

Paramount Press Book

AND MERCHANDISING MANUAL



Publicity

American Hot Wax, 50's Rock 'n' Roll Film Opens At Theatre

Paramount Pictures' "American Hot Wax," a film about the exciting early days of rock n' roll, will open at the Theatre.

Set in New York City in 1959, the film re-creates one of the most emotionally-charged moments in history to have been a teenager. "American Hot Wax" stars Tim McIntire as Alan Freed, the most influential disc jockey of the period. Jerry Lee Lewis and Chuck Berry are special guest stars. Along with Screamin' Jay Hawkins, they perform in the film's climactic Big Beat Show at the Brooklyn Paramount. The film is produced by Art Linson and directed by Floyd Mutrux from a screenplay by John Kaye, story by John Kaye and Art Linson.

John Lehne, Laraine Newman, Jay Leno, Fran Drescher, Jeff Altman, Stephen Pearlman, Moosie Drier, Richard Perry and Hamilton Camp also star in the ensemble piece as the people around Freed

who are most affected by the music he is playing. The film company also formed a group called The Chesterfields, who are discovered in the course of "American Hot Wax" to open the Big Beat Show. The group (Carl Earl Weaver, Al Chalk, Sam Harkness and Arnold McCuller) has already been signed by A&M Records, who will produce their own album, as well as the two-record soundtrack album of the film.

Shot entirely in Los Angeles and at the Paramount Studios in Hollywood, the Wilton Theatre served as the Brooklyn Paramount for the movie's rock n' roll show. Director of photography William Fraker had as many as eight cameras rolling to capture the performers on film for the movie's most ambitious sequence. All the music heard in the film was recorded live, with music supervision by Kenny Vance, who also formed all the groups who appear in the show.



Still # AHW-5118-6

SCENE 2A

The marquee lights blaze bright as the crowds throng to Alan Freed's Big Beat Show at the Brooklyn Paramount in "American Hot Wax," a film that re-creates the exciting early days of rock and roll.



All advertising in this pressbook, as well as all other advertising and publicity materials referred to herein, has been approved under the standards for Advertising of this Code of Self-Regulation of the Motion Picture Association of America. All inquiries on this procedure may be addressed to: Director of the Code of Advertising, Motion Picture Association of America, 8480 Beverly Boulevard, Hollywood, CA 90048.

All distributors subscribing to the Code are pledged to include the seal, and the rating when required in their advertising. Exhibitors are urged to retain the seal (shown above), in approved ads. Keep the rating tag prominently displayed when indicated. This is particularly important today. National research has proven that the majority of movie-goers want this guide.

This picture was rated:

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

THE STORY

(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 WROL'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.

Tim McIntire Portrays Legendary Rock 'n' Roll DJ Alan Freed In "American Hot Wax"

"I was already playing guitar at the time," recalls Tim McIntire, speaking about the year in which the film "American Hot Wax" is set. "So rock and roll was very important in my life. I was in New York in 1959 as a matter of fact. And although I never went to one of Freed's shows—I wish I had—I used to listen to him on the radio all the time."

McIntire, who is playing Alan Freed in "American Hot Wax," was in New York in 1959 because his father, John McIntire was appearing on television's "Naked City" at the time. Born in Los Angeles in 1944 to actors Jeanette Nolan and John McIntire, Tim remembers that the family moved around a lot in those years. "I spent half my time in Los Angeles, and half in Montana, and half in New York and half in Europe. And I guess that makes around four halves."

With his family in entertainment, it was only natural that Tim found his way into show business at an early age. "I started as a musician when I was four years old. I was first trained as a classical violinist, which I kept up until I was 17, when I quit because I was playing a lot of guitar. I took up guitar when I was about ten." McIntire also made his professional acting debut at the age of four on one of the first shows broadcast from Los Angeles, "The Los Angeles Television Theatre."

In the years that followed, Tim managed to pursue careers in both acting and music. As a child actor, he often appeared with his father on television, and made his film debut in "Shenandoah," starring James Stewart. He grew up into featured roles in such films as "The Sterile Cuckoo," starring Liza Minnelli, and more recently Tim appeared for "American Hot Wax" director Floyd Mutrux in "Aloha, Bobby and Rose," in "Gumball Rally" and "The Choirboys."

But all the while he continued to consider himself a musician. "I played Flamenco guitar for a dancer on the road for nine years. I did regular studio work after that, and today I play guitar and fiddle with my band." His band is Funzone, with whom he is also lead singer. "We do a little bit of everything—country, jazz, some rock and roll—sort of a cross-section of all kinds of music."

Music and film work became intertwined when Tim served as musical supervisor on "The Christian Licorice Store," which Floyd Mutrux wrote. More recently, McIntire collaborated with John Rubinstein on the scores for "Kid Blue" and Robert Redford's "Jeremiah Johnson."

Living today in Los Angeles with his wife, actress Kelly Jean Peters, McIntire sometimes ponders why he was selected to play Alan Freed



Still # AHW-SP-3 SCENE 1A
Tim McIntire, portraying legendary disc jockey Alan Freed, drives the audience wild as he introduces the hottest acts in rock and roll during his Big Beat Show in Paramount Pictures' "American Hot Wax," a film that re-creates the exciting early days of the music that defined the 50's generation.

in "American Hot Wax." "I don't really look anything like him. But I guess Floyd knows that I've done a lot of radio—spots, voice-overs—I mean I know a lot about that business, and I work a lot with my voice in general. And I have a rock and roll consciousness, which is what I think was most important to him."

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

"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."

The screenplay for Paramount Pictures' "American Hot Wax" is by John Kaye, story by John Kaye and Art Linson. The film is produced by Art Linson and directed by Floyd Mutrux.

"American Hot Wax" Blends Golden Oldies Of Rock And Roll 50's With Brand New

While certified gold abounds in Paramount Pictures' "American Hot Wax" with the presence of such rock and roll musical giants as Chuck Berry and Jerry Lee Lewis, these two legendary performers are sharing the spotlight and the soundtrack with a brand-new, still-cellophane-wrapped streetcorner group, The Chesterfields, a group created especially for the movie but destined to become part of today's "Top 100" scene. The film, which celebrates the birth of rock and roll music through the volatile career of radio disc jockey Alan Freed, is a savvy blending of the golden old(ies) and the brand-new.

To tell the story of the origins of The Big Beat, the filmmakers wanted to both utilize the actual talents created by the event they were describing and also offer something new in homage to the so-called "streetcorner" groups (i.e. Frankie Lyman and the Teenagers; Little Anthony and the Imperials) who became overnight stars in the Alan Freed Brooklyn Paramount stage shows. To fill the first requirement, the filmmakers knew exactly who they wanted—Chuck Berry and Jerry Lee Lewis. For the second musical aspect of the film, they hired The Chesterfields, four young men who not only make their movie acting debuts in "American Hot Wax," but who sing together as a group for the first time.

Chuck Berry, who is guest-starring as himself performing at Alan Freed's Big Beat Show, was recently named by People Magazine as the preeminent living legend in the field of rock and roll. Berry bounced into the music limelight with his roll-licking recording of "Maybelline," following it with another monster-sized hit, "Roll Over, Beethoven." While appearing at an Alan Freed Show at the Brooklyn Paramount,

Berry created his now-famous "duck walk." Formed while playing the most complex patterns on his electric guitar, Berry flashed across the stage, knees bent, with a fluid grace that left the audience breathless. It quickly became his trademark.

"Whole Lotta Shakin' Goin' On" was the song that became Jerry Lee Lewis's first chart rider. Lewis, who is guest starring as himself in "American Hot Wax," first started "shakin'" professionally in the late Fifties when he signed on with the Memphis-based Sun Records label. "Great Balls of Fire," a flamboyant rock tune, became one of Lewis's greatest successes. Indeed, flamboyancy was very much a part of the performer's act. Audiences always awaited the point in his show when he would stand up at the keyboard and send the piano bench hurling across the stage. Pounding with one hand on the piano, he wouldn't miss a beat as he would rip off his jacket and tie while continuing to belt out the lyric, the rest of his body gyrating all the while.

Unlike the two guest stars, The Chesterfields are not certified gold record sellers. But the movie should change that. The four young singers who make up the group—Al Chalk, Sam Harkness, Arnold McCuller and Carl Earl Weaver—were hired for the film because of their special blend of innocence and excitement, two qualities needed for the streetcorner group which would provide an integral part of the scenario. The script calls for Alan Freed to book the group into his Brooklyn Paramount stage show and to arrange a recording session which would lead to a recording contract. The overnight success story seen in the film is now being repeated away from the cameras with the group winning a recording contract performing as The Chesterfields.



Still # AHW-5070-18

SCENE 2B

The Chesterfields zoom from ghetto streetcorners to the opening act at Alan Freed's Big Beat Show in Paramount Pictures' "American Hot Wax," a film that re-creates the exciting early days of rock and roll.

RUNNING TIME: 91 MINUTES

SOUNDTRACK ALBUM

A & M Records has released the original soundtrack album from AMERICAN HOT WAX. The front cover of this important promotional tool is adorned with the film's ad art while the back cover includes cast and credit information.



Featured in this album is the AMERICAN HOT WAX theme along with such popular 50's numbers as "Mr. Lee," "Maybe," "Roll Over Beethoven," "Rock and Roll Is Here To Stay," "Why Do Fools Fall In Love?," "I Put A Spell On You," "Whole Lotta Shakin' Goin' On," "Great Balls Of Fire," and others by such artists as Chuck Berry, Screamin' Jay Hawkins, The Delights, Jerry Lee Lewis and The Chesterfields.

Please be sure to contact your local A&M representative to arrange record store window and point-of-sale displays featuring stills from the film. This album is certain to be an intricate part of your overall marketing campaign.

ACCESSORIES

- One Sheet Poster
- Three Sheet Poster
- 30x40, 40x60
- 14x36 Insert Card
- 22x28 Lobby Card
- Regular Theatre Trailer
- Set of Eight 11x14's
- Set of Full-Color 8x10 Stills
- Set of Black & White 8x10's

FREE
Set of Full-Color TV Spots and Set of Radio Spots

HI-RISE STANDEE

It's off the floor and attention-arresting. This Deluxe eye-level standee is an effective advertising promotional piece. Budget-priced—only \$10.95. Hi-rise re-usable extension pole—\$1.50.

Order all accessories from National Screen.

CAST OF CHARACTERS

Alan Freed	TIM McINTIRE
Sheryl	FRAN DRESCHER
Mookie	JAY LENO
Teenage Louise	LARAINNE NEWMAN
Chesterfields	CARL EARL WEAVER, AL CHALK, SAM HARKNESS, ARNOLD McCULLER
Lennie Richfield	JEFF ALTMAN
Artie Mores	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
News-caster #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 Back Stage	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 Secretary)	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 AUDIO
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 MTRUX; 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 Producer 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; Re-Recording Mixer, ROBERT KNUDSON; Assistant Editors, JAN WESLEY, ALICE MAYER; 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 COLEMAN; 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 LIDDARD; Title Design by WAYNE FITZGERALD; Rock Show Orchestra Arranged and Conducted by IRA NEWBORN; Rock Show Consultant, JOE FERLA; Personal Thanks to LANCE FRED.

Lenses and Panaflex Camera by Panavision®.

Color by Metrocolor®.

The persons and events in this film are fictitious. Any similarity to actual persons or events is unintentional.

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The attribution of writing "That Is Rock and Roll" is fictitious. The actual song was written by Jerry Leiber and Mike Stoller.

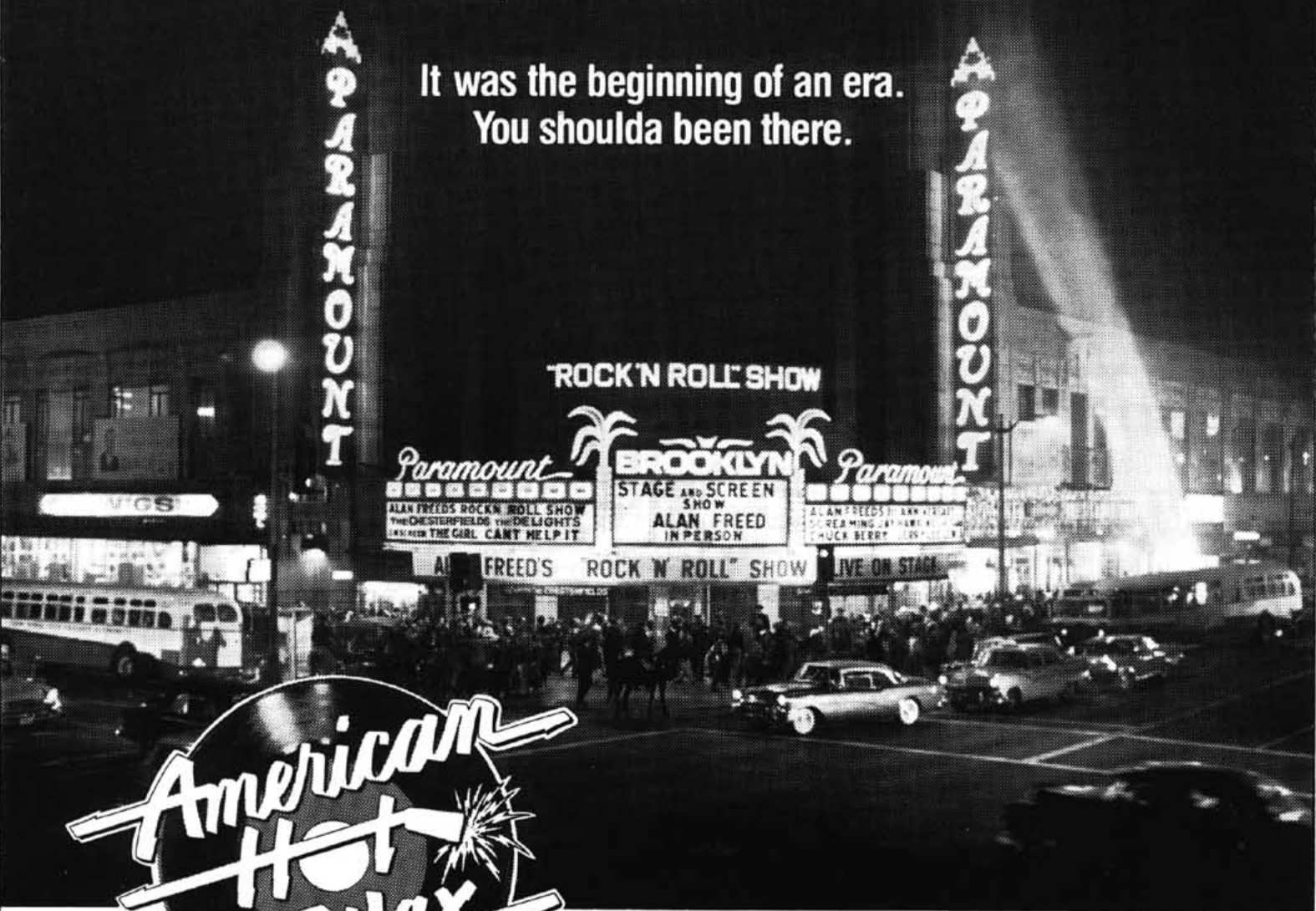
Tentative billing as of 2/14/78.

THE "AMERICAN HOT WAX" SOUNDTRACK ALBUM
IS AVAILABLE ON A&M RECORDS AND TAPES.



1959. New York City. The battleground was Rock and Roll.

It was the beginning of an era.
You shoulda been there.



"AMERICAN HOT WAX" Starring TIM McINTIRE • LARAINNE NEWMAN
JAY LENO • JOHN LEHNE • CHUCK BERRY • JERRY LEE LEWIS
Screenplay by JOHN KAYE • Story by JOHN KAYE and ART LINSON
Produced by ART LINSON • Directed by FLOYD MUTRUX

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Soundtrack Album Available on A&M Records and Tapes

A PARAMOUNT PICTURE
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THEATRE

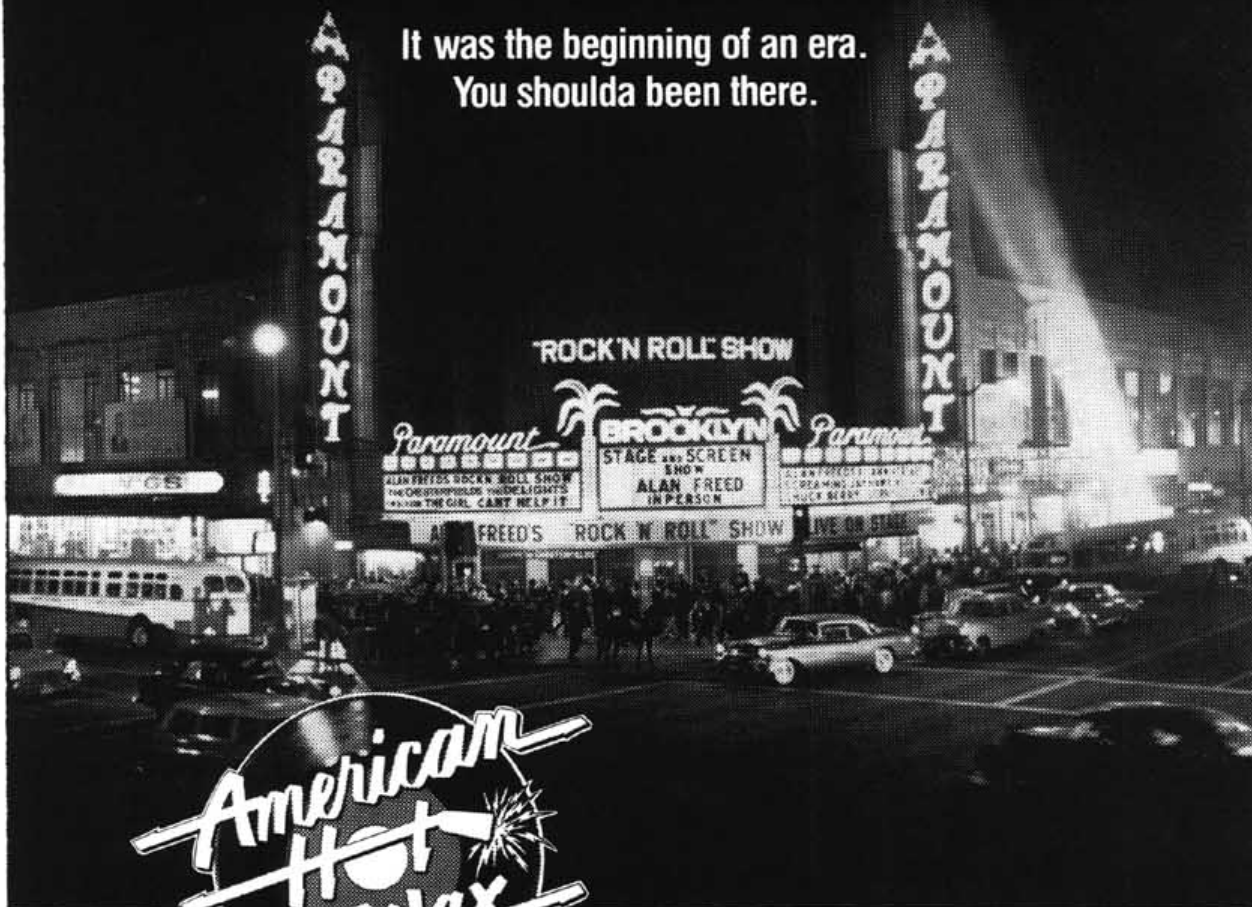
5 COLS. x { 133 lines 665 lines
9 1/2 inches 47 1/2 inches

AD # 501

ADS TO BE USED IN 6 COLUMN WIDTH PAPERS

1959. New York City. The battleground was Rock and Roll.

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"AMERICAN HOT WAX" Starring TIM McINTIRE · LARAINÉ NEWMAN
JAY LENO · JOHN LEHNE · CHUCK BERRY · JERRY LEE LEWIS
Screenplay by JOHN KAYE · Story by JOHN KAYE and ART LINSON
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Soundtrack Album Available on A&M Records and Tapes

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

A PARAMOUNT PICTURE © 1978 PARAMOUNT PICTURES CORP.



THEATRE

3 COLS. x { 96 Lines 288 Lines
6¾ Inches 20½ Inches

301W



1 COL. x { 14 LINES
1 INCH

AD # 101W

COMPLETE CAMPAIGN MAT

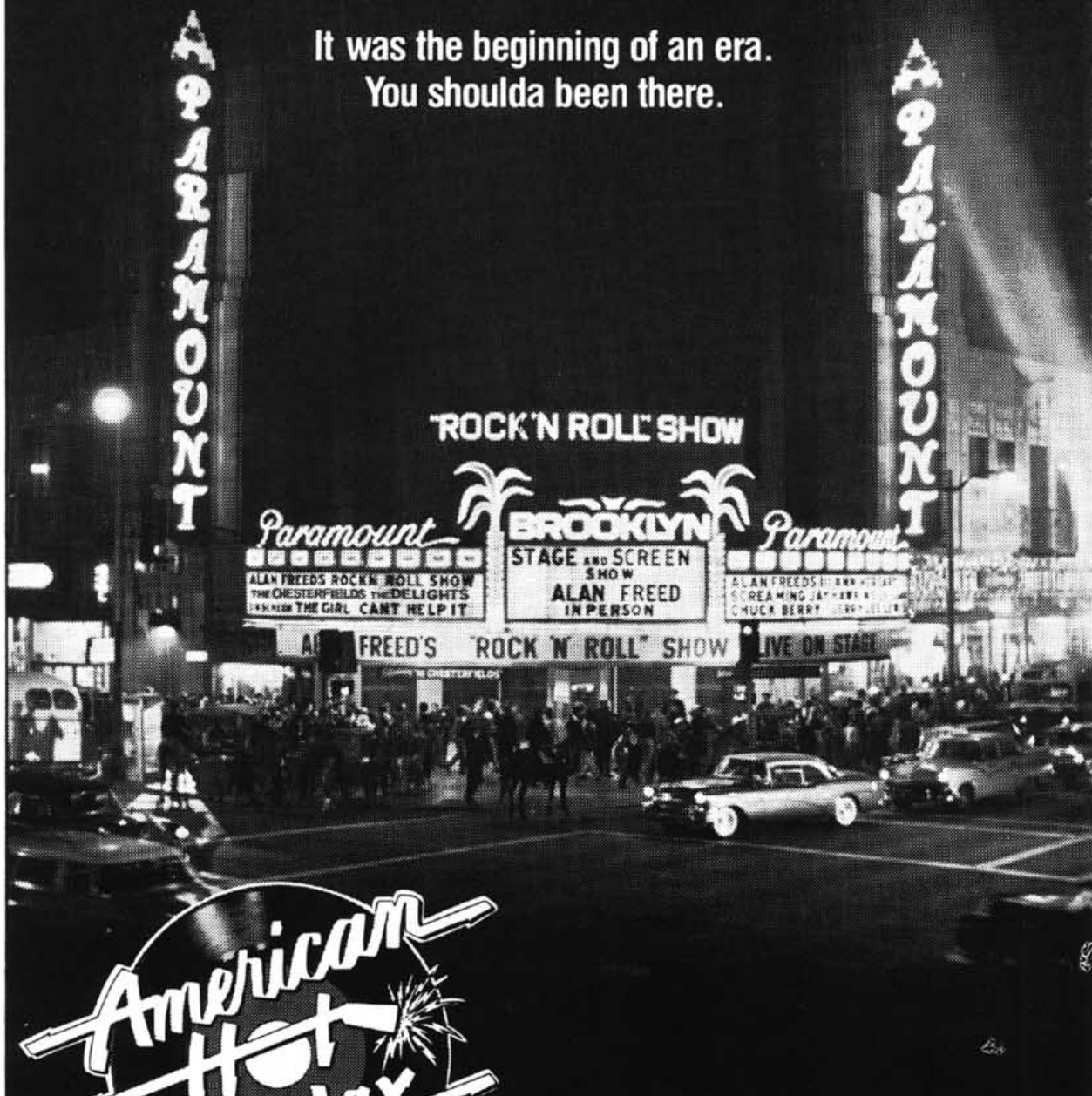
consists of ads 101, 102, 201 & 203
and scenes 1A, 2A & 2B

ORDER SPECIAL MAT #1 FROM NATIONAL SCREEN



1959. New York City. The battleground was Rock and Roll.

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SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Soundtrack Album Available on A&M Records and Tapes

A PARAMOUNT PICTURE



© 1978 PARAMOUNT PICTURES CORP.

THEATRE

AD #402

4 COLS. x { 144 lines 576 lines
10 1/4 inches 41 inches

ADS TO BE USED IN 6 COLUMN WIDTH PAPERS

1959. New York City. The battleground was Rock and Roll.

It was the beginning of an era.
You shoulda been there.

American Hot Wax

ROCK N' ROLL SHOW
STARRING
ALAN FREED
IN PERSON

PARAMOUNT
STAGE AND SCREEN
PRESENTS
A PARAMOUNT PICTURE
"AMERICAN HOT WAX"
STARRING
LARAINÉ NEWMAN
JAY LENO · JOHN LEHNE · CHUCK BERRY · JERRY LEE LEWIS
SCREENPLAY BY JOHN KAYE · STORY BY JOHN KAYE AND ART LINSON
PRODUCED BY ART LINSON · DIRECTED BY FLOYD MUTRUX

PARAMOUNT PICTURES
A PARAMOUNT PICTURE © 1978 PARAMOUNT PICTURES CORP.

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Soundtrack Album Available on A&M Records and Tapes

THEATRE

2 COLS. x 96 Lines 192 Lines
6 3/4 Inches 13 1/2 Inches

AD # 204W

1959. New York City.
The battleground was Rock and Roll.

It was the beginning of an era.
You shoulda been there.

American Hot Wax

ROCK N' ROLL SHOW
STARRING
ALAN FREED
IN PERSON

PARAMOUNT
STAGE AND SCREEN
PRESENTS
A PARAMOUNT PICTURE
"AMERICAN HOT WAX"
STARRING
LARAINÉ NEWMAN
JAY LENO · JOHN LEHNE · CHUCK BERRY · JERRY LEE LEWIS
SCREENPLAY BY JOHN KAYE · STORY BY JOHN KAYE AND ART LINSON
PRODUCED BY ART LINSON · DIRECTED BY FLOYD MUTRUX

PARAMOUNT PICTURES
A PARAMOUNT PICTURE © 1978 PARAMOUNT PICTURES CORP.

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Soundtrack Album Available on A&M Records and Tapes

THEATRE

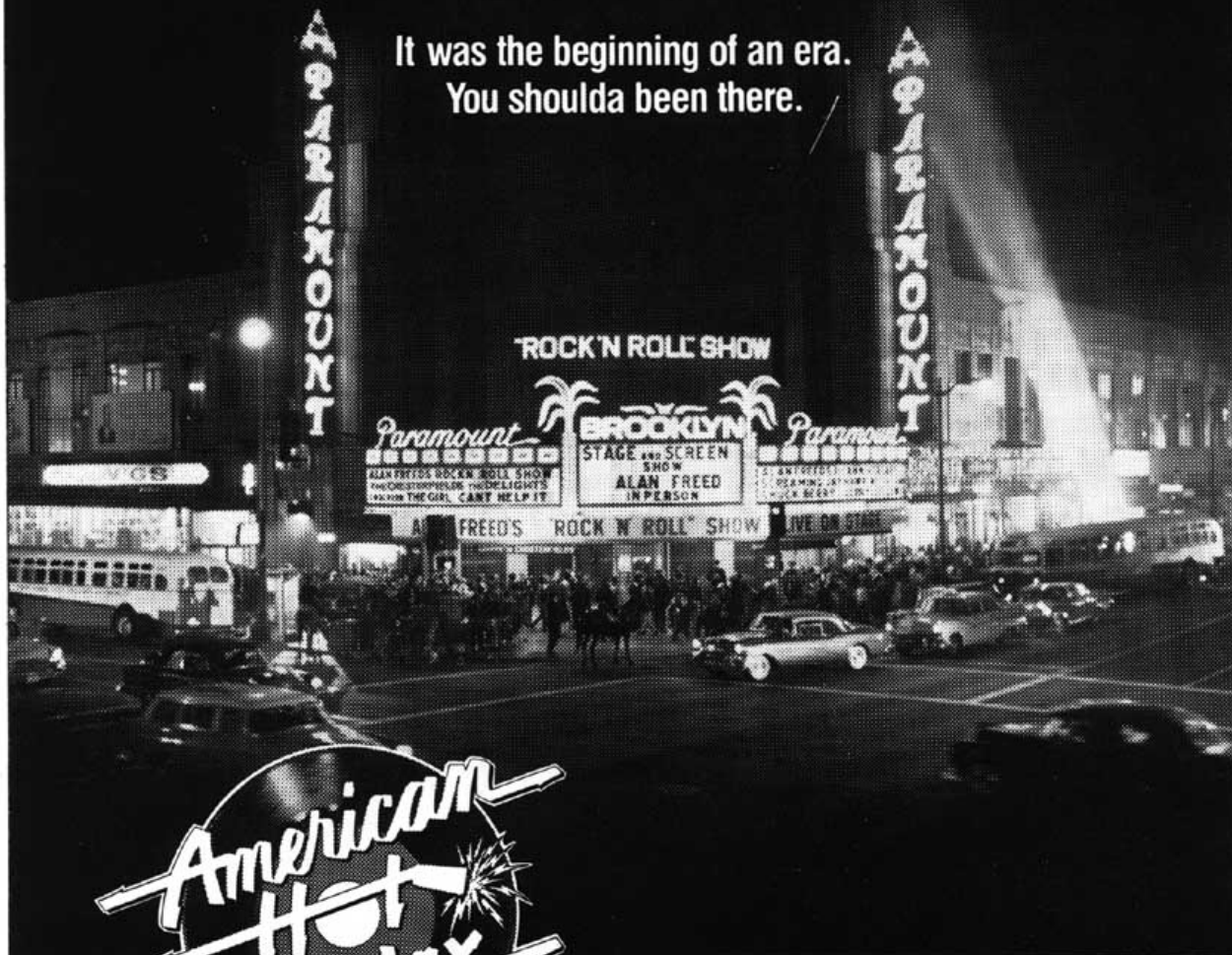
2 COLS. x { 72 Lines 144 Lines
5 Inches 10 Inches

AD # 203 W



1959. New York City. The battleground was Rock and Roll.

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"AMERICAN HOT WAX" Starring TIM McINTIRE · LARAINNE NEWMAN
JAY LENO · JOHN LEHNE · CHUCK BERRY · JERRY LEE LEWIS
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SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Soundtrack Album Available on A&M Records and Tapes

A PARAMOUNT PICTURE
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THEATRE


4 COLS. x { 119 Lines..... 476 Lines
8½ Inches 34 Inches

AD # 401

ADS TO BE USED IN 6 COLUMN WIDTH PAPERS



1959.
New York City.
The birth of
Rock and Roll.

PG A PARAMOUNT PICTURE © 1978 PARAMOUNT PICTURES CORP. 

THEATRE

2 COLS. x { 49 Lines 98 Lines
 3½ Inches 7 Inches **AD # 202W**



1959.
New York City.
The birth of
Rock and Roll.

 © 1978 PARAMOUNT PICTURES CORP. **PG**

2 COLS. x { 28 LINES 56 LINES
 2 INCHES 4 INCHES **AD # 201W**



PG © 1978 PARAMOUNT PICTURES CORP. 

1 COL. x { 28 LINES
 2 INCHES **AD # 102W**

NOTE: This campaign is also available in the following sizes for use in the 6 column width newspapers:

- 4 cols x 168 lines = 672 lines (48 inches) Ad # 403WC
- 4 cols x 145 lines = 580 lines (41 inches) Ad # 402WC
- 4 cols x 120 lines = 480 lines (34 inches) Ad # 401W

1959. New York City. The battleground was Rock and Roll.

It was the beginning of an era.
You shoulda been there.



PG PARENTAL GUIDANCE SUGGESTED
Some Material May Not Be Suitable for Children

"AMERICAN HOT WAX" Starring TIM MCINTIRE - LARAINE NEWMAN
JAY LENO - JOHN LEHNE - CHUCK BERRY - JERRY LEE LEWIS
Screenplay by JOHN KAYE - Story by JOHN KAYE and ART LINSON
Produced by ART LINSON - Directed by FLOYD MUTRUX
Soundtrack Album Available on A&M Records and Tapes



A PARAMOUNT PICTURE © 1978 PARAMOUNT PICTURES CORP.

THEATRE

3 COLS. x { 93 Lines.....279 Lines
6 1/2 inches..... 19 1/2 inches

AD # 302

1959. New York City. The battleground was Rock and Roll.

It was the beginning of an era.
You shoulda been there.



A PARAMOUNT PICTURE
PG PARENTAL GUIDANCE SUGGESTED
Some Material May Not Be Suitable for Children

"AMERICAN HOT WAX" Starring TIM MCINTIRE - LARAINE NEWMAN
JAY LENO - JOHN LEHNE - CHUCK BERRY - JERRY LEE LEWIS
Screenplay by JOHN KAYE - Story by JOHN KAYE and ART LINSON
Produced by ART LINSON - Directed by FLOYD MUTRUX
Soundtrack Album Available on A&M Records and Tapes



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THEATRE

3 COLS. x { 61 Lines.....183 Lines
4 1/4 Inches..... 12 3/4 Inches



1 COL. x { 13 Lines
3/4 Inches

AD # 101

1959. New York City.
The battleground was Rock and Roll.

It was the beginning of an era.
You shoulda been there.

American Hot Wax

"AMERICAN HOT WAX" Starring TIM MCINTIRE - LARAINÉ NEWMAN
JAY LENO - JOHN LEHNE - CHUCK BERRY - JERRY LEE LEWIS
Screenplay by JOHN KAYE - Story by JOHN KAYE and ART LINSON
Produced by ART LINSON - Directed by FLOYD MUTRUX

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

A PARAMOUNT PICTURE
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THEATRE

2 COLS. x { 73 Lines 146 Lines
5 1/4 Inches 10 1/2

AD # 203

PG

A PARAMOUNT PICTURE
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1 COL. x { 26 Lines
1 3/4 Inches

AD # 102

PG

© 1978 PARAMOUNT PICTURES CORP.

2 COLS. x { 26 Lines
1 3/4 Inches

52 LINES
3 1/2 INCHES

AD # 201

1959. New York City.
The battleground was Rock and Roll.

It was the beginning of an era.
You shoulda been there.

PG

A PARAMOUNT PICTURE
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THEATRE

2 COLS. x { 48 Lines 96 Lines
3 1/4 Inches ... 6 1/2 Inches

AD # 202

NOTE: This campaign is also available in the following sizes:

8 cols x 236 lines = 1888 lines (134 inches) Ad # 802
8 cols x 214 lines = 1712 lines (122 inches) Ad # 801
7 cols x 193 lines = 1351 lines (96 1/2 inches) Ad # 701
6 cols x 190 lines = 1140 lines (81 inches) Ad # 602
6 cols x 160 lines = 960 lines (67 1/2 inches) Ad # 601
5 cols x 153 lines = 765 lines (55 inches) Ad # 502