



THE JACOB RADER MARCUS CENTER OF THE  
AMERICAN JEWISH ARCHIVES

*Preserving American Jewish History*

MS-603: Rabbi Marc H. Tanenbaum Collection, 1945-1992.

Series E: General Alphabetical Files. 1960-1992

Box 86, Folder 21, NBC "Holocaust" - South Africa, 1978.



*Check w/ World Visions regard:  
S.C.A. & Screen Actors  
Guild - How does  
this function in  
the business*

SOUTH AFRICA

Holocaust came to South African audiences through the medium of the movie screen rather than the television set. A private South African firm obtained the cinema rights to it after Holocaust Executive Producer Herb Brodtkin turned down a South African request to buy the program.

The newspaper advertisements for the movie showing produced some anger in the Jewish community of South Africa because they included pictures of European Jewish ghettos along with the words, "With a cast of six million Jews." The marketing manager for the firm, Hymie Segal, a Jew, responded to the Jewish concern by agreeing to take out the phrase, although, he said, he did not think the wording offensive.

The nation's Yad Vashem Memorial Foundation demanded an apology from the firm for "the insult to the memory of the six million" holocaust victims.

No reports were available on the public response to the theater showings of Holocaust.

**THE AMERICAN JEWISH COMMITTEE**

**date** June 16, 1978  
**to** Marc Tanenbaum  
**from** Mort Yarmon  
**subject**

You'll note from the attached, from Variety, that because of apartheid, South Africa will not get to see Holocaust. Ironic, no? Anything we can do here?



Wednesday, June 7, 1978

"Holocaust"  
File ↑  
copy

## AFTRA Snubs Soviets Over Orlov

An American showbiz union has rejected a bid from a Russian counterpart to visit that country. The refusal is in protest against the trial and imprisonment of USSR physicist Yuri F. Orlov.

In a letter to the Central Committee of the Cultural Workers Union of the USSR, Sanford Wolff, national exec secretary of the American Federation of TV & Radio Artists, said that he and union president Joe Slattery agreed that it would be interesting and profitable to accept an invitation for two AFTRA representatives to spend 10 days in Russia, per the invite. But, he said, "in all candor," and Slattery "personally, share the growing sense of dismay and disappointments over recent developments in your country," and referred "specifically" to the Orlov case.

"It is our view," the letter continued, "as trade unionists and representatives of American artists, that unless individuals are free to express their views without fear of reprisals, neither the arts nor the trade union movement can develop fruitfully."

ARCHIVES

## SAG Nixes Waiver For 'Holocaust' In S. Africa; Apartheid Plus Piracy

Hollywood, June 6.

Theatrical release of NBC's nine-hour miniseries "Holocaust" in South Africa has been aborted by refusal of the Screen Actors Guild to grant a waiver to the educational distribution company that proposed the deal.

Unanimous rejection by the Hollywood board was based on a variety of factors, among them the fact that South Africa is a segregated country.

Major obstacle, however, was  
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## 'Holocaust' Waiver

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guild policy precluding waivers in individual contracts.

The waiver was spurned despite the fact that SAG national executive secretary Chester L. Migden expressed the belief that a pirated version of "Holocaust" eventually would end up on South African screens.

Migden labeled it "amazing" that a South African company had offered to make a legitimate purchase since, according to him, film piracy is the norm in the apartheid nation.

He observed that without SAG sanction — i.e., the requested waiver — there would be no opportunity to make a South African sale.

The waiver was requested by Learning Corp. of America to enable it to accept a \$100,000 bid for South African rights to the marathon feature.

Without the waiver, the deal was economically unfeasible. LCA sought permission to pay 14 American actors — none of whom had been consulted at that stage of negotiations — not less than 20% of scale for the South African engagement. Full scale — determined at \$785 times weeks worked — would have given the actors approximately 20% of the gross.

Even though it originated as a tv program, "Holocaust" was considered a theatrical release in terms of the projected South African deal.

The dilemma, as posed by Migden, was "how to cope with a situation where somebody wants to use only such a fractional market of the whole when the whole theatrical market would be triggered."

Migden expressed skepticism, considering the length of "Holocaust," that it was apt to gain theatrical release elsewhere.

Lack of sufficient time to poll performers in the film also impacted the unanimous decision to deny the waiver.