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HANDBOOK OF PRODUCTION INFORMATION

PARAMOUNT PICTURES PRESENTS

"AMERICAN HOT WAX"

Starring

TIM MCINTIRE

Also Starring

JOHN LEHNE
LARAINÉ NEWMAN
JAY LENO

Special Guest Stars

CHUCK BERRY

JERRY LEE LEWIS

Director of Photography
WILLIAM A. FRAKER, A.S.C.

Screenplay by
JOHN KAYE
Story by
JOHN KAYE and ART LINSON

Produced by
ART LINSON

Directed by
FLOYD MUTRUX



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

"AMERICAN HOT WAX"

CAST OF CHARACTERS

ALAN FREED.....	TIM McINTIRE
SHERYL.....	FRAN DRESCHER
MOOKIE.....	JAY LENO
TEENAGE LOUISE.....	LARAINÉ NEWMAN
CHESTERFIELDS.....	CARL EARL WEAVER
	AL CHALK
	SAM HARKNESS
	ARNOLD McCULLER
LENNIE RICHFIELD.....	JEFF ALTMAN
ARTIE MORESS.....	MOOSIE DRIER
D. A. COLEMAN.....	JOHN LEHNE
STONE.....	STEWART STEINBERG
PHILLIPS.....	JACK EDWARD ELLIS
DONAHUE.....	RICHARD FORBES
PETER OVERMYER.....	STEPHEN PEARLMAN
THOMAS LEONARD.....	KEENE CURTIS
GORDIE.....	PAT McNAMARA
SID.....	WILL THORNBURY
LOUIE MORGAN.....	HAMILTON CAMP
CHUCK BERRY.....	CHUCK BERRY
JERRY LEE LEWIS.....	JERRY LEE LEWIS
SCREAMIN' JAY HAWKINS.....	SCREAMIN' JAY HAWKINS
CLARK OTIS.....	CHARLES GREENE
PROFESSOR LA PLANO.....	KENNY VANCE
PLANOTONES.....	JOE ESPOSITO
	BRUCE SUDANO
	ED HOKENSON
DELIGHTS.....	STEPHANIE SPRUILL
	JOYCE KING
	YOLANDE HOWARD
	BRENDA RUSSELL
NEWSCASTER #1.....	RICHARD ROAT
ARTIE'S MOM.....	MARION PERKINS
ARTIE'S DAD.....	MATTHEW TOBIN
WILLY G.....	BOBBY JOHNSON
STAGE MANAGER.....	RED KELLER
UNION MAN.....	ELMER VALENTINE
TIMMY AND THE TANGERINES.....	CHARLES IRWIN
	JEANNE SHEFFIELD
	JOANN HARRIS
GIRLS BACKSTAGE.....	ANDREA ROBINSON
	GAIL KANTOR
	PATRICIA CLINGER
RICHIE FOSTER.....	NILS LOFGREN
STAGEHAND.....	MARK DIAMOND
AL MAINES.....	AL MAINES
ARTIE.....	ARTIE RIPP
FIRE MARSHALL.....	WILLIAM ROGERS YOAKUM
SERGEANT.....	CHARLES HALLAHAN
SINGING GROUP IN FRONT OF THEATRE.....	LENNY CAPIZZI
	CHESLEY UXBRIDGE
	V. J. MARIANO
	JOHN MARIGLIANO
KID PLAYING GARBAGE CAN.....	MAURICE STARR

JANITOR.....	JOHN HAWKER
HARRIET (DA'S SECTY).....	HEATHER LOWE
LOUISE'S MOM.....	NORA DENNEY
LOUISE'S DAD.....	GARRY GOODROW
JERRY LEE'S MANAGER.....	GLENN ASH
LEO GOLDSTEIN.....	FRANK CAMPANA
MORIARTY.....	BUDDY NEIL MICUCCI
ARNOLD (MUSICIAN IN BAR).....	ARNOLD JOHNSON
D.J. #1.....	GEORGE POULOS
D.J. #2.....	DOUG SAMAHA
DIAMOND'S MANAGER.....	LARRY HANKIN
STAGE MANAGER'S DATE.....	DINA OUSLEY
LaVERNE.....	DIANNE BROOKS
LULU.....	DENISE MAYNELLI
CHUCK BERRY'S MANAGER.....	MICHAEL GREENE
ALAN'S GIRLFRIEND.....	NANCY DALZIEL
GIRL AT BAR.....	ANDREA CLAUDIO
GIRL AT BAR.....	LONNA MONTROSE
GARY (MUSIC LIBRARIAN).....	TED SCHWARTZ
TYRONE BLACKWOOD.....	ERIC MERCURY
SONG PLUGGER.....	JOHNNY HAYMER
DEBBIE.....	MELANIE CHARTOFF
SUSIE.....	OLIVIA BARASH
MR. MORRIS (MANAGER).....	MICHAEL HEIT
JOHNNY FOSTER.....	BOB MAZZONE
VINNEY (PROMO MAN).....	TOM BAKER
RECEPTIONIST.....	DARIA ZETLEN
MAN SINGING IN THE HALLWAY.....	FIL FORMICOLA
FRANKIE FORD.....	FRANKIE FORD
LILLY BELLE.....	LISA MEDFORD
JERRY LEE'S BODYGUARD.....	HANK HAMILTON
MRS. LEO GOLDSTEIN.....	SHARON DIOR
RON (RECORD PRODUCER).....	RON KRIETZMAN
GEORGE'S GIRLFRIEND.....	CONNIE SLAMAR
"BIG RED".....	MARY PETERS
BILLY RUSSO.....	HOWARD STORM
GEORGE (RECORD PRODUCER).....	RICHARD PERRY

TECHNICAL CREDITS

DIRECTED BY.....	FLOYD MUTRUX
PRODUCED BY.....	ART LINSON
SCREENPLAY BY.....	JOHN KAYE
STORY BY.....	JOHN KAYE and ART LINSON
DIRECTOR OF PHOTOGRAPHY.....	WILLIAM A. FRAKER, A.S.C.
ART DIRECTOR.....	ELAYNE BARBARA CEDER
SUPERVISING FILM EDITOR.....	DANFORD B. GREENE
EDITED BY.....	MELVIN SHAPIRO
	RONALD J. FAGAN, A.C.E.
MUSIC PRODUCED AND SUPERVISED BY.....	KENNY VANCE
ASSOCIATE PRODUCER.....	FRED T. GALLO
MONTAGE EDITOR.....	FRANK MAZZOLA
SET DECORATOR.....	GEORGE GAINES
MUSIC EDITOR.....	MILTON LUSTIG
SOUND MIXER.....	THOMAS OVERTON
SOUND EFFECTS EDITORS.....	GEORGE WATTERS, JR.
	ALAN MURRAY

SCRIPT SUPERVISOR.....PAM ALCH
UNIT PUBLICIST.....GARY KALKIN
UNIT PRODUCTION MANAGER.....FRED T. GALLO
ASSISTANT DIRECTOR.....JOE WALLENSTEIN
SECOND ASSISTANT DIRECTORS.....FRED BLANKENFEIN
BARRIE M. OSBORNE
COSTUME DESIGNER.....ROBERT DeMORA
CASTING BY.....TERRY LIEBLING
CAMERA OPERATOR.....DICK COLEAN
PROPERTY MASTERS.....RICHARD VALESKO
GEORGE TUERS
GAFFER.....DOUG PENTEK
KEY GRIP.....MARLIN HALL
MEN'S COSTUMER.....DON VARGAS
WOMEN'S COSTUMER.....MINA MITTELMAN
HAIR STYLIST.....LYNDA GURASICH
MAKE-UP ARTIST.....GARY LIDDIARD
ROCK SHOW ORCHESTRA ARRANGED AND CONDUCTED BY.....IRA NEWBORN
ROCK SHOW CONSULTANT.....JOE FERLA
PERSONAL THANKS TO.....LANCE FREED

LENSES AND PANAFLEX CAMERA BY PANAVISION (R)

COLOR BY METROCOLOR (R)

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THE "AMERICAN HOT WAX" SOUNDTRACK ALBUM
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"AMERICAN HOT WAX"
BACKGROUND NOTES

"AMERICAN HOT WAX"

ABOUT THE PRODUCTION

It is 1959, and there is a cultural revolution going on in America. Chuck Berry and Jerry Lee Lewis have taken over the record charts which until recently were controlled by Perry Como and Patti Page. James Dean and Buddy Holly have become legends before their time, and Elvis reigns as King. It is one of the most emotionally charged moments in history to be a teenager; it is, in fact, the first generation to be given that identity. Rock and roll is here to stay, and Alan Freed is riding high as the man who not only saw the moment coming -- but practically invented it.

When producer Art Linson came to Paramount to say that he wanted to do a film about these exciting early days of rock and roll, the project received an immediate go-ahead. "The intention was always for it to be an ensemble movie, with the disc jockey as the central character with several others who were equally important. We wanted a songwriter, a group, a record promotion guy..."

At the time, Linson was riding high on the success of his "Car Wash," a colorful kaleidoscopic film which featured, among many others, George Carlin, The Pointer Sisters, and

Richard Pryor. One of the most popular films of last year, the film's soundtrack and its title song, sung by Rose Royce, had also skyrocketed to the top of the charts.

Linson brought his idea about a disc jockey in the Fifties to screenwriter John Kaye. Kaye and Linson had attended Berkeley together, and Linson's first production, "Rafferty and the Gold Dust Twins," also happened to be Kaye's first screenplay sale.

"I've always been into Fifties music," says Kaye. "Rock and roll as it was. I remember how exciting it was for me when I was in high school. I would be driving to school in my car and the D.J. would say, 'All right kids, right now this record promotion guy from a company just walked in with the new Jerry Lee Lewis record and we're going to hear it at the same time.' And he put on "Great Balls of Fire." As a kid, it was so exciting to have that music happening that was all yours."

"Initially, it was just going to be a fictional disc jockey," proceeds Linson. "Just like all the other characters. But the more research we did, and the more we got into it, we realized that you can fictionalize everybody else, but you just can't fictionalize Freed. He just continually cropped up as the main protagonist in the rock and roll scene in the Fifties."

A friend of Freed's son, Lance, Linson discussed the project with him and secured the rights for the story.

The next decision to be made was picking a director. As Art Linson tells it, "Floyd Mutrux was the only one who understood the project right away." Using a key phrase which describes almost everyone who became involved in the film, he has "rock and roll consciousness."

Mutrux had scored big in 1975 with his "Aloha, Bobby and Rose," a film brought in for \$700,000 to the tune of a \$23 million gross. As both writer and director on that film, he had demonstrated his talent for managing to present the world of a pair of young people, while focusing upon the immediacy of their lives. The film also had a strong background score, which had been recorded live to give the film its vitality.

The director had conceived "Bobby and Rose" while watching footage for his feature documentary on adolescent drug addiction, "Dusty and Sweets McGee." Although he had been an actor since the age of ten, Mutrux had already become best known for his work on the other side of the camera. His screenwriting credits include "The Christian Licorice Store," "Two Lane Blacktop," and "Bank Job," with contributions to "Scarecrow." More recently he doubled as executive producer and screenwriter on the highly successful "Freebie and the Bean," starring James Caan and Alan Arkin.

To play Alan Freed, Mutrux suggested Tim McIntire. The pair had first worked together on "Christian Licorice Store," for which McIntire had served as musical supervisor. Later, they reteamed on "Bobby and Rose," with McIntire featured as an actor. McIntire's combination of musical and acting background is probably the best way to summarize his being chosen to play Freed, along with his, again, "rock and roll consciousness."

The son of actors John McIntire and Jeanette Nolan, Tim began his professional acting career while being trained as a classical violinist. As a teenager, he took up guitar while making his film debut in "Shenandoah." "The Sterile Cuckoo" and, most recently, "The Choirboys," have followed, but McIntire has managed to remain a musician with film scores such as "Kid Blue" and Robert Redford's "Jeremiah Johnson" (which he co-scored with John Rubinstein) to his credit. He took time out from recording and touring with his band, Funzone, to play Freed in "AMERICAN HOT WAX."

Asked how he approached the character, McIntire offers, "His son Lance was immensely helpful. I got a lot of insights from him and from musicians who knew him. Musicians loved him and they're all very fond of his memory."

Born in Pennsylvania in 1922 and raised in Ohio, Freed became a disc jockey at a series of local stations, quickly demonstrating his ability to gain a following along the way. In an effort to de-emphasize the racial connotations of the

black music he was playing, he is credited with coining the phrase 'rock and roll.'

From his first show in New York on WINS on September 8, 1954, through the end of the decade, Freed was recognized as the most influential disc jockey in the business. He also brought the music closer to the kids with his live shows at the Brooklyn Paramount and around the country, and with his pioneering the spotlighting of rock music in such successful films of the period as "Rock Around the Clock," and "Rock, Rock, Rock," in which he also appeared.

By the end of the decade, rock and roll had come to be considered an obstinate threat by many factions of the establishment. Some claimed that the music was a bad influence on the youth of America, and Alan Freed became a primary target in the war against rock and roll.

But, as Tim McIntire tells it, "Freed loved the music. It was his passion and his life. And he loved the kids. He was a rebel really -- I guess that's the best way to describe him. He never did anything that he didn't want to do, and he never played a record that he didn't want to play. He just loved what he was doing and he was very devoted to it."

"I found out that the important quality about Freed was his ability to be really intimate with kids, to relate to them. He was a father figure to those kids and I wanted characters to have a stake in what was going down," explains John Kaye.

For Teenage Louise, a budding songwriter trying to capture Freed's attention, the company selected Saturday Night Live's Laraine Newman to make her film debut. Coming from the California Institute of the Arts Theatre School, Ms. Newman found her way into show business through appearances at The Comedy Store in Los Angeles, and with a mime theatre group in "The Man Who Said No" at the Mark Taper Forum. She was later featured on a Lily Tomlin television special after which she was tapped to become one of the Not Ready for the Prime Time Players on NBC's "Saturday Night Live." As Teenage Louise, she will be bringing her special talents to a role drawn from several actual songwriters of the period.

Fran Drescher was cast as Sheryl, Freed's secretary. A former Miss New York Teenager of 1974, Ms. Drescher studied at the Herbert Berghoff Studio and the Long Island Institute of Dance before breaking into the busy world of television and print advertising. She was most recently featured in "Saturday Night Fever," starring John Travolta, for Paramount Pictures, in a small role which lead to her being spotted for

"AMERICAN HOT WAX."

In the role of Mookie, Freed's driver whose devotion to his employer is only exceeded by his devotion to Sheryl, Jay Leno will be offering his comic talents. While performing his act at such clubs as The Bitter End, Catch a Rising Star, and The Improvisation, Leno once actually was a driver delivering cars for Rolls Royce, a day job which permitted him to commute from one gig to the next in great style. He has often been seen at The Comedy Store, performing his own material while acting as a consultant to other comedians and comedy writers. Leno was also a regular on "The Marilyn McCoo-Billy Davis, Jr. Summer Show" and he recently made his film debut in "The Silver Bears," starring Michael Caine and Cybil Sheppard.

To find the Chesterfields, as well as the other groups which would appear in the film's climactic Big Beat Show at the Brooklyn Paramount, Art Linson hired Kenny Vance. As a former member of Jay and the Americans, Vance had toured with the rock and roll shows as a teenager and even appeared on Freed's early TV program. Before that, Vance had actually attended Freed's first shows at the Brooklyn Paramount.

"We would come out of the subways from all different neighborhoods. Not all the kids in your own neighborhood were into it in the early days -- the masses, even among the young kids, really didn't get it or understand it at first.

There was a camaraderie at a Freed concert that was probably not unlike what people felt when they went to Woodstock."

Vance's search took him to New York where he discovered a quartet of singers who became The Chesterfields. Sam Harkness and Carl Earl Weaver came from "The Wiz" on Broadway. Al Chalk is a bass baritone who had toured the U.S. and Europe with Herbie Hancock. And Arnold McCuller, a former member of a group called The Revelations, had most recently been singing back-up for James Taylor. The group was formed, booked for the film, and quickly signed to a major recording contract as well.

Finally, Chuck Berry, Jerry Lee Lewis and Screamin' Jay Hawkins were signed on to guest star as themselves in the film. Each of them figured prominently not only in the beginnings of rock and roll in the Fifties, but also in the energy which was Alan Freed.

In 1955, Berry's rendition of "Maybelline" quickly became one of the most popular records Freed had ever played for his listeners. "Roll Over Beethoven," "Sweet Little Sixteen," "Almost Grown" and several other gold records followed, while Berry went on to prove himself just as impressive an artist on stage as on records. It was during an Alan Freed show at the Brooklyn Paramount that Berry

invented the duck walk -- he flashed across the stage, knees bent, with a fluid grace that left the audience breathless.

A human whirlwind from Ferriday, Louisiana, Jerry Lee Lewis was also one of the most exciting rock and roll personalities to ever appear on stage. Audiences eagerly awaited the point in his act when he would stand up at the keyboard and send the piano bench careening across the boards. Pounding away with one hand and without missing a beat, he would then proceed to take off his jacket and tie while gyrating his body in every direction at once. Lewis earned his first gold record for "Great Balls of Fire," quickly followed by another for "Whole Lotta Shakin' Goin' On."

Screamin' Jay Hawkins, best known for his hit single "I Put A Spell on You," gained his unique reputation in another of Freed's Big Beat shows. Freed encouraged Hawkins to make his entrance from a closed white coffin, from which he emerged slowly, shaking a shrunken head as he sang. Audiences would scream along appreciatively with Hawkins special brand of humor and excitement.

"AMERICAN HOT WAX" began filming in Los Angeles in mid-November and, just 35 shooting days later (five days ahead of schedule) principal photography was completed. The company had spent three of those weeks converting L.A.'s Wiltern

Theatre into the Brooklyn Paramount for the film's Big Beat Show, with as many as 1000 extras on hand to recreate the special moment. Director of Photography William Fraker had as many as eight cameras going to capture the event on film.

Downtown Los Angeles became mid-town New York, circa 1959, and a Pasadena estate became the Long Island mansion which Freed buys in the film. The company also filmed some of the film's more intimate moments on the backlot of Paramount. The interior of the radio station, the recording studio, Teenage Louise's home...these were all designed on the soundstages of the studio in Hollywood. The film was well along into editing by the time principal photography wrapped on January 11, 1978.

Two decades have passed since 1959. The children of the teenagers of the Fifties have already grown up to discover hard rock, acid rock, country rock and punk rock. And their parents, settling into the establishment, are probably unable to understand the new trends.

But each new sound goes back to the beat which Alan Freed brought to America. And each new moment can find its roots in the momentum which began in the late fifties. It was an exciting time to be a teenager, when the music and the energy and the restlessness of being young all came together for the

first time. It was a moment when teenagers proudly claimed their identity, as each succeeding generation has claimed theirs. It was the undeniable and irreversible beginning of an entirely new era, and it was an exciting moment of which to be a part. It was the birth of rock and roll.

"AMERICAN HOT WAX"

SYNOPSIS

(Not For Publication)

It is 1959. Rock and roll is here to stay, and Alan Freed (TIM MCINTIRE) is riding high as the man who brought it to teenage America.

But while Freed is the most sought after personality by song writers, rock and roll groups, and their promoters, he is also beginning to feel reverberations from the establishment. State legislators are considering banning rock and roll, and, at WROL, Freed's station in New York, he is being asked to tone down his live radio show.

Still, Freed is his own man. He continues playing the music he likes--loudly--pounding a phone book to the beat "because the kids know when you're listening." He's planning his upcoming show at the Brooklyn Paramount featuring Chuck Berry, Jerry Lee Lewis, Screamin' Jay Hawkins and Fats Domino. With the help of his secretary Sheryl (FRAN DRESCHER) and his driver Mookie (JAY LENO) (whose devotion to his employer is only exceeded by his devotion to Sheryl), Freed goes on fending off critics and record hustlers as the big show approaches.

Meanwhile, Teenage Louise (LARAINNE NEWMAN), an aspiring songwriter, has met the Chesterfields, a freshly formed Black group, while they are all trying to capture Freed's attention at the radio station. They team up--her songs, their harmony--and

manage to convince Freed that together they have a future. Along with Sheryl and Mookie, he takes them out to the Long Island estate he is about to buy--to the chagrin of the real estate agent and the posh neighborhood.

Back in the city, a plot against Freed is brewing at the District Attorney's office. Disgusted by his music and its purportedly adverse effect on teenagers, the D.A. (JOHN LEHNE) is out to get Freed--and he lets it be known that he doesn't care how, as long as the indictment sticks.

Freed buys the estate and asks Sheryl to book some studio time for the Chesterfields. He then returns to the station, while Sheryl and Mookie discuss their future.

The Chesterfields get their big break: Alan Freed books them in his rock and roll show at the Paramount. And while Freed continues making final arrangements with the show's artists and their agents (it seems everyone wants either more money or the closing spot), the lines start to form at the theatre the night before the revue. Freed stops by the theatre to greet his most ardent fans -- and the D.A.'s office has sent some men down there to survey the situation. Freed asks the police captain in charge only that they let the kids have a good time.

The night of Alan Freed's Big Beat Show at the Brooklyn Paramount arrives, bringing with it euphoric pandemonium. The Chesterfields open the show with Teenage Louise's music, and the crowd goes wild. Backstage, Chuck Berry and Jerry Lee Lewis agree to let Fats Domino close the night. On stage, the Planotones and the Delights entertain. As a last minute inspiration, Freed

convinces Screamin' Jay Hawkins to make his entrance in a white coffin. He sings "I Put A Spell On You" and the crowd screams along.

Then, Chuck Berry does "Roll Over Beethoven" and the audience breaks loose with dancing in the aisles. Berry goes into "Sweet Little Sixteen" and the balcony starts to shake with the music.

Jerry Lee Lewis takes the stage, bringing the audience to their peak with "Great Balls of Fire." Then suddenly the vengeful D.A. orders the house lights on, angering both Jerry Lee and the frenzied audience. But Freed manages to keep the situation under control. The kids return to their seats and Jerry Lee Lewis takes the stage again. Still the house lights remain on under orders from the D.A.

The crowd has become restless and now finally erupts. Resigned, Freed leaves the stage as the kids battle with the police, trampling over each other, scrambling toward the exits.

In the wake of the melee, the District Attorney announces that his office will seek an indictment against Freed, and WORL's station manager suspends the DJ indefinitely, pending the outcome of the charges. The authorities and the media believe they have brought an end to a disruptive fad. Instead, it is just the beginning of an era. Rock and roll is here to stay.

THE CAST

TIM McINTIRE, who stars in "AMERICAN HOT WAX" as Alan Freed, was literally born into the film business, the son of actors John McIntire and Jeanette Nolan. He started acting as a youngster, racking up a series of guest appearances on television series such as "The Naked City," "Mr. Novak," "The Virginian" and "Kung Fu." He made his film debut in "Shenandoah," starring James Stewart, followed by a featured role in "The Sterile Cuckoo," which starred Liza Minnelli.

More recently, McIntire has appeared in Floyd Mutrux's "Aloha, Bobby and Rose," and "The Choirboys," while pursuing his other career in music. Trained as a classical violinist since the age of four, Tim is a member of Funzone, a recording group on First Artists Records. He plays guitar and fiddle with his band, and, with John Rubinstein, a fellow member of Funzone, he created the score for the enormously successful film, "Jeremiah Johnson," which starred Robert Redford.

LARAINNE NEWMAN, who plays budding songwriter Teenage Louise, is best known for the characters she has created as one of the original Not Ready for the Prime Time Players on NBC's "Saturday Night Live." She was discovered by television producer Lorne Michaels who caught her with The Groundlings, an improvisational group in Los Angeles, and cast her in "The Lily Tomlin

Special" and then "Saturday Night Live."

Born in Los Angeles in 1952, Laraine began her professional career in show business doing improvisation in the parks for the City of Los Angeles, and with a mime group which played at The Mark Taper Forum. Currently living in New York, Laraine is making her film debut with "AMERICAN HOT WAX."

FRAN DRESCHER was born in New York in 1957 and raised in Flushing, Queens. She was named Miss New York Teenager when she was 18, leading to her first television commercials. Fran can be seen as Connie in Paramount's "Saturday Night Fever," in a small role which lead to her being spotted for "AMERICAN HOT WAX." She appears in "HOT WAX" as Sheryl, Alan Freed's secretary.

JAY LENO, who plays Freed's driver Mookie in "AMERICAN HOT WAX," made his film debut last year in "The Silver Bears," starring Michael Caine and Cybil Shepherd. Born in New Rochelle and raised in Andover, Massachusetts, Leno began his career in show business doing improvisational comedy in New York and Boston. He soon headed west for Los Angeles and The Comedy Store, where he has been an attraction ever since.

Following his initial appearances at The Comedy Store, Jay found himself in demand to appear on The Tonight Show, The Merv Griffin Show, and The Mike Douglas Show, while taking his own act out on national tours. He has also written for several top comedians, and, appropos to his role as Freed's driver in "HOT

WAX," he once held a job delivering cars for Rolls Royce -- a day job which allowed him to travel from one gig to another in style.

JOHN LEHNE, who appears in "AMERICAN HOT WAX" as District Attorney Coleman, was born in New York City where he started as a child actor before pursuing a career as a drama coach. He quickly gained a reputation as one of the finest teachers in the business and, in recent years, Lehne has returned to acting, appearing in such films as "Serpico" and "Bound for Glory" and in the acclaimed television program, "Washington: Behind Closed Doors."

JEFF ALTMAN comes to "AMERICAN HOT WAX" directly from completing his film debut in "Record City" for AIP. The young comedian has appeared as a regular on "The Bill Cosby" and "The Starland Vocal Band" shows, and he has been seen in nightclubs around the country including The Comedy Store in Los Angeles. He can also be heard on "The Washington Hillbillies," a satirical record on the Casablanca Records. Altman portrays Lennie Richfield, a record promotion man.

Thirteen-year-old MOOSIE DRIER is already a veteran of film and television, having debuted at the age of 5 on the original "Laugh-In" series. He has also created continuing roles for "The Bob Newhart Show" and "Executive Suite," and last year

he was seen as John Denver's son in the hit movie, "Oh, God!" Moosie appears in "AMERICAN HOT WAX" as Artie Moress, the President of the Buddy Holly Fan Club and one of rock and roll's most dedicated supporters.

Featured as THE CHESTERFIELDS, the group Alan Freed discovers in the course of the film to open his Big Beat Show at The Brooklyn Paramount, are a quartet of singers from New York. Both SAM HARKNESS and CARL EARL WEAVER have appeared on Broadway in "The Wiz;" bass AL CHALK has toured with both Herbie Hancock and the Trinidad Tripoli Steel Band; and ARNOLD McCULLER has been a member of the Revelations and a back-up singer for James Taylor. The group was formed for the film but will remain together and have already been signed to a recording contract as The Chesterfields.

THE PRODUCER

Born and raised in California, ART LINSON attended the University of California at Berkeley before going on to receive his doctor of law degree from UCLA Law School. He first established himself in show business as the manager of several highly respected underground rock groups and then moved on to films. Linson co-produced "Rafferty and the Gold Dust Twins," starring Alan Arkin, Sally Kellerman and MacKenzie Phillips, from a screenplay by "AMERICAN HOT WAX" screenwriter John Kaye.

Linson followed his success with "Rafferty" with the film "Car

Wash," a colorful kaleidoscopic film which featured, among many others, George Carlin, The Pointer Sisters and Richard Pryor. The Universal release went on to become one of the most popular films of last year, with both the soundtrack album and the title song, sung by Rose Royce, skyrocketing to the top of the charts.

In addition to "HOT WAX," Linson currently has a pair of films in pre-production. He is set to produce "Sonny," to be directed by Mike Nichols for Universal; and he will reteam with "HOT WAX" director Floyd Mutrux on "Dick Tracy" for Paramount Pictures. Linson lives in the Malibu Beach Colony of California.

THE DIRECTOR

"AMERICAN HOT WAX" is the third film which Floyd Mutrux has directed. He scored big in 1975 with his "Aloha, Bobby and Rose," a contemporary love story with a nostalgic flavor made for \$700,000 which grossed over \$23 million. He conceived "Bobby and Rose" while screening footage for his 1971 documentary on adolescent drug addiction, "Dusty and Sweets McGee."

Although he had been an actor since the age of ten with such credits as Roman Polanski's "Rosemary's Baby," numerous appearances on television and a role in the Los Angeles Music Center's production of "Enter Laughing," Mutrux first gained a reputation in film as a writer. Beginning in the field of television commercials (he wrote Pontiac's "Bonnie and Clyde" promotion), Floyd sold his first screenplay, "The Christian Licorice Store" to Cinema Center Films. "Two-Lane Blacktop,"

"Abilene Eagles" and "Bank Job" followed, along with work on "Scarecrow."

More recently, Mutrux served as both screenwriter and executive producer on the hit film "Freebie and the Bean," starring James Caan and Alan Arkin. His screenplay for "American Me" is currently in pre-production with Hal Ashby named to direct for Paramount Pictures, and he is set to re-team with "AMERICAN HOT WAX" producer Art Linson on "Dick Tracy," also for Paramount.

THE SCREENWRITER

"AMERICAN HOT WAX" screenwriter JOHN KAYE was born in New York but raised in Southern California where he attended high school. Kaye went on to Berkeley and the University of Wisconsin, where he majored in European Intellectual History, before returning to Los Angeles to pursue a career in the film industry.

He received his first job in the business as a troubleshooter for Wolper Productions, the documentary film company, working as a researcher for their projects, "The Rise and Fall of the Third Reich" and "The Making of the President." He then produced "The Lohman and Barkley Show," a live, satirical television program based in Los Angeles. At about the same time, Kaye pursued his writing with an underground newspaper called The Staff while putting his mind to original screenplays.

He made his first sale with "Rafferty and the Gold Dust Twins," which "HOT WAX" producer Art Linson co-produced for

Warner Brothers. Kaye currently lives in Marin County, Northern California with his ten year old son.

THE DIRECTOR OF PHOTOGRAPHY

Cinematographer WILLIAM A. FRAKER comes to "AMERICAN HOT WAX" directly from completing his work on "Heaven Can Wait," starring Warren Beatty, and following a very busy year in which he contributed to "Close Encounters of the Third Kind" and photographed "Looking for Mr. Goodbar," starring Diane Keaton. On "HOT WAX" he is reteaming with director Floyd Mutrux, for whom he has previously shot "Dusty and Sweets McGee," and "Aloha, Bobby and Rose."

Born in Los Angeles in 1923 and a graduate of the University of Southern California Film School, Fraker started his career in television before moving into features. His credits there include "Ozzie and Harriet," and "Daktari." He then served as a camera operator for cinematographer Conrad Hall, before working his way up to cinematographer on such films as "Games," "The Fox," "The President's Analyst," "Fade In," "Rosemary's Baby," "Bullitt," "Paint Your Wagon," "Day of the Dolphin," "Rancho Deluxe," "The Killer Inside Me" and "Gator." As a director, Fraker has helmed a pair of features: "Monte Walsh" and "Reflection of Fear."



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