

## Document Citation

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# ALL AMERICAN Universal (1953) 30%

Tony Curtis (*Nick Bonelli*), Mamie Van Doren (*Susie Ward*), Lori Nelson (*Sharon Wallace*), Gregg Palmer (*Cameron*), Richard Long (*Howard Carter*), Paul Cavanagh (*Professor Banning*), Herman Hickman (*Jumbo Campbell*), Jimmie Hunt (*Whizzer*), Barney Phillips (*Clipper Colton*), Stuart Whitman (*Zip Parker*), Douglas Kennedy (*Tate Hardy*), Donald Randolph (*David Carter*), Frank Gifford (*Stan Pomeroy*), Jim Sears (*Dartmore quarterback*), Elmer Willhoite (*Kenton*), Donn Moomaw (*Jones*), Tom Harmon, Al Gordon (*Themselves*).

Directed by **JESSE HIBBS** from a screenplay by **D. D. Beauchamp**, adapted by **Robert Yale Libott** from a story by **Leonard Freeman**. Photographed by **Maury Gertsman**. Film editor: Edward Curtiss. Art directors: Bernard Herzbrun and Eric Orbom. Set decorations: Russell A. Gausman and Julia Heron. Music director: Joseph Gershenson. Costumes: Rosemary Odell. Wardrobe woman: Bernice Pontrelli. Wardrobe man: Rydo Loshak. Hair styles created by Joan St. Oegger and executed by Merlo Reeves. Props: Bob Murdock. Assistant directors: Fred Frank and Marshall Green. Dialogue director: Harold Goodwin. Unit production manager: Lew Leary. Script supervisor: Jack Horzberg. Camera operator: Kyme Meads. Assistant cameraman: Bob Pierce. Set co-ordinator: Ellis Coleman. Gaffer: Warren Monroe. Best boy: Al Todd. Grips: Russ Frank and Al Hall. Make-up: Bud Westmore. Sound recording supervisors: Leslie I. Carey and Corson Jowett. Sound technicians: John Kemp, Frank Gorback and Harry Moran. Western Electric Sound System. Producer: Aaron Rosenberg. Universal-International. Copyright 26th June, 1953. U.S. release date: October, 1953. (8 reels). (83 minutes).

Although directed by Jesse Hibbs and produced by Aaron Rosenberg, themselves two former All-Americans (USC '27 and USC '33, respectively), this is definitely a way below average grid-iron epic. The script has nothing new to offer that we haven't seen in countless films of this type before, the direction is the soul of mediocrity, the acting is steadfastly routine and production values are minimal.

In the United Kingdom, some of the football sequences were eliminated, cutting the film's running time to 70 minutes. The film was trade-shown under a new title, *The WINNING WAY*, but theatre circuits, warned by the *Monthly Film Bulletin's* caustic review ("it has attempted little and has achieved even less"), shied away from the film and it was never generally released.

**OTHER VIEWS:** Despite the title similarity, this is not a re-make of the 1932 film. I found it an entertaining offering with a good technical line-up and excellent football action. Tony Curtis is a big draw and box-office returns — at least in the U.S.A. — were most satisfactory. (60%).

—S.A.