD AND THE LONDON PHILHARMONIC

"SONG OF INDIA" USED WITH THE PERMISSION OF
LEO FEIST INC.

"ON THE BOARDWALK OF ATLANTIC CITY"
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ASSISTANT WARDROBE STYLIST.....	CARLA FROEBERG
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ASSISTANT EDITOR.....	FEDERICO SALZMANN
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CASTING.....	CANADIAN CASTING ASSOCIATES
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MAIN AND END TITLES
3/5/81 AS THEY APPEAR ON SCREEN

"ATLANTIC CITY"

THE STORY
(Not for Publication)

The dice--and the good times--are rolling once again in Atlantic City, U.S.A., but not everyone in town is happy with its new image.

For 40 years, Lou (BURT LANCASTER) has been supplementing his meager living as boyfriend-bodyguard of Grace (KATE REID)-- a faded, middle-aging, ex-beauty contestant--by running numbers and other small errands for the local underworld. But now the gambling business is legal and respectable. Casino shares trade on Wall Street. Who needs Lou's talents anymore?

Dave (ROBERT JOY) needs them. So does Sally (SUSAN SARANDON).

Dave is a punk dope dealer who's come to town to peddle some hijacked cocaine. He needs a quiet apartment in which to stash the stuff.

Enter Lou.

Sally is Dave's estranged wife, a small-town Saskatchewan girl who works in the Oyster Bar of the Resorts International Casino and dreams of becoming a blackjack dealer. Her plans are upset when the Mob finds out what Dave's been up to. They rub him out and begin harassing Sally, thinking she must know where the dope is hidden.

Enter Lou.

Now, Lou never had any intention of getting involved-- neither with Dave, nor with Sally. But when some goons rough Sally up and then the Casino fires her because of her connection to Dave, Lou's protective instincts are aroused. He comforts

Sally, arranges to have Dave's body shipped back to Saskatchewan and he treats her to lunch in a fancy restaurant.

Sally is touched. It's been a long time since anyone treated her so gently. She returns his kindness with real affection. They make love. When the goons come calling again, Lou shoots them.

Suddenly Lou is on top of the world. He's got money (from Dave's cocaine), he's got a fancy car (from the dead gangsters) and he's got the love of a beautiful young woman whom he so valiantly protected. "Let's run away to Florida," he suggests. But Sally's dream is elsewhere, in Monte Carlo, where she hopes to become the first lady croupier. It clearly won't work.

They pretend otherwise, spending one last, bittersweet night together in a local motel. Then Sally moves on (maybe to Monaco) and Lou returns to Grace. Another Atlantic City dream is broken...but the memory of this one will last forever.

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"ATLANTIC CITY"

THE BACKGROUND

To say Atlantic City has evoked many different things over the last hundred years. A century ago the celebrated New Jersey resort town was "the lungs of Philadelphia," simply a spa for people in need of rest and recuperation. But after the Boardwalk was built in the 1880s (initially to keep the sand off hotel carpets!), younger tourists were attracted. Amusement piers and fast food stores sprouted along the seaside. By the turn of the century, Atlantic City was the most famous resort town in America.

Prohibition brought another sort of business to Atlantic City--underworld business. During the Roaring '20s the town was the principal East Coast port of entry for rumrunners and backroom liquor went hand in hand with backroom cards and dice. The Queen of Resorts had become the Queen of Rackets.

The Crash of '29 hit the city hard. Hotels shut, the dice gathered dust and for several years even the hugely popular Miss America contest was cancelled. The famous Miss America pageant on the piers had generated bad press--there were rumors of bribes and exploitation of the ladies. When it returned in 1933, the pageant was held in the gigantic Convention Hall, built four years earlier.

World War II--and the conversion of the mammoth Convention Hall to a military training center--revived the city's fortunes, and in 1945 impresario George A. Humid turned his shows at the Steel Pier into one of the hottest entertainment tickets in the country.

The postwar prosperity was short lived. Las Vegas and Miami Beach had long since overtaken Atlantic City as tourist destinations and by the early '60s the town was deserted by even the racketeers.

In 1978 the tides of Atlantic City's fortunes turned once again. The state of New Jersey legalized gambling and Resorts International, the first in what has become a flood of hotel-casinos, opened its doors. Instead of making the long trek to Las Vegas, East Coast gamblers (and just ordinary tourists seeking vicarious thrills) are now flocking to Atlantic City. The Queen of Resorts--in the words of the local press--once again "has a saucy swivel to her hips."

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"ATLANTIC CITY"

THE DIRECTOR

LOUIS MALLE, director of "Atlantic City," starring Burt Lancaster, Susan Sarandon, Michel Piccoli and Hollis McLaren, is one of the great auteur filmmakers of contemporary cinema.

Malle was born on October 30, 1932 in Thumeries Nord, France, the second youngest son of sugar heiress Francois Beghin Malle and Pierre Malle. He entered the University of Paris, where he studied for a degree in political science, but Malle's heart was already in the cinema, and he soon switched to the Institute des Hautes Etudes Cinematographiques.

The director, who writes, or collaborates on most of his scenarios, was first noted in the mid-Fifties as the co-director of a documentary which still endures today as an object lesson in underwater photography--Cousteau's "Le Monde du Silence," which won the Cannes Film Festival Grand Prix and the Academy Award for Best Documentary.

This was followed in 1958 by Malle's first independent films, "Ascenseur pour l'Echafaud" ("Elevator to the Gallows"), and "Les Amants," which won the Special Jury Prize at the Venice Film Festival. In 1963, he made one of his finest films, "Le Feu Follet," a powerful study of "the fire within." Played by Maurice Ronet, it depicts the solitary despair during the last 48 hours in the life of a suicide, and received the Special Jury Prize at the Venice Film Festival, the Best Film of the Year citation from the Italian Critics Association and an Oscar nomination for Best Foreign Film.

"Murmur of the Heart," filmed in 1971, is the story of a boy's coming of age in a French provincial bourgeois family in the early 1950s. It was entered in the New York, San Francisco and Cannes film festivals and won an Oscar for Best Original Screenplay in 1973.

In 1974 "Lacombe Lucien" raised the embarrassing, long suppressed question of the collaborationist guilt of ordinary French people during World War II Nazi occupation of France. Appearing on critics' Ten Best lists everywhere, the film was named Best Film of the Year in the British Academy Awards, Best Film of the Year by the Italian Film Critics Association and received an Oscar nomination for Best Foreign Film.

In 1977 Malle produced and directed his first American project, "Pretty Baby," starring Brooke Shields, Susan Sarandon and Keith Carradine.

THE MOTION PICTURES OF LOUIS MALLE

- 1956 - "LE MONDE DU SILENCE" - "THE SILENT WORLD"
PALME D'OR AT THE CANNES FILM FESTIVAL IN 1956
OSCAR FOR BEST DOCUMENTARY IN 1957
- 1957 - "ASCENSEUR POUR L'ECHAFAUD" - "ELEVATOR TO THE SCAFFOLD"
LOUIS DELLUC PRIZE 1957
- 1958 - "LES AMANTS" - "THE LOVERS"
SPECIAL JURY PRIZE AT THE VENICE FESTIVAL 1958

- 1960 - "ZAZIE DANS LE METRO" - "ZAZIE IN THE METRO"
JEAN VIGO PRIZE
- 1961 - "VIE PRIVEE" - "A VERY PRIVATE AFFAIR"
- 1963 - "LE FEU FOLLET" - "THE FIRE WITHIN"
SPECIAL JURY PRIZE AT THE VENICE FESTIVAL 1963
NOMINATED FOR AN OSCAR: BEST FOREIGN FILM
- 1965 - "VIVA MARIA"
- "VIVE LE TOUR" (TOUR DE FRANCE)
GRAND PRIX DU CINEMA FRANCAIS 1965
- 1966 - "LE VOLEUR" - "THE THIEF OF PARIS"
- 1969 - "L'INDE FANTOME" - "PHANTOM INDIA"
"CALCUTTA"
DOCUMENTARY FILMS
- 1971 - "MURMUR OF THE HEART"
CANNES FILM FESTIVAL 1971
NEW YORK FILM FESTIVAL 1971
SAN FRANCISCO FILM FESTIVAL 1971
OSCAR NOMINATION FOR BEST ORIGINAL SCREENPLAY 1973
- 1973 - "HUMAIN TROP HUMAIN" - "HUMAN, TOO HUMAN"
DOCUMENTARY
- 1973 - "PLACE DE LA REPUBLIQUE"
DOCUMENTARY
- 1974 - "LACOMBE LUCIEN"
NEW YORK FILM FESTIVAL 1974
ONE OF THE YEAR'S TEN BEST FILMS 1974 (NEW YORK CRITICS)
BEST FILM OF THE YEAR 1974 BRITISH ACADEMY AWARDS
BEST FILM OF THE YEAR 1974 ITALIAN CRITICS ASSOCIATION
OSCAR NOMINATION FOR BEST FOREIGN FILM 1974
- 1975 - "BLACK MOON"
NEW YORK FILM FESTIVAL 1975
LONDON FILM FESTIVAL 1975
SAN FRANCISCO FILM FESTIVAL 1975
- 1977 - "PRETTY BABY"
CANNES FILM FESTIVAL SELECTION 1978
- 1980 - "ATLANTIC CITY"
CO-WINNER GOLDEN LION AWARD 1980 VENICE FILM FESTIVAL
WINNER THREE CANADIAN CINEMA GENIE AWARDS 1981 (BEST PERFOR-
MANCE BY A FOREIGN ACTRESS - SUSAN SARANDON; BEST PERFOR-
MANCE BY AN ACTRESS IN A SUPPORTING ROLE - KATE REID;
BEST ACHIEVEMENT IN ART DIRECTION - ANNE PRITCHARD.

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THE PRODUCER

DENIS HEROUX has played a major role in the development of the Canadian film industry, both at home and abroad. In addition to the hundreds of documentaries, television shows and shorts to his credit, he has produced and/or directed 21 full-length feature films.

Although Héroux first became interested in filmmaking while studying for his Master of Arts degree at the University of Montreal, it was not until 1965, when he was a professor of history at the University of Quebec, that he directed his first feature, "Seul ou Avec d'Autres." By 1969, although his two books, "Le Travailleur Québécois et le Syndicalisme" and "La Nouvelle France" had both become standard text reading, Héroux decided to leave his academic career and form his own production company.

Two of his earlier films, "Valerie" (1968) and "L'Initiation" (1969), rank among the largest grossing Canadian features to date.

Heroux was responsible for bringing French master of suspense, Claude Chabrol, to Canada for his first English-language production, "Blood Relatives." Héroux's second venture with Chabrol, "Violette Nozière," was one of the official French entries at the 1978 Cannes Film Festival, where Isabelle Huppert shared the Best Actress Award with Jill Clayburgh for her outstanding performance in the title role as Violette. The film was further honored when it was selected to close the New York Film Festival in October 1978.

In 1979, Héroux co-produced Claude Lelouch's "An Adventure for Two" ("A Nous Deux"), starring Catherine Deneuve, which was chosen for the closing gala evening at the Cannes Film Festival that same year and inaugurated the 1979 Toronto Festival.

Actively involved in the Canadian motion picture industry since its inception, Héroux has become one of its leading spokesmen and recently completed a successful mandate as President of the Quebec Film Producers' Association.

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THE SCREENPLAY

Well-known playwright JOHN GUARE wrote the screenplay for "Atlantic City," a story centered around the rejuvenated gambling mecca.

A native New Yorker, Guare serves on the executive council of the Dramatists' Guild, which represents over 3,000 playwrights in America and England, and is adjunct-professor of playwrighting at Yale University.

Guare, who won his first Obie Award in 1967 for "Muzeeka," took the theatrical world by storm in 1970 with his play "House of Blue Leaves," which won him the New York Drama Critics Award, the Obie, the Outer Critics' Circle Award and the Los Angeles Critics' Prize.

In 1971 Guare collaborated with filmmaker Milos Forman on the original screenplay of "Taking Off" which won the jury prize at the Cannes Film Festival. That same year Guare won the Tony Award and the New York Drama Critics' Circle Award for his musical "Two Gentlemen of Verona."

His plays--"Rich and Famous" and "Landscape of the Body," first performed at the Academy Festival Theatre in Lake Forest, Illinois, and "Marco Polo Sings a Solo," which opened at the Nantucket Stage Company--were subsequently produced at the New York Shakespeare Festival where Guare was playwright in residence in 1976 and 1977. "Landscape of the Body" won the Elizabeth Hull/Kate Warrener Award and Chicago's Joseph Jefferson Award.

His new play, "Bosoms of Neglect," starring Kate Reid, opened in Chicago this year and received the Joseph Jefferson Award. Kevin Kelly of the Boston Globe said of the play: "What John Guare has achieved with 'Bosoms of Neglect' is like a mordant contemporary

equivalent of King Lear."

In "Atlantic City," Guare tells the compelling story of five characters intimately connected in a chain of events that leads them to the most crucial moments of their lives.

THE MUSIC

Maurice Chevalier insisted that he discovered him. Barbra Streisand adores him. Simone Signoret affectionately refers to him as "the kid." Dizzy Gillespie calls him "brother" and Nadia Boulanger, probably the world's most distinguished teacher of music, considers him her "star pupil."

His name is MICHEL JEAN LEGRAND.

Since 1965, when he received no less than three Academy Award nominations for score, adaptation and the song, "I Will Wait For You" from "The Umbrellas of Cherbourg," Legrand has become one of the most important names in contemporary music. He has won two Oscars from a total of nine nominations, three Grammy Awards and an Emmy nomination for his widely acclaimed score for the movie for television, "Brian's Song."

As a film composer, he has scored over 70 motion pictures. As both a musician and vocalist, he has nearly 100 albums to his credit, and is a top international concert attraction. Not limited to popular and light romantic music, Legrand is also renowned for his classical efforts. He has completed a ballet, an opera and several works for piano and orchestra. He's a jazz aficionado and rarely misses a chance to sit-in and play with his contemporaries. He is in great demand both as a guest conductor for the major symphony orchestras on the Continent and in the United States and as a soloist in jazz clubs.

Legrand was born February 24, 1932, in Paris. His father, Raymond, was one of France's most popular conductor-pianists. His mother, Marcelle, runs his highly successful publishing company in Paris. At the age of 11, Michel--already a child prodigy--entered the Paris Conservatory and emerged nine years later as a solo pianist with top honors in competition. During that period, although he was only in his teens, the young musician occupied his spare time by orchestrating for French radio, serving as an accompanist for several popular singers, and playing jazz piano in Parisian night clubs.

He first came to the attention of Americans when, at the age of 22, Columbia Records asked him to arrange and conduct an album entitled "I Love Paris," which became one of the best-selling instrumental records ever released. After more than a decade, it is still a standard item in record company catalogues throughout the world. Subsequent albums quickly established Legrand--especially with other musicians--as one of the most gifted virtuoso orchestrators in the world.

In the late 1950s, he turned to composing for motion pictures. He received his first Oscar in 1968 for the Best Song, "The Windmills of Your Mind" (lyrics by Alan and Marilyn Bergman) from "The Thomas Crown Affair." He chalked up another nomination for his score for that picture and won an additional nomination for "The Young Girls of Rochefort," the same year. Two other Best Song nominations, "What Are You Doing the Rest of Your Life" from "The Happy Ending" and "Pieces of Dreams" from the picture of the same name (both in collaboration with Alan and Marilyn Bergman) preceded his second Oscar for Best Original Dramatic Score for "The Summer of '42."

Legrand's most recent film scores include: "Lady Sings the

Blues," "The Nelson Affair," "40 Carats," "Breezy," "The Three Musketeers," "A Doll's House," "F For Fake," "Sheila Levine is Dead and Living in New York," "Gable and Lombard," "Ode to Billy Joe" and "Gulliver."

Another recent score is "The Other Side of Midnight." He was also responsible for the scores for "Ice Station Zebra," "The Thomas Crown Affair," "Summer of '42," "A Matter of Innocence," "Wuthering Heights," "Picasso Summer," "How to Save a Marriage," "The Go-Between," "Le Mans," "Love is a Ball," "The Magic Garden of Stanley Sweetheart," "Play Dirty," "Time for Loving," "Castle Keep," "Portnoy's Complaint," "One is a Lonely Number" and others.

Legrand's television activity includes the impressive score for "Don Quixote," in which Rex Harrison starred, and a number of themes for the ABC-TV network movie, news, sports, children's and morning programs. He scored a major commercial and his first major musical, "The Count of Monte Cristo," which recently opened in France.

He and his wife, Christine--a former model--have three children: sons Hervé and Benjamin and daughter Eugenie. They live in a charming 17th century water mill located about 40 miles outside of Paris and they also have a house in Paris.

Michel's sister, Christiane, is the lead soprano for the Swingle Singers singing group popular in Europe and the United States. Michel loves the sea, cruises in his boat, pilots his own small plane, rides his own horse, is an avid tennis and chess player, loves sports cars and good French wine. He practices at the piano daily and manages to find time to play trombone, trumpet and "can manage most of the other instruments passably."

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"ATLANTIC CITY"

THE CAST

BURT LANCASTER stars as Lou in Louis Malle's "Atlantic City." Lancaster portrays an aging, small-time hood who has been living on the fringes of the city's underworld for the last 40 years. His whole world changes when gambling is legalized, and he must figure out how to make an honest living.

One of Hollywood's "magic people," Lancaster won and kept the admiration of four decades of movie-goers with his rugged good looks and aggressive masculinity. Lancaster, who grew up in East Harlem, New York, and won a basketball scholarship to New York University, made his show business debut as a circus acrobat. He worked under the big top for seven years before becoming a floor walker in the lingerie department of a large Chicago store.

When World War II broke out, Lancaster was assigned to the Special Services Division of the Fifth Army, and performed acrobatics for the Allied troops in Australia, North Africa and Italy. While in Italy, he married Norma Anderson, a U.S. military entertainer. The couple has five children: James, William, Susan, Joanne and Sighle (pronounced "Sheila").

Lancaster made his New York stage debut in 1945 in "A Sound of Hunting." Although the play flopped, Lancaster was "discovered" and the following year appeared in his first Hollywood production as the Swede in Robert Siodmak's "The Killers." Both Lancaster and the film were hits, and the actor never looked back.

By 1948, Lancaster's name on the marquee was said to be worth one million dollars. That year he also produced his first film, and although "Kiss the Blood Off My Hands" barely broke even at the box-office, it did establish Lancaster as a man determined to control

his own show business destiny. As if to underline that determination, Lancaster agreed to return to the circus for a four-week engagement in 1948.

By 1955 a string of smash hits had firmly established Lancaster as a superb actor--"Jim Thorpe - All American," "Come Back, Little Sheba," "From Here to Eternity" and "Vera Cruz"--but he nevertheless shocked Hollywood again by trying his hand at directing. The film, "The Kentuckian," was an artistic failure, and it took Lancaster 20 years to regain his courage to direct.

Lancaster formed a production company with Harold Hecht and in 1955 produced "Marty," the "sleeper" which walked off with Academy Awards for Best Picture, Best Actor (Ernest Borgnine), Best Director (Delbert Mann) and Best Screenplay (Paddy Chayefsky). "Marty" also won Best Picture Award at the Cannes and Moscow film festivals that year.

In 1958 Lancaster's company produced "Run Silent, Run Deep," in which he starred with Clark Gable, and the following year Lancaster played opposite Laurence Olivier and Kirk Douglas in "The Devil's Disciple."

"Elmer Gantry" won Burt Lancaster an Oscar and the New York Film Critics' Award for Best Actor for his electrifying performance in the 1960 motion picture. Since then he has won two Best Actor awards from the New York Film Critics and has received numerous citations from foreign film festivals, including the Venice Film Festival Award, the Donatello, for his performance in "The Birdman of Alcatraz."

Lancaster has starred in more than 70 films, including such distinguished European features as Visconti's "Conversation Piece" and "The Leopard" and Bernardo Bertolucci's "1900."

THE MOTION PICTURES OF BURT LANCASTER

1946 -	"THE KILLERS"	1963 -	"A CHILD IS WAITING" "THE LIST OF ADRIAN MESSENGER" "THE LEOPARD"
1947 -	"DESERT FURY" "BRUTE FORCE" "VARIETY GIRL"	1964 -	"SEVEN DAYS IN MAY"
1948 -	"I WALK ALONE" "ALL MY SONS" "SORRY, WRONG NUMBER" "KISS THE BLOOD OFF MY HANDS"	1965 -	"THE TRAIN" "THE HALLELUJAH TRAIL"
1949 -	"CRISS CROSS" "ROPE OF SAND"	1966 -	"THE PROFESSIONALS"
1950 -	"THE FLAME AND THE ARROW" "MISTER 880"	1968 -	"THE SCALPHUNTERS" "THE SWIMMER"
1951 -	"VENGEANCE VALLEY" "JIM THORPE - ALL AMERI- CAN" "TEN TALL MEN"	1969 -	"CASTLE KEEP" "THE GYPSY MOTHS"
1952 -	"THE CRIMSON PIRATE" "COME BACK, LITTLE SHEBA"	1970 -	"AIRPORT"
1953 -	"SOUTH SEA WOMAN" "FROM HERE TO ETERNITY"	1971 -	"VALDEZ IS COMING" "LAWMAN"
1954 -	"HIS MAJESTY O'KEEFE" "APACHE" "VERA CRUZ"	1972 -	"ULZANA'S RAID"
1955 -	"THE KENTUCKIAN" "THE ROSE TATTOO"	1973 -	"SCORPIO"
1956 -	"TRAPEZE" "THE RAINMAKER"	1974 -	"EXECUTIVE ACTION" "THE MIDNIGHT MAN"
1957 -	"GUNFIGHT AT THE O.K. CORRAL" "SWEET SMELL OF SUCCESS"	1975 -	"CONVERSATION PIECE" "MOSES" "1900" "CASSANDRA CROSSING"
1958 -	"RUN SILENT, RUN DEEP" "SEPARATE TABLES"	1976 -	"ORDEAL AT ENTEBBE" "TWILIGHT'S LAST GLEAMING"
1959 -	"THE DEVIL'S DISCIPLE"	1977 -	"THE ISLAND OF DR. MOREAU"
1960 -	"THE UNFORGIVEN" "ELMER GANTRY"	1978 -	"ZULU DAWN" "THE SPARTANS ARE COMING"
1961 -	"THE YOUNG SAVAGES" "JUDGEMENT AT NUREMBURG"	1979 -	"CATTLE ANNIE & LITTLE BRITCHES"
1962 -	"BIRDMAN OF ALCATRAZ"	1980 -	"ATLANTIC CITY"

SUSAN SARANDON rejoins director Louis Malle in "Atlantic City." She portrays Sally, a beautiful young woman who has spent a long time running from her past and who finally arrives in the gambling mecca with hopes of dealing herself a better hand in the game of life.

Ms. Sarandon, whose most recent film was "Loving Couples" with Shirley MacLaine and James Coburn, was voted Star of 1979 by the Motion Picture Bookers' Association.

Susan was born in Edison, New Jersey, a small commuter town one hour's drive from Atlantic City. Before entering college, where she majored in drama, Ms. Sarandon won a scholarship to the Boston Conservatory of Ballet. She married Chris Sarandon while still in university, and the couple was signed by a New York agent shortly afterwards.

Ms. Sarandon won a major role in the box-office hit "Joe" and has become an idol of the cult circuit for her characterization of Janet in the underground classic "The Rocky Horror Show." She was critically acclaimed for her role as Katherine in "The Other Side of Midnight" and more recently starred in "King of the Gypsies" with Sterlin Hayden, Eric Roberts and Brooke Shields. She appeared in "Last of the Cowboys," starring Henry Fonda and Eileen Brennan, which she also co-produced.

Her first role for director Louis Malle was in Paramount Pictures' "Pretty Baby," also starring Brooke Shields and Keith Carradine.

Physically fit, Ms. Sarandon prefers to do her own stunt work whenever possible and her hobbies include driving racing cars, and playing the drums to all sorts of music, from classical to punk.

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KATE REID portrays Grace, the widow of a mobster who hires a small-time hood to be her bodyguard in "Atlantic City."

Ms. Reid, who made her major film debut in 1965 in "This Property is Condemned" starring Natalie Wood, Charles Bronson and Robert Redford, recently completed filming "Circle of Two" starring Richard Burton and Tatum O'Neal. Other feature film credits include "Double Negative" with Michael Sarrazin, Susan Clark and Anthony Perkins, "Death Ship" starring George Kennedy, Richard Crenna and Lou Jacobi, and "High Point" starring Richard Harris, Beverly D'Angelo and Christopher Plummer. In 1975 she starred in the film version of "A Delicate Balance" with Katharine Hepburn, Paul Scofield, Joseph Cotton and Lee Remick, and was critically acclaimed for her performance in the 1970 production of "The Andromeda Strain" which starred Arthur Hill, David Wayne and James Olson.

Truly one of the great ladies of the theatre, Ms. Reid has been heralded for her work on the major stages of the world-- London's West End, Ontario's Stratford Festival and New York's Broadway where she made her debut in "Who's Afraid of Virginia Wolf?," commuting between her home in Toronto and New York during the play's run. She played Esther Franz in Arthur Miller's "The Price" and portrayed Big Mama in the recent Broadway revival of "Cat on a Hot Tin Roof."

The versatility and range of her talents have been no better exemplified than during her seven seasons at the Stratford Festival in Ontario, where she has played most of Shakespeare's heroines, from the great dramatic tragedian Lady Macbeth to the classic comic roles such as Kate in "The Taming of the Shrew." Starring roles in "Dylan" and "Slapstick Tragedy" garnered her Tony Award nomina-

tions and she recently starred in John Guare's "Bosoms and Neglect" which received Chicago's Joseph Jefferson Award.

Ms. Reid, who was born in England, but has lived most of her life in North America, received an Emmy nomination for her performance in "Disraeli," a Hallmark Hall of Fame special also starring Trevor Howard.

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MICHEL PICCOLI plays Joseph, a handsome croupier from Monte Carlo, in "Atlantic City."

One of Europe's most distinguished actors, Piccoli made his stage debut in "The Last Judgement," the story of an unemployed young man who judges God. Since 1948 Piccoli has appeared in more than 50 stage productions.

Piccoli had two film periods he maintains--the first when his heart was in theatre and he worked in films for a little extra money, and the second, when he came to understand and to love making films.

In 1955 Piccoli starred in "French Can Can" directed by Jean Renoir, followed by "Journal d'une Femme de Chambre" in 1963 for Luis Bunuel, "La Curée" for Roger Vadim in 1965, "Paris, Brule-t-il?" in 1966, "Belle de Jour" in 1967, again for Bunuel, "La Grande Bouffe" for Italian director Marco Ferreri in 1972, "Fantome de la Liberté" in 1974 for Bunuel, and many more.

Piccoli has made films in Spanish, Italian and German as well as French. "Atlantic City" gives friends Piccoli and director Louis Malle the opportunity to work together for the first time.

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HOLLIS McLAREN portrays Chrissie, the last rose of the flower children, who discovers Atlantic City is not the place to give birth to her baby, in "Atlantic City."

The young Canadian actress rocketed to international attention for her performance as Liza in the hit movie "Outrageous." Snatched from her first "walk-on" role by director John Trent ("Middle Age Crazy") to star in his film "Sunday in the Country" with Ernest Borgnine and Michael J. Pollard, Ms. McLaren went on to play the lead in Bert Saltzman's "Jessie Loves Mack" and caused a minor sensation at the 1976 Toronto Film Festival when the censor cut some of her nude footage from the Don Owen film "Partners." She also played opposite George Segal and Glenda Jackson in Melvin Frank's "Lost and Found."

Although Ms. McLaren formally met director Louis Malle on the set of "Atlantic City," the French director had accidentally appeared in one of her earlier films--while director Don Owen was filming interiors for "Partners" in a Toronto hotel, Malle appeared in an elevator. Owen kept the camera rolling, and the footage turned out so well that Owen kept Malle as an "unpaid extra" in the film.

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Canadian actor ROBERT JOY makes his screen debut in "Atlantic City." He portrays Dave, a punk drug pusher, who comes to the rejuvenated gambling mecca to make a quick killing and to find his wife--and manages to do both.

The 22-year-old Rhodes scholar fell in love with theatre following a trip to Canada's famed Stratford Festival. The following year he took a theatre course and made his professional debut as the Cowardly Lion in the Newfoundland Travelling Theatre Company's

production of "The Wizard of Oz." Since then he has appeared on stage across Canada and last year starred opposite Glynis Johns in the Edmonton Citadel Theatre production of "Harold and Maude." Following his role as Peter for Toronto Young People's Theatre production of "The Diary of Anne Frank," he repeated the characterization for the Broadway version, also starring Eli Wallach, Roberta Wallach and Anne Jackson. The Sunday New York Times lauded Joy for his "most convincing and affecting portrayal in the production."

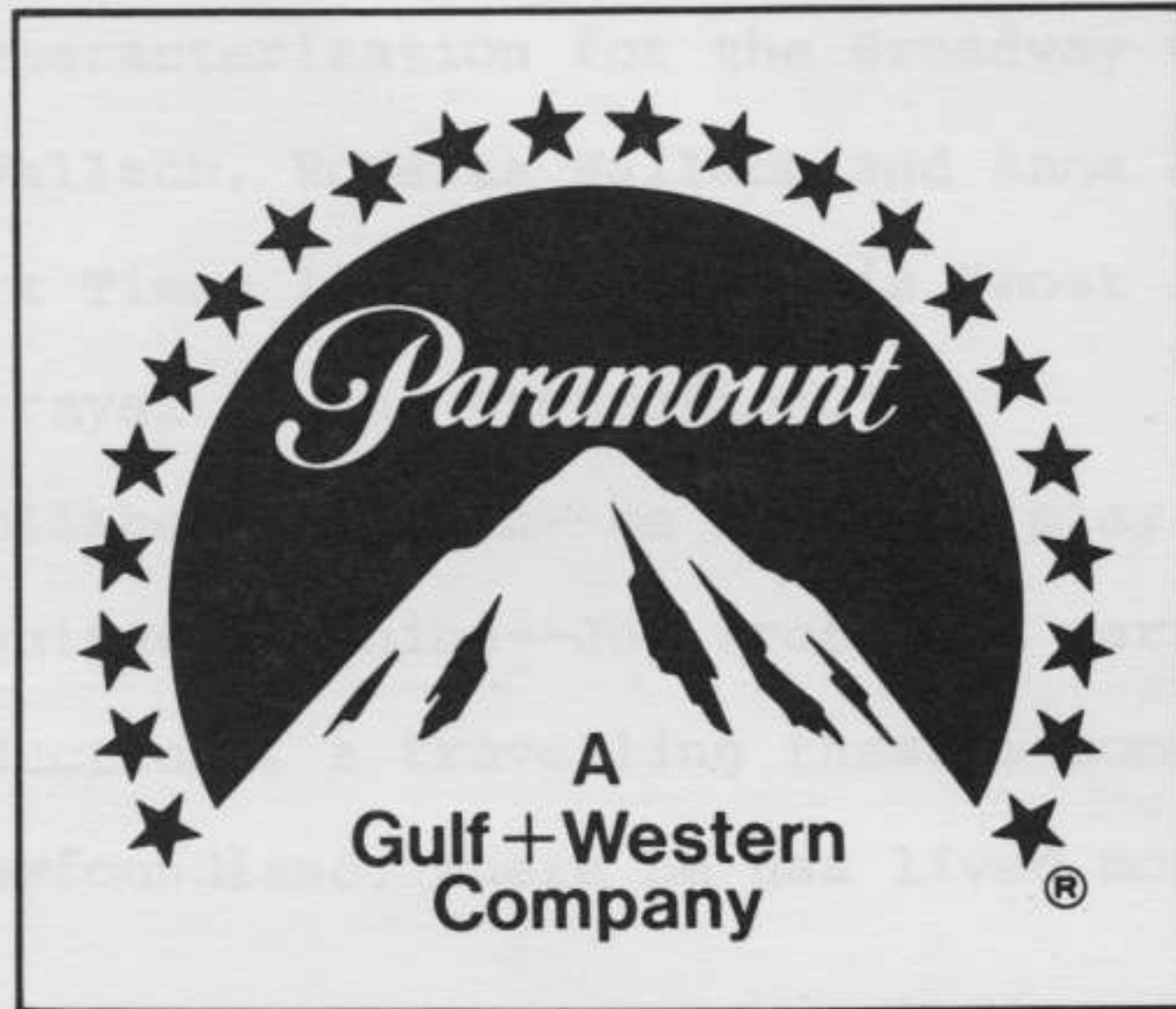
An accomplished musician--he has been playing piano for 14 years and guitar for nine--Joy wrote and performed the music for Codco Productions, a travelling theatre company based in St. John's, Newfoundland, where he has lived most of his life.

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