

Mr. PREMINGER. Yes; Frank Sinatra had 10 percent. Like I pay him on anything that comes in from the theaters, 10 percent. He gets 10 percent of that money.

Mr. MACDONALD. Did you have to pay residuals to all the actors and actresses?

Mr. PREMINGER. Sure; and it should be like this.

Mr. MACDONALD. I have a personal interest in this. How far back does it go?

Mr. PREMINGER. The picture was done 12 years ago. I cannot say, I don't remember now——

Mr. MACDONALD. How far back does the obligation to pay residuals go?

Mr. PREMINGER. That I really don't remember.

Mr. MACDONALD. You directed my wife in a couple of pictures. You perhaps know her better by the name of Phyllis Brooks. She has not been getting any residuals.

Mr. PREMINGER. I think we should look into it and whoever takes care of your wife's finances, Mr. Chairman, is probably remiss. It is not my fault. He should either call me or write to me if it is due to her. Or if I still refuse, sue me.

Mr. MACDONALD. I know you are a very hard man to sue.

Mr. PREMINGER. No; I am easy to sue. I usually lose my lawsuits.

Mr. MACDONALD. Actually with reference to the *Paramount* decision which divested the theater owners from production and vice versa you were talking about. Do you think that it is freedom to have an association such as the Motion Picture Association withhold their stamp of approval or say what can or cannot go into a picture?

Mr. PREMINGER. I have released two films, "The Man With the Golden Arm" and "The Moon Is Blue" without their approval and they gave me an approval later. This is a self-censoring administration. I personally do not think it is bad because the majority wants to do it.

You can still have the freedom to release it against their wish. Both these pictures were big successes without the seal of approval. But I doubt very much if I had made or if anybody produced a show for ABC or CBS and they did not like it, you know, that I would have the freedom to then still insist on having it shown.

This is ruled by a committee, by executives who are not producers and who, therefore, go by rules. In Russia it is political. Here it is commercial censorship and also partly political because obviously the reason that Mr. Paley changed his mind about the documentary on the *Shepherd* case was that he was worried that perhaps the political powers in Ohio, or wherever it was, would not be happy if it were shown, that there were some political reasons for not granting the appeal to Mr. Shepherd.

Then a lawyer came and got it, Mr. Bailey.

Mr. MACDONALD. In conclusion, I would just like to point out that when you were talking about the three network monopoly, this committee passed and we are now in the process of going to conference with the Senate, who also passed a bill, provisions for a fourth network, so-called cultural and educational network. I think perhaps that will help ease the situation you have in mind.

Mr. PREMINGER. It probably will but anything that is under bureaucratic control has always proven in this country not to work.