125 CINEMASCOPE SPECIALS NEXT YEAR!
75% OF INDUSTRY'S BIG PICTURES THUS FAR SET FOR 1955 SCHEDULED AS CINEMASCOPE SPECIALS!

A minimum of 75% of 1955 productions that can be accurately characterized as potentially "big specials" slated for release next year have been scheduled by this and other major studios and 12 independent units to be filmed in the Cinemascope process. This is, perhaps, the most significant in an any appraisal of what 1955 has in store for motion picture theatres equipped to properly present Cinemascope pictures. Moreover, this fact also reflects the magnitude of industry acceptance of Cinemascope as the process that has not only re-vitalized motion picture theatre patronage, but that the public, in no vagu fashion, has demonstrated it prefers.

The combined cost of these bigger Cinemascope projects, scheduled for public viewing in 1955, is estimated to be not much under $240,000,000! This amount, it must be borne in mind, does not represent the estimated cost of the from 125 to 150 Cinemascope pictures planned by all major studios, excepting one, and the dozen independent producers for 1955 production or release. The $240,000,000 concerns the cost associated with only the 75% of the industry's bigger specials for next year's world-wide release.

These major 1955 Cinemascope specials include Darryl Zanuck's own "The Greatest Story Ever Told," a Cinemascope version of "Oklahoma" (also being filmed by R & H Pictures Corporation to introduce the Todd-AO process); MGM's "Ben Hur"; Columbia's "The Long Gray Line;" Walt Disney's "20,000 Leagues Under The Sea;" our own "Alexander The Great," "The Seven Year Itch," "The King And I," "Can Can," "Daddy Long Legs," "Untamed," "The Enchanted Cup," "The Silver Chalice," "Land Of The Pharaohs," "Helen Of Troy" and others; MGM's "The Prodigal," and independently produced super specials, some, like Leland Hayward's "Mister Roberts" and Russfield-Voyager's "Gentlemen Marry Brunettes," already being filmed, or scheduled for production within the next five months.


MGM has filmed Dore Schary's "Bad Day At Black Rock," "Green Fire," the musical "Jupiter's Daughter" and "Many Rivers To Cross." It has before the cameras these 1955 Cinemascope productions: "The Prodigal," "Moonfleet," "Interrupted Melody" and the musical "Hit The Deck." Warner Brothers has already premiered "A Star Is Born" and has filmed "Drum Beat," "Track Of The Cat," and "Battle Cry." It has in production "Strange Lady In Town," "Hobo Dick" and others, in preparatory stages. Universal-International is finishing "To Hell And Back" and preparing six others, all for next year's release.

Thus, even at this early stage Cinemascope theatre operators throughout the world know that while the source of 2-D features is consistently diminishing, due to increasingly persistent public and trade preference for Cinemascope vehicles, the number of anamorphically filmed product for the future is virtually daily mounting as producers acquire new story properties. Actually, every major producing-distributing company (excepting Paramount) and leading independent's schedule stresses this.
BEST-SELLING NOVELS AND OUTSTANDING STAGE SUCCESES FOR MUSICALS ARE PRE-DOMINANT IN OUR 1955 SCHEDULE OF CINEMASCOPE SPECIALS!

Darryl Zanuck is determined that this company's 1955 CinemaScope product shall be possessive of entertainment ingredients whose earning power will completely dwarf that which has earned 1954 into our all-time most productive year! Pointing up this fact is the presence of an unusual array of story properties, consisting almost wholly of best-selling novels and major Broadway stage success, all planned for production for 1955 release.

Heading the list of novels to appear as 1955 CinemaScope specials, produced by this company under Mr. Zanuck's supervision, of course, is the production chief's personal venture, "The Greatest Story Ever Told." Statistical evidence of the tremendous pre-sold audience this property can claim right now appears in the box on this page.


Distinguished contemporary composers, lyricists and playwrights will be prominently represented in the array of 1955 CinemaScope specials. Mr. Zanuck is preparing for production and release during 1955. Actually, several of the most successful musical comedies to reach Broadway in the past decade are scheduled for CinemaScope processing by our own and other major studios.

Insofar as this company's adaptations of stage hits for 1955 release as CinemaScope specials are concerned, they include Irving Berlin's "There's No Business Like Show Business" (the Christmas-New Year's special already completed), Richard Rodgers' and Oscar Hammerstein's "The King And I," and Cole Porter's "Can Can." Inasmuch as it will be pre-released in a comparatively few carefully selected key spots during the fourth quarter, one might also include Otto Preminger's "Carmen Jones" (with lyrics by Oscar Hammerstein's lyrics and new book) as a 1955 musical special adapted from a Broadway bit.

Then there will be the musicalization of another long-famed play, "Daddy Long Legs," with Fred Assaizire and Leslie Caron. "The Wandering Jew," still a much-sought play by Little Theatre and professional stock groups, too, is on the list of plays as is "The Deep Blue Sea" with Vivien Leigh.

Perhaps, the most important non-musical Broadway stage bit that will find its way onto the CinemaScope screens will be "The Seven Year Itch," now in its third year in New York, with another company headed by Eddie Brackett presenting it for the second year on the road.

Yul Brenner, who became a top Broadway singing star in "The King And I," will co-star in the CinemaScope musical of that smash hit that Charles Brackett will produce.

Cole Porter's "Can Can," for which Abe Burrows wrote the book, played Broadway last year. It will be one of our elaborate 1955 star-packed musicals. "The Girl In The Red Velvet Swing," the Charles Samuels fictionalization of the famous 1906 murder case in which millionaire Harry K. Thaw killed architect Stanford White over the affections of his beautiful wife, Evelyn Nesbit Thaw, also will have music, with Marilyn Monroe slated to play that beautiful toast of the White Way of other years.
The abnormal all-star casts reinforcing this quarter's feature releases will be this company's norm for its Cinemascope specials scheduled for 1955 production and domestic availability. This is apparent by the makeup of casts already signed and assembled for 1955 Cinemascope pictures now before the cameras or slated to undergo filming within the next six months.

Stars, featured players and principals under direct contract with the studio are not as numerous as in the pre-Cinemascope era, but our stellar lineup never was remotely as formidable nor as potent, boxoffice-wise, as it is now and will be in the months ahead. The star lineup has been further reinforced through loans from or barter with other studios or enlistments from the freelance ranks.

Scanning assignments already made, one is impressed by the prominent fact that virtually all of the stars in exhibitors' lists (of the year's proved top boxoffice personalities) will appear in Cinemascope pictures. These are in addition to those under regular contract to the studio. In the past several months the contract list has been augmented through deals with such popular personalities as Clark Gable, who will appear first in "Soldier Of Fortune" and then, also for 1955, "The Tall Men:" Guy Madison, Robert Stack, Richard Todd and others.

Others who have been signed to appear in our 1955 Cinemascope productions include Jean Simmons, Tyrone Power, Brad Dexter, Spencer Tracy, Kirk Douglas, Raymond Massey, Olivia de Havilland, Marlon Brando, Ethel Merman, Fred Astaire, Leslie Caron, Gary Cooper, Jane Russell, Pearl Bailey, Ginger Rogers, Humphrey Bogart, Cornel Wilde, June Allyson, Fred MacMurray, Arlene Dahl, Lauren Bacall, Eva LaGalliene, Sonny Tufts, Tom Ewell, James Stewart, Cary Grant, Eleanor Parker, Gregory Peck, Donald O'Connor, Frank Sinatra, Evelyn Keyes, David Niven and others.

Add to that list these additional feminine players of boxoffice potency: Marilyn Monroe, Susan Hayward, Gene Tierney, Jean Peters, Maggie McNamara, Merle Oberon, Sheree North, Katy Jurado, Bella Darvi, Agnes Moorehead, Judith Evelyn, Margot Gilmore, Debra Paget, Dorothy Dandridge, Peggy Ann Garner, Vivien Leigh and others.

In the masculine lineups noted in 1955 Cinemascope specials scheduled by Mr. Zan-
1955 CINEMASCOPE SPECIALS' STAR POWER REINFORCES THEIR BOX OFFICE INSURANCE


The foregoing, however, represent only a part of the starpower assigned to this company's 1955 CinemaScope pictures, for the list will substantially lengthen as assignments to additional 1955 screenplays, now in the preparatory stage, are made. But, a survey of projects at other CinemaScope-enfranchised studios leaves no doubt the 1955 crop of CinemaScope attractions each will be backed with extraordinary stellar makeup. They include top foreign studios.

For example, here are other stars scheduled by their home studios for appearance in their CinemaScope pictures set for 1955 release or production: Edmund Purdom, Lana Turner, Louis Calhern, Stewart Granger, Viveca Lindfors, George Sanders, Jane Powell, Tony Martin, Walter Pidgeon, Debbie Reynolds, Vic Damone, Gene Raymond, Ann Miller, Eleanor Parker, Glenn Ford, Elizabeth Taylor, Michael Wilding, Gene Kelly, Cyd Charisse, Van Johnson, Robert Taylor, Janet Leigh, James Mason, Grace Kelly, Howard Keel and Elaine Stewart.


Also, John Wayne, Dale Robertson, Tony Curtis, Jeff Chandler, Rock Hudson, Robert Cummings, Jack Carson, Alan Ladd, Teresa Wright, Jack Palance, Jane Wyman, Pier Angeli, Mona Freeman, Aldo Ray, Suzan Ball, Rossana Podesta, Jack Hawkins, Dewey Martin, Luisella Boni and a number of international

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newcomers reputed capable enough to earn stardom in the year ahead.


Not only most of the top American stars, but many international entertainment headliners will appear in this company's 1955 CinemaScope specials. For example: Vivien Leigh and Kenneth Moore will head a cast being assembled for Alexander Korda's picturization of Terrence Rattigan's "Deep Blue Sea"...
LINE UP FOR THE BIG MONEY! Clifton Webb is the boss who has a $125,000 a year job to give to one of these eligible young men—if he has a wife with the right qualifications!

WOMAN'S WORLD

How does a man get ahead—by the sweat of his brow, or the charm of his frau? That is the intriguing riddle headlined in our advertising experts' display ads calling ticket-buyers' attention to Charles Brackett's CinemaScope production, "Woman's World." Actually, this comedy drama of today reveals the story of what happens when the boss has a $125,000 a year job to give to the man whose wife has the best qualifications. It has great word of mouth value.

The inimitable Clifton Webb is the boss. He invites three of his top young field men...and their wives...to compete for a general management of a corporation whose control he inherited from his father. The three couples are:

1. June Allyson, who went along with her husband's every longing, but always managed to do the wrong thing when opportunity knocked hardest, and Cornel Wilde, who thought he could sit back and let his wife do the job—on the boss!

2. Lauren Bacall, who postponed a divorce action to help her husband land the job, but long ago she had learned that in any race the last lap is the toughest—especially if it belongs to the boss, and Fred MacMurray, who learned that not even the highest business rewards can compensate for loss of true love.

3. Arlene Dahl, the Texas honey-chile who didn't mind being the bosom friend of the right people, if it brought her social prominence and the other things money could buy, and Van Heflin who went after the job—with everything his wife had.

In the development of this magnificent story director Jean Negulesco has given it the same understanding of human frailties he applied to making "Three Coins In The Fountain" one of the most popular screenplays of any season. "Woman's World" is from the screenplay on which Claude Binyon, Mary Loos and Richard Sale collaborated. Additional dialogue has been supplied by the co-authors of "Life With Father" and two of Broadway's most successful playwrights, namely: Howard Lindsay and Russell Crouse.

The three competing couples hail from different cities: Miss Allyson and Wilde from Kansas City, Miss Dahl and Heflin from Dallas, and Miss Bacall and MacMurray from Philadelphia. Their meeting in New York is the signal for a succession of experiences that run the gamut of human emotions. The action takes place at most of New York's famed brighter spots and on a Long Island estate.

NON-ADVERTISER

MAY THE BEST WIFE WIN! June Allyson, who blushingly knew what she had to do—if she didn't want to be an albatross around her husband's neck!

OFF AND RUNNING in the $125,000 sweepstakes! Lauren Bacall, who knew in any race the last lap is the toughest—especially if it belongs to the boss!

THE IRRESISTIBLE FORCE guaranteed to melt down any immovable object! Arlene Dahl, the Texas honey-chile who didn't mind being a bosom friend—to the right people!

HERE'S HOW A WIFE HELPS HER HUSBAND keep the wolf from the door!...sometimes by letting the wolf in the back door!

HERE'S WHAT LOVELY LADIES WILL DO...and won't do...to put their men on top of the world—if the stakes are high enough!

KEEP YOUR EYE ON THE WOMAN who knows a man gets ahead—not by the sweat of his brow but by the charm of his Frau!
Iris Denver (Gene Tierney), a beautiful Broadway star, is kissed good-bye by her husband, Peter (Van Heflin), producer of a long-run hit starring another great actress, Carlotta (Ginger Rogers). Iris leaves to visit her ailing mother in New Orleans. She urges Peter, against his wishes, to make an appearance at Carlotta’s cocktail party and explain she had been called away because of her mother’s illness.

At the party, Peter becomes bored and restless. He strikes up a conversation with Nanny Ordway (Peggy Ann Garner), an appealing 20-year-old would-be writer, recently arrived from Savannah. Nanny has "crashed" the party with another girl. It is apparent Nanny had also made a point of meeting Peter, for she sees in him a "short-cut" to success. Peter is further interested when he learns that Nanny’s only living relative, Gordon Ling (Otto Kruger), is a featured character actor in his play.

Writer-Producer-Director Nunnally Johnson (second from right) and his stars take time out between rehearsals, prior to actual filming of "Black Widow," the second he has made as director. His first was "Night People," in which Gregory Peck was starred. Others pictured above, left to right, are: Ginger Rogers, Van Heflin, George Raft and Gene Tierney (drinking milk).

BLACK WIDOW
MURDER THIS SIDE OF THE FOOTLIGHTS

The magic of CinemaScope proves its versatility by skillfully capturing the tension and intimacy of a taut murder mystery in "Black Widow," based on a novel by Patrick Quentin, and serialized in Cosmopolitan magazine. Because of the very nature of this gripping mystery murder, its adaptation to the screen was placed in the expert hands of writer-producer-director Nunnally Johnson, whose first venture in that triple-threat role was "Night People." A drama with dialogue and storytelling rather than sweeping action as its main point, Johnson required a cast of seasoned players to carry off the picture.

Thus, co-starred in "Black Widow" are Ginger Rogers, Gene Tierney, Van Heflin, George Raft, Peggy Ann Garner and Reginald Gardiner with Virginia Leith, Otto Kruger and others. In "Black Widow" Miss Tierney co-stars in her second murder mystery, her first being the famed "Laura." Actually, "Black Widow," too, deals with a murder mystery involving sophisticates. She plays a regal actress. Van Heflin plays her producer husband riding the crest of his biggest popularity boom. Ginger Rogers, looking as slim and shapely as she did when she was the dancing darling of the 1920's, scores a dramatic triumph as Lottie, the overhearing actress.

George Raft’s appearance in "Black Widow" is in the nature of a return home, for 10 years ago he and Peggy Ann Garner, then a 12-year-old moppet, co-starred in "Nob Hill." Raft plays the detective who solves the mystery. Peggy, who has since become a Broadway and road stage star as well as a radio and television luminary, is the "purpose girl" who forgets her purpose and is murdered. Gardiner portrays Brian, Ginger Rogers’ no-account husband. Others in featured roles include Skippy Ilomeier, Hilda Simms, Cathleen Nesbitt, Harry Carter and Geraldine Wall.

The story of "Black Widow" is every bit as intriguing and off the beaten path as was that so dramatically revealed in "Laura." A pretty "purpose girl" comes to New York from her Georgia home to write, but she falls into an impossible love affair that could lead to only one conclusion. After a body is found hanging in Van Heflin’s bedroom, the police are called in to separate fact from the web of mis-statements left by the victim before she died. Chief among the suspects are Heflin, Ginger Rogers, Gardiner and several others. Although the victim is murdered early in the screenplay, Johnson has used a clever series of flashbacks to establish each suspect’s version of the slaying.

Most of the action of the story takes place in the same building, a towering Central Park apartment house. One of the strong story points is the fact that the apartments of two suspected couples are identical. Misses Rogers and Tierney are so gloriously outfitted that in a sense the screenplay is a fashion show of modern dress. The clothes of feminine players represent a cross-section of what the women of America are wearing, ranging in price from the $2,000 satin and net full-length gown worn in a scene by Miss Rogers to a $2.95 pair of cotton shorts, and a blouse Peggy Ann Garner lounges around in while telephoning from her apartment.
Writer-Producer-Director Nunnally Johnson uses a clever series of flashbacks to establish each suspect's version of the slaying in "Black Widow." When Peter (Van Hefflin) suspects Brian (Reginald Gardiner) may have done the killing, he calls on the latter and draws a confession from him. Brian says he had an affair with Nanny (Peggy Ann Garner). The romance was going along famously until Nanny told him she was pregnant and insisted on marriage. Later, Nanny phones Brian from Peter's apartment, explaining how she plans to blackmail the latter to enable them to marry.

Later, Detective Bruce (George Raft) arrives, displays a hidden microphone that has picked up the entire confession to Peter and urges Brian to continue. Brian does so, but insists he did not kill the girl. At this point Lottie (Ginger Rogers), his wife, breaks in and says she knew Nanny was Peter's girl, not Brian's, and offers to make a statement to that effect for the record. But, Bruce interrupts to tell his version of the crime...that Lottie, hearing Nanny and Brian on the extension phone, had raced down to Peter's apartment, threatened Nanny, who turned on her, and then in the ensuing fight Lottie strangled the girl.

As in "Laura" the actual killer's exposure comes as a staggering surprise. Nunnally Johnson, who has written 38 screenplays, being associated with this company since 1933, has made to "Black Widow" a mystery that is definitely off the beaten path. Even when the murderer is found, Peter and Iris (Gene Tierney), his wife, are convinced the killer will not only be acquitted, because of her great ability, but instead be placed on a pedestal. Above, Peter is shocked to find Nanny's body hanging in his bedroom. Everybody in the screenplay has a motive for wanting to kill the girl. Because evidence is so against him, it is obvious, too, at the outset of the picture that Peter is not the guilty person. But, even his wife is in doubt. When Iris reads Nanny's letter accusing Peter of reneging on a promise to marry her, after supposedly rendering her pregnant, the actress refused to believe his statement that it is all a lie. However, when questioned by the police, Iris testifies that Peter may be dumb about some things, but he is not dumb enough to commit murder, although believing he had had an affair with the girl. Critics wherever "Black Widow" has opened, agree that it is every bit as intriguing and surprising as was "Laura."
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Detective Bruce tells Peter that every piece of evidence he and his men have unearthed indicates he killed Nanny—and, as Iris and Claire look on, he tells him he regrets to do so, but that he may be charged with murder.

For the first time, Peter and Iris begin to suspect that their friend, Carlotta, probably knows more about Nanny's death than she gives the impression of knowing when she agrees that circumstantial evidence is all against the producer.

Knowing that if he is imprisoned he will have no chance to exonerate himself, Peter escapes custody and proceeds to build his case. He pays a call on Nanny's uncle (Otto Kruger) whom she had visited. But, Peter gets no help here.

Peter forces his way into the apartment of Claire (Virginia Leith) to convince her the letter Nanny showed her accusing him of reneging on a promise to marry her, is a forgery.

The tables begin to turn. Detective Bruce makes no bones about letting Brian know he is far from satisfied with his story, that he has learned the latter had taken Nanny out several times. But, his explanation further complicates the mystery.

The mystery is further heightened when Lottie tells of her jealousy and how she had warned Nanny to stay away from Brian. Bruce suddenly pulls a surprise... and the murder is trapped into a confession.
The Adventures of Hajji Baba

In "The Adventures Of Hajji Baba," producer Walter Wanger aimed the magic eye of the CinemaScope camera at ancient Persia and has come up with an exciting, colorful passion-filled spectacle of adventure, intrigue and romance. Certainly, no CinemaScope production released to date has been brightened by an array of so many beautiful girls as appear in the story of a reckless, ambitious young barber who won the hand of a trimamed princess.

All the romance and action of Persia some 2000 years ago sweep across the vast screen to provide the highlights of this screenplay that boasts spectacular sequences involving harems, slaves and Turcoman women. Based on the book by James Morier, the story moves with caravans crossing the desert and penetrates the lavish interiors of palaces and forbidden harems, all in color by De Luxe.

John Derek plays a young adventurer who seeks fame and fortune in this tale of medieval days. Crossing paths with the beautiful Princess Fawzia, enacted by Elaine Stewart, he falls in love with her. Her affections, however, are aimed at a rival prince, who unbeknown to her, seeks to control all of Persia by marrying her. Amidst savage battles and extraordinary torture devices, Derek tries to convince her of his true love, which forms the basis of the story.

The vast spectacle boasts a supporting cast headed by Thomas Gomez, a caravan owner; Amanda Blake, the flaming-haired warrior chieftan; Rosemarie Bowe, an exotic dancer; Paul Picemi as the evil Prince Nur-El-Din, and Donald Randolph as the Caliph. In addition, Producer Walter Wanger and Director Don Weiss used hundreds of extras in the numerous battle sequences and the colorful bazaar and caravan scenes.

The screen play for "The Adventures of Hajji Baba" was written by Richard Collins, Dimitri Tiomkin, Academy Award winner of "High Noon" fame, wrote and directed the music for this Twentieth Century-Fox release. Highlighting his score is the song "Hajji Baba" which Nat King Cole sings on the sound track.

"The Adventures Of Hajji Baba" is a showman's delight in that it has proved itself profit ably receptive to exploitation. It has given the best boxoffice account of itself where its exploitation properties have been fully capitalized.
Marlon Brando as Napoleon (above) reads to his court a proclamation divorcing himself from the proud, beautiful paramour whose heart he boldly besieged and ruthlessly broke. . . because she did not give him a son. Below, left young Napoleon during his early revolutionary days in Marseilles when he dreamed of building an empire. . . and made love to Desiree whom he jilted to marry Josephine.

"DESEREE"  
GREAT BOOK DESTINED TO BE EVEN GREATER AS SCREEN PLAY

"Deseree," the heretofore undisclosed story of Napoleon and his secret woman of desire, for eight months ranked No. 1 among the best-selling novels. Concededly one of the most astonishingly revealing love stories of any era, this story by Annemarie Selinko becomes even greater as a CinemaScope super-production that Julian Blaustein produced and Henry Koster directed. Because the story embraces so many colorful and historic characters, selecting the players to bring them to screen life was no simple task, but in the end, these were chosen: Jean Simmons in the title role, Marlon Brando as Napoleon, Merle Oberon as the beautiful Josephine, Michael Rennie as the statesman Bernadotte and Cameron Mitchell as Napoleon's brother.

But, in "Deseree," photographed by Milton Krasner and whose screenplay was written by Daniel Taradash, there are more than two scores of principal roles and a supporting cast of hundreds. It is truly the "real story" behind Napoleon who, in the end, had to concede to the woman he jilted that his fantastic dream of empire had been blasted. Costing about $4,500,000 to produce, "Deseree" was custom-made to fully capitalize the technological wonders of the CinemaScope process. That it is destined to enjoy tremendous boxoffice popularity is indicated by the huge width of the circulation of its famed novel.
"Desiree" is quite definitely the most passionately-revealed love story CinemaScope has ever embraced. Wedding the anamorphic process to a picturization of the best-seller has resulted in a dramatic presentation of the little known story of the mistress of the master of Europe. This is a stupendous picturization of the glorious, tumultuous and romantic Napoleon era...a chapter from the hectic careers of a man of fire and a woman of desire!

Drenching a continent with blood with his searing lust for power, audiences who view "Desiree" are certain to gasp at the boldness of a man who needed no Pope to crown him Emperor, idle with him in the fabulous high-born, long-gowned society of Paris' famous, perfumed salons, tremble before the passion with which he conquered proud Josephine and the ruthlessness with which he threw her aside for another beauty, and re-live the never-to-be-repeated tumult and glory and high romance that was France under Napoleon.

Director Henry Koster has made of "Desiree" a motion picture as memorable as his first CinemaScope production, "The Robe." It cost even more to produce "Desiree," But, while "The Robe" dwelled on the Biblical, "Desiree" concerns itself with the men and women who made up the Napoleonic world...a world replete with intrigue, unconventionalities and lust. But, this world revolves around two people in particular: the shabby young Crosican who knew what he wanted and did not care over whose bodies he had to tread to realize his lustful ambitions, and Desiree, a naive maiden who learned that a man's heart does not always rule his mind.

Pictured above is the self-proclaimed Emperor Napoleon ordering, defying the Pope, Josephine his Empress. But, this is but one of the numerous stirring scenes from the picturization of a novel that has excited some 6,300,000 readers. To recreate this powerful story, producer Julian Blaustein assembled a notable cast that in addition to such stars as Jean Simmons who scored in "The Robe" and more recently in "The Egyptian," Marlon Brando, fresh from a great performance in "On the Waterfront" and "Julius Caesar," Merle Oberon as Josephine; Michael Rennie, Cameron Mitchell and Elizabeth Sellers, includes also Charlotte Austin, Cadzadlon Nesbitt, Evelyn Varden, Richard Deacon, Isabel Elsom, John Hoyt, Alan Napier and many others.

"Desiree," briefly, is the amazing true story of a Marseille merchant's lovely daughter, who in her 'teens, fell madly in love with, was engaged to and jilted by a shabby young general with electrifying dreams of empire, Napoleon Bonaparte. But, Desiree quickly pieced her heart together and fell in love with another, but older man, Baptiste Bernadotte, a love started in anguish when, she after seeing Josephine in Napoleon's arms, tried to drown herself. But with her husband Desiree was to found a new royal dynasty, the Bernadotte reign in Sweden. Ironically, too, in this charming story of the personal life of this dazzling woman, it is Desiree and her husband who help administer the final downfall of the man whom she worshipped as a teen-ager...and who realized too late his love for her.

Certainly, this company could select no more appropriate, nor as important, a motion picture as "Desiree" with which to celebrate its 39th Anniversary Week (Nov. 21-27), which includes Thanksgiving Day (Nov. 25). All the pomp and ceremony of the Napoleonic era is beautifully re-captured, thanks to the magical powers of CinemaScope. Spectacular, yes, but the charm of "Desiree" is in the telling of its intimate story of a jilted love-sick girl, the power-hungry revolutionist and the man she married on the rebound...to find happiness and greatness.
"DESIREE" DESIGNED TO MAKE ANNIVERSARY WEEK MOST EVENTFULLY PROFITABLE IN OUR HISTORY

Marlon Brando has attained great distinction as one of the all-time great young actors. "Desiree" proves he is just that. As Napoleon he adds to his gallery of great characterizations, a role he enacts with memorable distinction. His Napoleon was more than a dictator, more than a dreamer. Perfectly mirrored by this portrayal his is the strange, burning genius who rose from a humble Corsican refugee to rule an empire... and a man who was more than "a little corporal" to all women... ruthless to achieve his end in politics, in war and in love. Napoleon was one of the men to make meaningful history. Desiree was one of the beautiful women who did not. Their love should never have been awakened, but neither could forget a rain-drenched night in Marseilles. Their passionate love story is not in the history books. But, it was buried in Napoleon's heart... and in this screenplay, for the first time, is revealed the real drama of the insatiably ambitious genius whose passions were not to be denied.

Above are the six principal characters in "Desiree," acknowledgedly the most significant love story to be revealed on the screen. Left to right: Merle Oberon as Josephine, the woman who showed Napoleon a short-cut to power, only to be eventually cast adrift by him when another fascinated him; Michael Rennie as the statesman, Bernadotte, who was Napoleon's most dangerous enemy, who married Desiree and made her a queen; Marlon Brando in what he considers the most colorful and dramatic role of his career; Jean Simmons as the warm-lipped girl who fell madly in love with the "little corporal;" Cameron Mitchell as Napoleon's brother, Joseph, and Elizabeth Sellars as Desiree's sister who married the latter.

Michael Rennie and Jean Simmons reveal another love phase of "Desiree" one as heart-warming and considerate as the lingering one between Desiree and Napoleon was passionately turbulent. Rennie's Bernadotte is the gallant, but much older statesman who saves Desiree from suicide, falls in love with and marries her... to lift her onto a throne.

"Desiree" will have a gala, Coast-to-Coast televised premiere in San Francisco on November 16.
“DESIREE” Continued

Desiree is replete with emotionally dramatic scenes that will linger long in the memory of everyone who views this stirring love story. To Napoleon women were but a means to an end... to acquire greater influence or to satisfy a seemingly endless passion to possess every beauty on whom his eyes fell.

Above, Napoleon shows off the son his second wife, Marie-Louise, gave him.

Josephine (right) gave him power, the opportunity to establish himself and go on to the fulfillment that was never to come of dominating the world. But, she could not give him a son, so he divorced her to marry Marie-Louise. However, his heart always yearned for the girl he jilted... Desiree.

Though it was at the announcement of Napoleon's and Josephine's engagement that Desiree's world crashed, she became a close friend of the disillusioned and ill-fated "toast of Paris" who made the amorous Corsican forget the love-sick girl from Marseilles.
"Desiree" is no war picture, though chiefly involved is the ruthless military genius who bloodied a continent with his consuming lust for power. This is a moving romantic drama of the man who sowed the seeds of pride, hatred, and jealousy. Women were no small motivating force in his fabulous life... and "Desiree," for the first time, tells the most intimate story of Napoleon... and the women in his life. But, only Desiree mattered... and she, in the end, blasted his dream.

Not having heard from the man she loves, Desiree goes to Paris to find him, only to hear announcement of his betrothal to Josephine. Heartbroken she dashes from the glittering, perfumed salon.

Dazed, Desiree walks the streets of Paris and is about to drown herself in the Seine when Bernadette, who has suspected the truth, persuades her not to do so. Though much older, Bernadotte later proposes and is accepted by Desiree.

As a young revolutionist in Marseilles, Napoleon revealed his ambitions to Desiree... and promised to marry her, but he never did! Theirs is a love story that meant life or death to thousands... a romance that made a naive girl blossom into one of history's shrewdest women of international power. "Desiree" is already prominently mentioned for the 1954 Academy Award.

Though his ablest statesman, Napoleon constantly is irritated by Bernadotte's opposition to his plans. He is the only man who dares oppose him... and the one man Napoleon hesitates to cross. Their enmity heightens when Bernadotte takes as his wife the young lady, Napoleon has found he always will love... Desiree. But, she becomes Bernadotte's most vigorous ally in opposing Napoleon's plans for further military conquest.
Good news travels fast: That must be the reason why the Home Office and the Studios are being deluged with requests from leading showmen for the earliest possible date they can get for Irving Berlin's "There's No Business Like Show Business". A comparative handful of lucky production experts only have viewed a rough-cut of the Christmas special. But, every co-star—Ethel Merman, Donald O'Connor, Marilyn Monroe, Dan Dailey, Johnnie Ray and Mitzi Mayfair—say it contains her or his "best role". Moreover, those who have heard the music say the songs are not only Irving Berlin's best, but, while the nostalgic ones will produce beautiful memories, the new tunes will sweep the country and monopolize the "Hit Parade", as one music publisher put it.

But, "There's No Business Like Show Business" is more than a heart-appealing story, romantically revealed, of show folks, their frolics, their behind-the-scenes struggles and problems. It is a moving story of a family. Ethel Merman plays the mother-trouper with verve and explosiveness. Dan Dailey gives his role of her philandering song-and-dance husband an exhilarating charm. Donald O'Connor and Mitzi Gaynor sing, dance and enact their separate romances with inspired skill. Marilyn Monroe is her sensational self-alluring, striking in personality, voice dancing. Her performance in this picture definitely clinches her position as most unusual personality to reach the screen in modern times. Johnnie Ray, the most unusual personality to reach the screen in modern times. Johnnie Ray, the Donahue who deserts the stage to come a priest, will "tear your heart with his rendition of "If You Believe" and his portrayal of a character that will be long remembered. After "There's No Business Like Show Business," Johnnie Ray will rank one of screen's top stars in popularity.

Fourteen Irving Berlin songs high the picture. Three of them: "A Chases A Girl 'Till She Catches I" that O'Connor sings with Marilyn Monroe and a dance ensemble; "A Sailor's Night" "Till He's Been Tattooed," sung by Ethel Merman, Mitzi Gaynor and dancers, and Johnnie Ray's "If You Believe") are new. Other Berlin songs include: "You'd Be Surprised," Dailey sings with a quartette of beauties; "When The Midnight Choo Choo Leaves For Alabama," a novelty production number done by Ethel Merman and Da...

Walter Lang, with his direction of "There's No Business Like Show Business," proves again he is the peer of all directors of screen musicals. With all the lavish musical numbers, he balances song and dance with story content, with a deft and unerring touch. Robert Alton, the choreographer, has given the production numbers eye-feasting novelty, striking effect and pace. Leon Shamroy's photography, enhanced by DeLuxe Color, gives the picture a splendor and radiance hitherto unequalled. In brief, there has never been a musical like "There's No Business Like Show Business."
Meet "The Five Donahues," a family of troupers whose trials and tribulations are dramatized in Irving Berlin's "There's No Business Like Show Business," make a musical drama the like of which movie-goers have never beheld! Audiences will laugh, cry, thrill to their triumphs and be emotionally stirred by their trials and heart-aches. They will never forget "The Five Donahues"...nor a screenplay that presents CinemaScope at its best. This is the story of an average American family. In this case, they make their livelihood behind the footlights. Glamorous, yes. Talented, yes. But, a family that courageously copes with passing years, come success or reverse, joy or sorrow. Produced at a cost exceeding $4,000,000, "There's No Business Like Show Business" will definitely challenge the world's record-holding boxoffice grosses and runs achieved by the first CinemaScope production, "The Robe." Importantly significant, this prediction is made by heads of other major studios who have been privileged to see a "rough-cut" of the completed picture. Unquestionably this company's most elaborate and lavish musical by far, this picture proves, beyond any doubt, say those who have seen it, that there truly is "no business like show business!"...and the ticket-buyers, who will flock to the world's thousands of CinemaScope theatres by the millions during abnormally extended runs, will love it, for it will penetrate and linger long in the heart of every man, woman, boy and girl who will see it.

O'Connor is too much in love with Marilyn Monroe, the ex-hat check girl, to take active part in this routine with her and his sister, Mitzi Gaynor. It is his frustrated love for the Monroe character that prompts him to run out of the family act, but, in the end, he redeems himself. His return spurs a sensational finish to the story, reuniting "The Five Donahues" in a performance that will inspire audiences to cheering applause.

"Ma" Donahue and "Pop" Donahue, with Johnnie Ray, their eldest son and friend, enjoy an impromptu routine by Donald O'Connor and Mitzi Gaynor on the eve of Johnnie's departure to study for the priesthood. Mitzi, incidentally, happily marries a struggling young lyric writer. This is a Darryl Zanuck production.
Dorothy Dandridge, as Carmen Jones, succeeds in breaking down the stern spirit of Joe, the soldier man. She has been arrested by the MP for having created a disturbance at the parachute factory.

**CARMEN JONES**

**A GREAT MUSIC-DRAMA EVENT**

Another of the American theatre's top musical dramas reaches the CinemaScope screens of the world with Otto Preminger's presentation of Oscar Hammerstein's "Carmen Jones." Hollywood for 11 years bypassed a filmization of the Broadway hit, which opened in 1943 to critical and audience acclaim, remained for 500 performances, enjoyed a number of subsequent revivals and then toured the United States and Canada.

It remained for Preminger to see the possibilities of the property which he both produced and directed with a cast headed by Harry Belafonte, Dorothy Dandridge, Pearl Bailey, Olga James and Joe Adams. Harry Kleiner wrote the screenplay which features an all-Negro cast including Broc Peters, Diahann Carroll, Roy Glenn, Nick Stewart, Madame Sul Te Wan, Sandy Lewis, DeForest Covon and June Eckstein.

Preminger brought theatre methods to insure perfection and highest possible maximum audience entertainment value, rehearsing his actors and technicians for weeks prior to actual shooting.

Last week, as a screenplay, at the New York Rivoli theatre, it was given an ovation by both critics and capacity audiences!

The boys and girls at Billy Pastor's whoop it up in the song and dance number, "I Tell You Why I Wanna Dance," led by Pearl Bailey who is cutting a mean rug with the dancing soldier partner.

Harry Belafonte, as a member of the army security detail guarding the defense plant, falls completely under Carmen Jones' spell, and instead of following orders to take her to the Jacksonville jail, he finally gives in to her embraces. The next morning, she is gone and Joe is jailed in the stockade.
IT'S OFF THE BEATEN PATH!

Everything about "Carmen Jones" is different from any motion picture presented so far. "Carmen Jones" is told on the Cinemascope screen by an all-Negro cast as though there were not a white man in the world. The stylization of the stage success has been replaced by total realism for the Cinemascope version.

The songs and dances constantly further the drama of the throbbing story, the action having been expanded from the limitations of the theatre's proscenium arch to include chase and fight scenes, dance and physical movement, for the Cinemascope camera. Carmen's death at the hands of Joe now takes place in a fight arena with hundreds of fans cheering on a championship bout that occurs as the lovers, locked away, are meeting in a final, poignant, deadly encounter.

Because of the demands by the Bizet operatic score, Dorothy Dandridge (Carmen) and Harry Belafonte (Joe), although well-known as singers, have vocal alter-egos who worked in close association with the stars and were constantly on the set during rehearsals. Olga James (Cindy Lou), trained for opera and the concert stage at Juilliard in New York, takes care of her own singing, as does Pearl Bailey in her own inimitable style, her role of Frankie making no demands of an operatic nature.

The Bizet score is heard in its original form, but with modern Lyrics in such numbers as "Stand Up And Fight," "Day's Love," "Wanna Take De Crack Chicago Train?", "Can't Let You Go," "Middle Of De Day" and "Carmen Jones Is Going To Jail." Le Vern Hutcherson, star of the national company of "Porgy And Bess," sings Belafonte's role, the soldier who goes AWOL for love of Carmen and ultimately to his destruction. Marvin Hayes sings Joe Adams' characterization of Husky Miller, the prize-fighter. Marilyn Horne sings Miss Dandridge's Carmen Jones.

"Carmen Jones" follows the plot of the opera and the novel, but the settings now are in a parachute factory "down South" during World War II and, later, Chicago. Carmen, the cigarette girl, is a factory employee. Don Joe is Joe, the soldier headed for flying school, but who, instead, is ruined by Carmen. Escamille, the toreador, is now Husky Miller, the Heavyweight champion. Micaela, the village maid, is Cindy Lou, a small-town girl as faithful as ever to Joe. Frasquete and the smuggler friends of Carmen in the opera are now Pearl Bailey and her flashy friends in "Carmen Jones."

Left, Olga James, as Cindy Lou, sings a song of love with Joe. She has come a long way to reclaim him, but he has become passionately involved with Carmen Jones, who (above) teases him. Jealous and hearing stories about her affairs with other men, he questions her, though certain she is two-timing him.

Carmen Jones and Mauri Lynn, as the vindictive Sally, fight it out while their co-workers cheer them on. A free-for-all fight follows, the army security detail is called and Carmen taken in custody.

Pearl Bailey, as Frankie, amused when champion Husky Miller is rebuked by Carmen who will have no part of him, contemplates the cards for some of her friends at Billy Goat's night-spot.
"CARMEN JONES" WAS A YEAR IN PREPARATION

Otto Preminger (above) produced and directed "Carmen Jones" and has been identified with some of the outstanding successes of screen and stage, including "Laura," "The 13th Letter," "Moon Is Blue" and many others. Dedicated to the off-beat in entertainment, he has produced in "Carmen Jones" a motion picture of mass appeal, using an all-star all-Negro cast. Destined for major boxoffice success, there is no doubt Mr. Preminger has attained the peak of his meteoric success in the entertainment world.

Released from the stockade, Joe is happy to be taken back in flying school. Carmen tries to get him to go away with her to Chicago – to forget the army. He fights temptation, but runs off with her when he knocks out Sgt. Brown in a fight started when the latter offers himself as Carmen's suitor. Joe eludes MPs in Chicago, lives with Carmen in a rundown rooming house. But, she spends her time at the gym where Husky Miller (Joe Adams) is working out, hoping to borrow money from Frankie who thinks she has come to see the fighter. Carmen insists she is no two-timer and returns to Joe, who is suspicious about where she got the money. His rage drives her away and to Husky, Joe, eluding MPs, bursts into Husky's training quarters, a furious battle ensuing. The MPs are called, but Carmen slams the door on them and helps Joe escape.

Joe confronts Carmen and pleads with her for the last time. When she refuses his love, he kills her. As the ring crowd swarms out of the arena with Husky aloft on their shoulders, the heart-sick Joe weeps for the dead Carmen and voices the hope that they soon will hang him on the highest tree so he can join his loved one. Herbert Ross directed the dances in "Carmen Jones," while Sam Leavist was the director of photography. Hershel Burke Gilbert was music director.

The lure of the far away. Carmen sings to her friends about the Chicago train. Husky's friends, in song, point out to her the wonders of the big city. Other songs she sings are "Dat's Love" and "Cain't Let You Go." The Bizet music from the opera remains untouched, but Oscar Hammerstein has written new lyrics to jibe in with the story of the spit-fire who just couldn't let men alone... and when she got what she wanted, she went on to strive for new conquests, but she could never get Joe out of her mind; nor he her. Producer-director Preminger and his staff spent a year preparing for Cinemascope-filming of "Carmen Jones," spending six months alone in assembling the cast.
STELLAR ALL-NEGRO CAST IS FEATURED IN FLASHING, MOODY, PASSIONATE MUSIC-DRAMA

Harry Belafonte, who plays the luckless soldier with an ambition for a military career that had been promisingly launched and was progressing when he met Carmen Jones, is well-known as a nightclub singer. Moreover, his recordings are currently reported among the best-sellers. Actually, "Carmen Jones" is his second motion picture, his first being "Bright Road" in which, interestingly enough, his co-star was Dorothy Dandridge who plays Carmen Jones.

Young, extraordinarily handsome, Belafonte went into the cast of "Carmen Jones" direct from a successful engagement as a co-star in the late John Murray Anderson's Broadway musical, "Almanac."

For Pearl Bailey (above), "Carmen Jones" is her first motion picture in six years, since "Variety Girl. Miss Bailey, a first lady of song, plays Frankie, one of Carmen Jones' friends who foretells her death. Miss Bailey started her career as a dancer. She sings her numbers in "Carmen Jones" in the style that has made her one of the most sought-after vocalists in the show world.

From "Carmen Jones," Pearl Bailey went into rehearsals for a forthcoming Broadway musical, "House Of Flowers," the Saint Subber production written by Harold Arlen and Truman Capote. In private life, she is the wife of Louie Bellson, well-known musician and expert drummer who instructed Miss Bailey in the use of the sticks for her smash "Carmen Jones" number, "I Tell You Why I Wanna Dance."

Previewed at a theatre in Westwood, Calif., the manager made this report on "Carmen Jones:" "My audience loved it. It broke out in long applause. Dorothy Dandridge, Pearl Bailey and Harry Belafonte are simply terrific. 'Carmen Jones' is money in the bank for any type of theatre."

Dorothy Dandridge, who plays Carmen Jones, needs no introduction to nightclub devotees, nor to collectors of recordings. In both fields she is among the headliners. Her beauty and chic, her poise and style have established this soft-eyed beauty as a foremost song stylist and entertainer. Because her ambition is to be a dramatic actress, Miss Dandridge looked upon her chance to play Carmen Jones as the greatest thing that has happened to her, career-wise.

When Miss Dandridge's name was first submitted to producer Otto Preminger as a candidate for Carmen, he said he thought she was too sweet. Miss Dandridge's answer to this was to appear in his office one day, every inch the sultry Carmen in dress and manner. Her effective "sales talk" brought a speedy change of opinion on Preminger's part. Her Carmen is dressed in blues, pinks, white, black and orange instead of the proverbial teamed with which the operatic characterization is associated.
In a climax that will unquestionably rank as one of the screen's most exciting and memorable scenes, Little Dog, preferring death to surrendering his tribe's land to the white man, defiantly challenges a company of cavalrymen, well knowing he will be killed.

Appearing Day tells Josh she has left her tribe to go with him. He, too, has fallen in love with her, but his plea she return to the man to whom she has promised falls on deaf ears... In the end, with her father's unrevealed blessing, they are married.

Josh (Robert Wagner), a surveyor who, while sympathizing with the Cheyennes believes white man's progress can tolerate no interference, learns that Chief Broken Hand's pretty daughter, Appearing Day (Debra Paget), though betrothed to an Indian warrior, is in love with him.

Little Dog (Jeffrey Hunter, left) and American Horse (Hugh O'Brian) make friends with Josh when the latter demonstrates he has no fear of them... and wants nothing from the Indians.

Col. Lindsay (John Lund, right) and Lieut. Ferguson (Noah Berry) of the U.S. Cavalry lead troops from Fort Laramie to confer with the Sioux, Blackfeet, Arapaho, Minneconjou and Crow tribes.

American Horse, blaming Josh for Appearing Day's renunciation of their betrothal, surprises him at the fort and attempts to kill him. He is confined to the fort prison, but that night Little Dog and other Cheyennes manage to effect his escape.

Ann Magruder (Virginia Leith), who despises men after a seductive betrayal by a man whom she loved, finds a sympathetic friend in Josh. But, her dream that friendship would ripen into love is blasted when Appearing Day wins his heart.

Chief Broken Hand shocks his Cheyennes when he announces he has decided to sign the pact... a statement that brings about a rebellion among his young warriors, led by his son. This action drama is scheduled for release in the domestic market early in 1955.

"WHITE FEATHER"

THE BEST INDIAN STORY EVER FILMED!

The romantic beauty of "Ramona," the exciting suspense in "Apache," the warmth and understanding of the lovable characters in "Broken Arrow," the dramatic impact of "Broken Lance"—these are some of the ingredients that reportedly make "White Feather" the best Indian story ever filmed—in any dimension. Photographed in Cinemascope, this Panoramic special in Technicolor, comes off as memorable entertainment for every age and type of moviegoer.

Delmer Daves, who wrote "Broken Arrow," and Leo Townsend collaborated on the screenplay, based on the story, "My Great-Aunt, Appearing Day." Produced by Robert L. Jacks and directed by Robert Webb, "White Feather" is reasonably certain of taking its place among the more important classic dramas inspired by the Indians' fight for survival against the onrush of the fortune-hunting, empire-building white man.

The story co-stars Robert Wagner, as a young surveyor in the employ of a St. Louis syndicate of businessmen who seek an expensive stake in the Black Hills country in 1877, not for gold but land, for his employers believe where there is gold there will be a city sooner or later; Jeffrey Hunter, as a brave, young warrior, Little Dog, who refuses to allow the white man to push him and his Cheyennes out of their land; Debra Paget as a pretty Indian girl, Appearing Day, daughter of the chief, promised to another warrior for two hundred ponies; John Lund as the harassed Col. Lindsay of the U.S. Army charged with making peace with the Indians; Virginia Leith as Ann, an outcast even with her father Hugh O'Brian as American Horse, a young Cheyenne maverick, and Edward Franz as Chief Broken Hand.

"White Feather" concerns itself largely with the hopeless opposition of the Cheyennes to join other tribes in making peace with the government. Ten years previous the government had signed a pact with the Indians declaring the land belonged to them "then and forever." Now, that same government is trying to force them to sign another treaty saying the land belongs to the white man. The Cheyennes refuse to sign, but, outnumbered, reluctantly agree... all except the young warriors, led by the chief's own son... who fight in the "Valley of the Heroic Dead".

"WHITE FEATHER" FILMED! THE BEST INDIAN STORY EVER!
RELENTLESS LOVE . . . . . . IN AN EMPIRE-RISING JUNGLE!

Henry King (pointing cane in right foreground) is directing a battle scene wherein the Zulus attack the convoy of Boer pioneers seeking to establish their home in the African jungle. Twenty-six different locations and more than 6,000 natives were used in Africa for exterior sequences in "Untamed."

"UNTAMED"

CARVING AN EMPIRE OUT OF A JUNGLE

Producers Bert Friedlof and William A. Bacher and Director Henry King penetrated the wildest portions of the African jungle and plains to inject realism into the screenplay of Talbot Jennings and Bacher from Helga Moray's novel, "The Untamed." Some 6000 Zulus and several hundred white actors playing Dutch settlers and their families make up the vast cast of this moving drama of courageous people who carved out of the wilderness the Free Dutch State of Africa.

Before the eyes of its audience, "Untamed" will unfold the moving drama of men, women and children, who did not know the meaning of fear, built a new civilization, fighting not only savages and beasts, but finding themselves in a war of survival among whites when in the new State is discovered first gold and then diamonds. Mr. King and his company spent five months in Africa, filming scenes of the trek, the Zulus' attacks, the fights with wild animals and disease.

The story of "Untamed" starts in Ireland. However, all but that sequence transpires in the wildest portions of the still dangerous African jungles and plains. It concerns the adventures of strong-willed Katie O'Neill who follows the man she is determined to marry to the wilds of Africa, even though he had made it clear he much preferred to continue as head of the Dutch Commandos than to marry her. Africa is no place for a "fine lady like her," he says, but she proves him wrong... and helps found a free nation in an erstwhile land of terror and death.

Susan Hayward plays Katie opposite Tyrone Power who is the Commando head determined not to become matrimonially involved, although he has fallen in love with her. Richard Egan is the villainous Kurt who has designs on Katie, though passionately loved by a maid (Rita Moreno) to a member of the settlers' convoy. Others in major roles are Agnes Moorehead, Brad Dexter, John Justin and Hope Emerson.
Married on the rebound to her boyhood sweetheart Shawn (John Justin), with him and her three-months-old son and Aggie (Agnes Moorehead), a kindly, religious, grey-haired nurse, Katie joins Maria De Groot (Hope Emerson), her husband and five children in the wagon train on a trek north where land is free.

Van Riebeck (Powers), hiding his love for Katie, advises her to return to Ireland, that this jungle, menaced by enemy natives and beasts, holds no future for the like of her and her husband. But, she is determined to carry on.

Life is hard in this wild, untamed country, but Katie finds every moment of it enjoyable, except when she finds Kurt Hout (Richard Egan), a big hunter, looking at her, obviously desiring her. The convoy survives several attacks. Then one night the Zulus, standing six feet and wearing three-foot ostrich feather head-dress, attack again...thousands of them against 50 Boer men and boys, with the women fighting beside them. Shawn is killed defending his wife.

Undaunted by the attacks, the settlers fight through. After a storm ruins her farm, Katie moves up in the hills where, amid the kaffirs, she finds gold and attains riches. Amassing a fortune she returns to Capetown to become a lady of political influence and social position.

Kurt, having lost one leg in a fight with Paul, joins a band of outlaws as their leader. Hearing that Katie, who had spurned him, and Paul are in the region, he plans an attack. He refuses to listen to Julia (Rita Moreno) who loves him.

Hearing from his native guide of the attack, Paul and his men go to the rescue and Kurt is killed. Meantime, diamonds are discovered in Kolesberg and Katie goes from one camp to another. Again she meets Paul and this time she tells him that her second son is his boy.
Above, the Princess toasts one of her lovers, Gilbert Roland. Miss de Havilland has won several Academy Awards for outstanding acting, one for her portrayal in "The Snake Pit" and another for "The Heiress". In this CinemaScope production she portrays an emotional role that Katherine Cornell played on Broadway for an entire season.

The enthrallingly historical screenplay, "That Lady", is spectacular and replete with pageantry and exciting bullfights. Thousands appear in the cast. All of the exteriors were filmed in the exact locations in Kate O'Brien's widely-read novel and play.

**THAT LADY**

**STARRING OLIVIA DE HAVILLAND**

The most elaborate production so far filmed on foreign locations in CinemaScope unquestionably is the Sy Bartlett production of Kate O'Brien's story, "That Lady." But, foreign filming, in Spain and England, was necessary only because the story takes place there. An extraordinary story it is, too! Miss O'Brien's novel attained such international popularity that it was subsequently adapted into a stage play for Katherine Cornell who starred in it on Broadway and throughout the U.S. with marked success for several seasons.

The screenplay can be aptly described as a romantic drama, for it deals with Ana de Mendoza, princess of Eboli, whose name in her time, 400 years ago, was not to be mentioned among polite people. She was involved with Philip II of Spain. Despite his love for her, Philip caused her to perish abominably, walled in darkness within the room in her own palace where he had so often condescended to be received, both in private and among the grandees of Castile.

Involved, romantically and otherwise, too, with her were Escovedo, the dashing adventurer who was murdered, and Perez, the rival Secretary of State, scapegoat for his royal master, discredited, denied trial, tortured and, escaping at last, to become a renegade at the court of France and at that of Queen Elizabeth I of England. It was a shocking world in which the Princess lived. Though not very young and one-eyed from childhood, she became one of history's most fabulous characters.

None other than Olivia De Havilland, recalled for her great performances in "The Snake Pit," "My Cousin Rachel," "The Human Beast," and "The Heiress," plays the Princess. Co-starred with her is Gilbert Roland as Escovedo, who falls under her spell. Finally portraying major roles in this human drama directed by Terrence Young are Paul Scofield, who has the romantic lead as Philip; Dennis Price, Barrie Martin and others.
Gilbert Roland (above) fell quite naturally into the role of Escovedo, the bullfighter in "That Lady". Actually, this is the second time he has played a bullfighter. But, in "That Lady" his is an adventurous and much more dramatically romantic a part than he has played heretofore, for he is among the reputed lovers of Ana de Mendoza, Princess of Eboli, portrayed by Olivia de Havilland.

Above, Escovedo in action in a scene in which several thousand people appeared. Those who have viewed the bullfight sequence report it is one of the most exciting scenes in "That Lady" which is jampacked with intrigue, excitement, drama and scorching romance, for the Princess, while intimately involved with the bombastic and cruel King Philip, was a woman who attracted many men to her. History hints she had a hand in Escovedo's murder.

"That Lady" was filmed in such historic places in Spain as the gigantic Escorial monastery, on the Escorial-Madrid road where the ambush sequence was played in the Alcazar and Salamanca.

Above, Olivia de Havilland as the Spanish Princess of Eboli, with Barrie Martin who plays her son. Look for the black patch to become a glamorous and intriguing accessory to 1955 women's attire. Fixed decorously into her hair, covering her right eye, the black patch adds to the mystery of the Princess as played by the multiple Academy Award winner Miss de Havilland. Actually, the Princess, history records, wore the patch since early girlhood, but it did not lessen her attraction to King Philip and other men in her life.

Paul Scofield as King Philip, who loved the Princess, had a sadistic way about him as the above scene would indicate. Eventually he caused her to die walled up in darkness in a room in her own palace. The London press has termed "Scofield the best young actor on the West End (equivalent to New York's Broadway) stage." "That Lady" is based on an internationally famed play.

King Philip and his scapegoat, Antonio Perez (played by Dennis Price) concoct a plot. Perez, who was Philip's Secretary of State, arranged murders for his royal superior. In the end, Philip discredited him, denied him a fair trial and subjected him to torture, but he made his escape to become a renegade in the Court of France and at that of Queen Elizabeth. "That Lady" is Miss De Havilland's first co-starring picture filmed in CinemaScope.
Marilyn Monroe Arouses Great Interest in "Seven Year Itch"

If countless millions of newspaper and magazine readers already, months before its scheduled premiere in 1955, are impatiently awaiting the presentation of the Charles I. Feldman-Billy Wilder Cinemascope production of "The Seven Year Itch," the outstanding comedy stage hit that enters its third year of a record-breaking run on Broadway on Oct. 20, then credit it to the unprecedented coverage given Marilyn Monroe and the scenes that director Billy Wilder made of her and co-star Tom Ewell in various sections of New York.

Marilyn Monroe is the world's most glamorous personality—end that brought her more publicity than any foreign queen has ever received in the American press. New York newspapers reported her doings on their front-pages. Radio and TV stations gave Coast-to-Coast time to her every move during her eventful metropolitan visit to act in a half score of sequences from which critics have agreed is "the funniest comedy to reach the American stage." That the public agrees is borne out by the fact that not only is the Broadway presentation soon entering its third year, but the road-company is far and profitably into its second year.

But, as a Cinemascope production, "The Seven Year Itch" takes on an even greater ticket-selling and entertainment potential. One reason, a very good one, is that Marilyn Monroe plays the augmented role of a beautiful model who takes a step or two down the primrose path with her downstairs neighbor, a very nervous married man with an especially vagrant imagination. Told in a refreshing way, the screenplay, based on George Axelrod's play, "The Seven Year Itch," written in its entirety in the interests of seemingly endless hilarity, deals with a summer bachelor's escapade.

Tom Ewell, who originated the stage role, repeats in the screen version the part of publisher of paper-bound books, who, while his wife is vacationing, broods alone in his apartment, fancing himself as a fascinating man of the world sought after by all kinds of delinquent females, but particularly by the irresistibly beautiful, flirtations and eager model who lives upstairs. The resultant situations add up to entertainment that assures "The Seven Year Itch" being not only one of the most satisfying 1955 Cinemascope offerings, but also one that will challenge existing boxoffice and long-run records established by film comedies.
Certainly, as The Girl who causes the distractions, Marilyn Monroe (above in a close-up of a sequence shot in New York) has her best role to date in "The Seven Year Itch." George Axelrod, who wrote the stage hit, and Billy Wilder who is directing and co-producing with Charles K. Feldman, collaborated on the screenplay. In describing the role Miss Monroe plays, The New York Times' able critic, Brooks Atkinson, characterized it as "the girl upstairs who is studying to be a trollop."

But, while Marilyn and Tom Ewell are the principal participants in this mirthful history of a confused, middle-aged husband and a pretty neighbor "on the make," Messrs. Wilder and Feldman have lined up a correspondingly fine cast to support them. Evelyn Keys plays the vacationing spouse of the summer bachelor, a character with a keen though irrational imagination who, while he frightens himself almost to death when he contemplates the possible consequences of infidelity, also imagines that she is more susceptible than she should be to the fawning admiration of a friend of the family.

Sonny Tufts plays that friend of the family. Others in featured roles include Roxanne, famed TV star; Marguerite Chapman, Victor Moore, Dorothy Ford, Carolyn Jones, Joyce Corbin, the New York American League Yankees' Yogi Berra and Ed Lopat.
Burton and Maggie McNamara (both in scene at left) are romantically involved in "Prince Of Players". Though sworn he will never marry, Edwin Booth's heart was won by Mary Devlin, his leading lady. But, because of his drinking and melancholy manners, she died of tuberculosis and a broken heart. In scene at right are Bickford, Burton and Elizabeth Sellars who plays his possessive sister, Asia.

Richard Burton as Edwin Booth (seated) refuses to take seriously a complaint from his impresario, Charles Bickford. Edwin's private life was hectic as his professional career was fantastic. In "Prince Of Players" excerpts are played from "Hamlet", "Richard III", "Romeo And Juliet", "Macbeth", and "Othello."

Impresario and Raymond Massey, as Edwin's father, Junius Brutus Booth (right), quarrel about the detrimental influence the latter's behavior is having on the public. Junius, without waiting to be divorced took up with a young woman by whom he had 10 children.

PRINCE OF PLAYERS

That great playwright Moss Hart's screenplay, "Prince Of Players", from Eleanor Ruggles' best-selling novel, is patterned to be one of the major CinemaScope entertainments of 1955. Produced and directed by Philip Dunne, who wrote screenplays for "The Robe", and many of this company's outstanding boxoffice successes of the past more than 20 years, "Prince Of Players" is not only a dramatically biographical picturization of the foremost American actor, Edwin Booth, but also touches on the entire Booth clan, scanning the whole theatrical world of the 19th century.

The story of Edwin Booth is, indeed, an exceptional American tragedy. It is a story of madness, drunkenness, success, murder, frustration and domestic calamities. To do justice to the mad genius and the characters in his life, Dunne has assembled an unusually brilliant cast of players. Richard Burton, who became a top boxoffice star for his performance in "The Robe", plays Edwin Booth. Maggie McNamara, recalled for her superb works in "Three Coins In The Fountain" and "Moon Is Blue", is Booth's leading lady and subsequently his wife.

John Derek is John Wilkes Booth, Edwin's brother who assassinated President Lincoln. Raymond Massey is his father, celebrated actor, a drunken susceptible to madness. Charles Bickford is the West Coast impresario who saves Booth a chance to score his greatest triumphs after the latter had been repudiated by a public sickened with the scandals of his entire family. Elizabeth Sellars is Asia, Edwin's possessive sister. Eva Le Gallienne, noted stage actress-director-producer, has staged and appears with Burton in excerpts from several Shakespearean plays.

"Prince Of Players" spans a period of more than a half century. Edwin was the eighth offspring of Junius Brutus, but the seventh by the woman the latter married without waiting to be divorced by his first wife by whom he had one child. Junius Brutus Booth, who had settled in the early 1800's in the wooded country north of Baltimore, was known as actor and drunkard. Drinking was only one symptom of something more alarming—derangement. He went completely out of his mind when his second child died. After spending a year with him in California, decided to make a name for himself. He returned East, where he had no trouble securing a booking on the strength of his father's name, and was billed as "Edwin Booth, Son Of The Great Tragedian".

Subsequently, he succeeded on his own, becoming a New York matinee idol. But, he also inherited his father's melancholy manners and fondness for the bottle. Edwin's experiences with women since his adolescence had been unfortunate, so he swore he would never marry. But, he met gentle, modest and lady-like Mary Devlin, his leading woman, and married her. However, their love did not last long and he resumed heavy drinking. The emotional strain was too much on her and within a few years she contracted tuberculosis and died. Mary's death drove Edwin to the very brink of madness. Meanwhile, another great actor, Edwin Forrest, came into the limelight, and a fierce rivalry developed between them.

Forrest, a gentleman of the old school, deplored Edwin's excesses and tried by devious ways to force him to retire from the stage. But, the air of scandal surrounding the Booth name never reached such proportions as to force Edwin from professional life. The nearest thing to it came when his brother, John Wilkes Booth, in a fit of despondency over the outcome of the Civil War, shot and killed President Lincoln in the Baltimore theatre where he was appearing. The sensation of the assassination rocked the nation and the public howled for vengeance. Its anger spread not only to the Booth family, but to the entire acting profession as well.

Booth decided to go to England until the scandal died down. But, he he was a dismal failure. However, in Germany he scored one of the great triumphs of his career. He returned to America, built a theatre for himself in New York. But, after his wife died, his depression deepened and he became bothered with dizziness and an increasing tendency to stumble and fall. After he fell flat on stage during a performance of "Othello", press and critics accused him of being drunk. He tried, in vain, to explain the true cause. His doctors advised him to retire, but he refused. Thereafter, he was under constant attack from critics, his productions called abysmal and his acting deplorable. He died, a virtual hermit, at The Players Club in New York, in 1893.
THE RACER

Based on the book by Hans Ruesch, himself one of the world's famed auto-racing champions, "The Racer" is a tense, headlong drama of the private life of the most reckless and ruthless of that international breed, Gino Borgesa whose creed was to win...no matter what the cost. Here is a suspenseful, but fast-moving melodramatic story of the ambitions, frustrations, loves and victories of a dare-devil who lived and thrived by the thrill of death-defying speed.

The role of this driver, who rose from an obscure bus driver's position to become the idolized hero of auto sports car racing addicts, fits Kirk Douglas like the proverbial glove. Not since "The Champion" has he portrayed as hard-hitting, ruthless a character...a man who misappropriated a great and beautiful dancer's glamorous career to achieve on the cinder paths the fame he sought more than anything in life.

His Gino Borgesa is a character that knows no mercy. Even the woman who gave her all for him soon was to realize that love to him was a passing fancy...and no man was more sought by beautiful women than he. He fought hard and unceasingly to reach his goal...and to stay there once he attained it. But, like many another man who has achieved success, Gino could not live in a vacuum. "The Racer" is a story of mature, sophisticated people, sizzling with hair-raising, death-dealing racing.

Director Henry Hathaway, Douglas and others spent months in Europe filming the continent's great racing events. Romantically involved with the racer is Bella Darvi, the lovely ballerina who haunts her career to sponsor the man with whom she has fallen desperately in love. Robert Stack, as the young Frenchman who bids for the love of the dancer. Gilbert Roland as the romantic Dell Oro; Cesar Romero as Europe's leading racer; Katy Jurado as his philosophical wife, and Lee J. Cobb as the paunchy head of the Burano automobile factory's stable of drivers, are co-starred.

Two great auto racing drivers, Carlos (Cesar Romero) and Dell Oro (Gilbert Roland) keep an apprehensive watch in the hospital with Nicole (Bella Darvi) and Carlos' wife, Maria (Katy Jurado). Nicole, who has sacrificed her career for Gino, is summoned by the nurse to the surgeon's office. Thinking she is Gino's wife, the doctor asks permission to amputate his leg badly injured in a race. After a long battle with herself and a brief talk with the pain-wracked Gino, she refuses to let the doctor amputate, knowing how much the racer would despise her if she did. See scene at left bottom of this page.

Knowing she is hopelessly in love with him, Nicole gives up dancing, raises enough money by gambling to buy a racing car for the ex-bus driver...and goes with him to the start of the Mille Miglia, a torturous one-way ride from Brescia to Rome. Gino's friends (above) await word of his operation.

Recovering from his injury, flush with a success of victories, Gino, taking needless risks to remain on time, neglects the woman to whom he owes everything. Feeling she is being taken for granted, has no influence over Gino and sickened by his deviation from his former fair means to attain victory, Nicole decides to leave him. Feeling she has deserted him for a young Frenchman (Robert Stack), Gino returns to the races, but loses several in a row. He seeks forgetfulness in Paris where one of Gilbert Roland's ex-girlfriends tells him Nicole still loves him. He follows the ballet trail until he meets Nicole, but she tearfully refuses to come back, saying the Frenchman loves her and she only wishes she can, in return, make him happy.
Nicole pleads with Gino to settle down...now that he has succeeded in winning most of the richer races. But for him there is no life without racing...and he makes a promise he does not intend to keep.

**RACING THRILLS THAT VIE WITH HEART BEATS**

The thrills, resultant from speed punctuated at every turn of its challenging path with death; for the restless, courageous demons of Europe's sports car racing tracks, vie with the heart-beats of women who wait in fear, but with unquenchable hope born of a love that considers no sacrifice too great, if it means the happiness of their men.

Nicole (Bella Darvi), the beautiful dancer who had achieved fame and fortune, sacrificed all for Gino (Kirk Douglas), whose religion was racing. Even when she was certain hers was a speculative love and she had the opportunity to marry a young man (Robert Stack) prepared to give her the care and security she craved, she could not put out of her mind the self-centered racer who had turned her erstwhile happy world into a sweltering hall of consuming fire.

In addition to Douglas, Miss Darvi, Gilbert Roland, Robert Stack, Caesar Romero, Katy Jurado and Lee J. Cobb, the cast in Julian Blaustein's production includes Richard Allan, Charles Godlner, Norbert Schiller, Carl Esmond, Mel Welles and others.

Gino, convalescing on the Riviera, tells Carlos and his wife how he plans to return to racing. Nicole (right) begins to conclude Gino will never marry her...that it is the thrill of racing competition he thrives on.

On the occasion of his release from the hospital, Nicole gathers Gino's friends and fellow demon-racers at a surprise party. The party over, Gino later tries to get Nicole to return to her own life, warning her that wives and children make race drivers over-cautious and the women themselves die a thousand deaths each time their men race. But, Nicole is too much in love with him, and stays.
Put "Daddy Long Legs" down as one of the major musical treats of 1955. Co-starring Fred Astaire and lovely Leslie Caron, this CinemaScope super-special is being produced by Sam Engel and directed by Jean Negulesco who megaphoned "Three Coins In The Fountain," "A Woman's World" and others. Immortalized as a stage play by the late David Belasco, "Daddy Long Legs" was made as a silent picture twice, with Mary Pickford back in 1919 and in 1931 by this company with Shirley Temple.

But, the 1955 story of a foster child who grows up to fall in love with her guardian angel has been streamlined. It will reveal a heart-warming story of a loveable and talented girl and her mounting affection of her much older guardian who in this case is a Texas oil millionaire turned Continental playboy, who loves to dance, sing and play drums... and throws $1,000 bills away!

The roles were tailored to the talents of dynamic Astaire and little Miss Caron, who have been rehearsing their songs... and Johnny Mercer has written 14 of them for this adaptation of the story by F. Hugh Herbert... and dances for the past six months. Kay Nelson has done the costuming.
Of one thing you may be certain: because he has performed such a completely satisfying job... and from any angle... in making "Carmen Jones" the most delightful and thoroughly entertaining musical drama it is, that CinemaScope super-production will henceforth will be pointed up to as producer-director Otto Preminger's supreme achievement in an industry in which he has for so long been an active participant.

"Carmen Jones" is mass-audience entertainment to which this company is proud to attach its release trade-mark. "Carmen Jones" was a major stage success as an Oscar Hammerstein adaptation, with new lyrics, of Bizet's famed opera. It is an even more memorable entertainment gem as a CinemaScope motion picture. It will enjoy abnormally long runs everywhere.

Everything about "Carmen Jones" is outstanding... and it has everything! Here is entertainment worth many times over whatever price CinemaScope theatres will charge. The movie-going public never has had finer music offered it. Moreover, it is a magnificently acted and sung picture. The cast is superb... and there never has been a better Carmen Jones, or Carmen, than Dorothy Dandridge (pictured here). Harry Belafonte makes the luckless Joe a character to be long remembered by the millions who will see and hear incomparable "Carmen Jones!"