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'A Lesson In Cinema'

Interview with
Anthony Mann



Shooting *The Fall of the Roman Empire*: Anthony Mann, Finlay Currie.

The passing of Anthony Mann goes by as though—for that which is of cinema's history—it were unnecessary to see in it the symptom of an already-bygone event: the death of the western and of the B picture. *Bend of the River*, *The Naked Spur*, *Man of the West*—these are the scintillating points in which the genre culminates, which are not without debts to scenarists such as Yordan and Chase—a form of production and acting (how to praise Mann without rendering homage to Janet Leigh, Stewart, Cooper or Kennedy?). As much externals, perhaps, as what can fittingly be called *l'auteur*. Yet, Mann remains one of those on whom a famous politic was founded. Paradox? No. At most, a sign of a time when, already, it was no small thing to discover, from ground as common as ancient, that all-new truth: "Aerial space, not as is contained by geometry—emptiness from horizon to horizon—but as the concreteness of space" (Bazin). Thus—contemplating the Mannian heroes on the tips of boulders, prairies, snowy fields, trees, dust and blue sky—a generation learned cinema. *Man of the West*, said Godard, "is a course as well as a discourse . . . art as well as artistic theory . . . a western—that is to say, the most cinematic genre of cinema, if I may dare to express it thus: in such fashion that, when all is said and done, it turns out quite plainly that *Man of the West* is an admirable lesson in cinema, and modern cinema." There are some chapters of the Mann method for which we must always revisit that school.

Question: Between *The Great Flamarion* and *Railroaded*, there's a definite discrepancy of tone. What were your working conditions?

Mann: I think one of those films is as bad as the other, but *Railroaded* may have been bad in a more personal way: by that I mean that its faults are more directly imputable to me. My first films were shot under conditions that I'd rather not talk about . . . After all! What do you want, with a budget of 50 or 60,000 dollars, actors who can't be made to say lines, and non-existent sets?

Dr. Broadway was the first of those films. They'd promised me three whole days for the street scenes, so I made my shooting plans accordingly, and marked off some interesting angles. At the end of the first day, they ordered me literally to "get off the stage," C. B. DeMille having decided to set up his cameras there . . . There was nothing to do but agree . . . and do it! The films after that weren't any more encouraging, but even so, *The Great Flamarion*, produced by Billy Wilder's brother, was a little more ambitious. In fact, I still have a very bad impression of Eric von Stroheim: coat-collar turned up, monocle and shaven head, he certainly created a presence, but as an actor—oh my God! My only strong point was the shooting-gallery sequence, and also Dan Duryea, whom I'd just noticed on a Broadway stage! After that film and the two or three which followed, nobody wanted to hear about me . . .

Question: Does 1947, with *Desperate*, *Railroaded* and *T-Men*, retain a particular importance for you?

Mann: It's important for me in that it marks my first effective collaboration on a scenario (*Desperate*) and my first critical and commercial success (*T-Men*).

Lee Atlas and I had written the scenario for *Desperate* in less than five days. The responsible people at RKO were immediately interested and offered me 5,000 dollars for the script. I told them: "The story is yours if I'm the director." They replied: "Anybody but you!" Just the same, I made the picture . . . but in twelve days, and for a thousand-dollar fee! I undertook *Railroaded* for Eagle-Lion, but there again, I was "hopeless". Fox found that the picture would hurt the box office returns of *Call Northside 777*, and paid Eagle-Lion a sum greater than the returns on my film; so the film had a very short run on a limited circuit. At least I made the acquaintance of John Higgins!

T-Men was really my first film. I'd gone to Washington to see the authorities of the Treasury Department, and they had furnished me with abundant documentation on the Treasury Men's

organization and their working methods. I then developed the idea with Johnny Higgins, insisting on his help with research, and surrounded myself with excellent actors like Dennis O'Keefe, Alfred Ryder and Wallace Ford. The film was the first documentary of that genre, and did extremely well for a "minor unit" production. I was fairly satisfied with certain sequences: the murder of Wally Ford in the steam-bath establishment, for example, or the beating of Dennis O'Keefe . . . so many ingredients that I used again in *Raw Deal*: do you remember the murder of John Ireland, and the final slaughter!

Question: From that film to *Side Street*, your pictures have more or less a documentary aspect . . .

Mann: The semi-documentary school offers real possibilities. Filming in natural settings doubled the scenes' veracity and, consequently, shaped the film by giving it an often unexpected appearance and consistency. I liked the element of chance that could always be introduced. *Side Street*, for example: have you noticed the shift between the first part, uninteresting, and the whole second half which takes place in Manhattan? It must be said too that Sidney Boehm's script wasn't very distinguished . . .

Question: *Reign of Terror* and *The Tall Target* are kind of police films in costume . . .

Mann: I'm going to surprise you, perhaps, but I like *Reign of Terror*. In view of the poverty of the production, I think it would have been difficult to do better, and Richard Basehart, moreover, made a remarkable impression. The visuals of *The Tall Target*, by contrast, were quite different. I tried to do a Hitchcock, or, if you will, an exercise in high voltage: the maximum suspense and tension, in action that was very concentrated in time and space. The film didn't do too badly, but I was only partly satisfied.

Question: In your opinion, did your apprenticeship in police and atmosphere films have happy consequences for the rest of your career?

Mann: It was a good school, the roughest but the best: the maximum performance with the minimum means. The least shot had to contribute to the significance of the whole, the least gesture typed a character. A bunch of actors, then little known and making their debut, were very useful to me here: Dan Duryea, John Ireland, Raymond Burr, Charles McGraw . . .

Question: Tell us about *Devil's Doorway*, your first western.

Mann: I was under contract to Metro and had just made my first film for Nicholas Mayfack: *Border Incident*.

Nicholas called me and asked: "Would you like to make a western, I've a scenario here that seems interesting?" In fact, that "interesting" scenario was the best script that I'd ever read! I prepared the film with the greatest care, asking for Bob Taylor, who is an extraordinary fellow, and John Alton, whom I'd gotten to come from Eagle Lion to Metro. I don't think that John revolutionized photography technique whatsoever, but he knew how to use the means you gave him to the maximum. I built the whole thing around effects of contrast, hoping that that would bring out better the horror of the situation. Thus treated, I think the result was much more powerful than *Broken Arrow*, more dramatic, too . . .

As for *Winchester 73*, that was one of my biggest successes, and it's also my favorite western: the gun which passed from hand to hand allowed me to embrace a whole epoch, a whole atmosphere. I really believe that it contains all the ingredients of the western, and that it summarizes them.

Question: Fritz Lang was originally supposed to direct the film. Did you use any part of his work?

Mann: Certainly not! Jimmy Stewart had just seen *Devil's Doorway*, and wanted me for director. I read Stuart N. Lake's book and the scenario Bob Richards had done: one as deplorable as the other! I told Aaron Rosenberg: I want to make the film alright, but not under these conditions. You give me two months to wipe out everything and start over. Aaron accepted. I'm the one who asked for Borden Chase, and we worked hand in hand . . .

Question: From *Winchester 73* to *The Far Country*, through *Bend of the River*, wasn't Borden Chase your ideal scenarist?

Mann: Borden had been an ideal scenarist for a long time, but he always worked too much in the same way. Then, too, I came within an ace of directing *Night Passage* and *Vera Cruz*!

Question: Certain passages of *Bend of the River*, notably the parting of the two ex-friends, recall *Red River* . . .

Mann: No, not at all. That had to be through the influence of Borden, who had worked on Hawks' film.

Question: You brought back the team of James Stewart-Arthur Kennedy in *The Man From Laramie* . . .

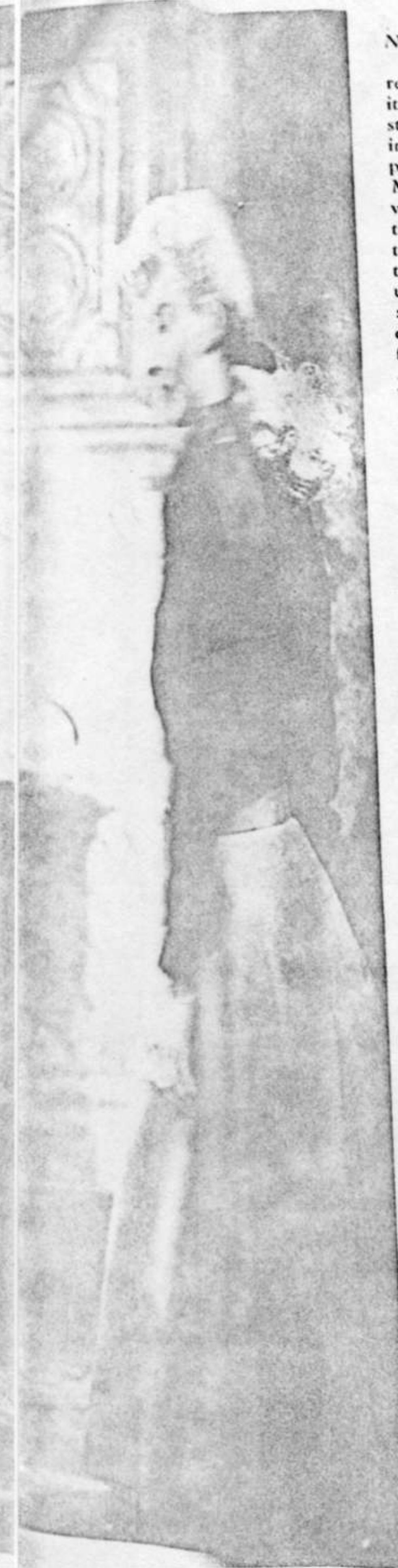
Mann: I always tried to build my films on opposition of characters. Putting the accent on common points of two characters, then making them collide, the story acquires much more strength and you obtain a greater intensity. The public is involved and interested in what you want to show them.



Anthony Mann: *Man of the West*, Gary Cooper.



Anthony Mann: *The Furies*, Walter Huston, Barbara Stanwyck.



Question: What is the premise of *The Naked Spur*?

Mann: We were in a magnificent region. Durango, and everything lent itself to improvisation. I never understood why they shot nearly all westerns in desert country! John Ford, for example, adores Monument Valley: but Monument Valley, which I know very well, isn't the whole West! In fact, the desert represents only a portion of the American West. I wanted to show the mountains and the torrents, the underbrush and the snowy peaks, in short to find a whole "Daniel Boone" climate: the characters came out magnified. In that sense, the filming of *The Naked Spur* gave me real satisfaction. The rocky peak on which the last sequences were filmed was effectively called: *The Naked Spur*. I said to myself: "A spur must be the decisive weapon which punctuates the drama." There's the whole origin of the final battle between James Stewart and Robert Ryan!

Question: Robert Ryan, whom you used for the first time here, is without doubt one of the best American actors. How do you explain his not having had a more important career?

Mann: I'm going to make you laugh, but that's due, I think, to a purely physical detail. Robert is an immense guy, very "American" . . . only he lacks the eyes. Have you noticed that all the great stars whom the public loves have clear eyes: Gary Cooper, James Stewart, John Wayne, Clark Gable, Charlton Heston, Henry Fonda, Burt Lancaster, Robert Taylor, Kirk Douglas . . . and now Peter O'Toole. The eyes do everything: they're the permanent reflection of the internal flame which animates the hero. Without those eyes, you can aspire only to second-string roles!

Question: *The Man From Laramie* was your last western with James Stewart . . .

Mann: I wanted to recapitulate, somehow, my five years of collaboration with Jimmy Stewart: that work distilled our relationship. I reprised themes and situations by pushing them to their paroxysm. So the band of cowboys surround Jimmy and rope him as they did before in *Bend of the River* . . . but here I shot him through the hand! There are some scenes that I thought very successful: the sequence on the salt flats, the one in the market-place, the one where Arthur Kennedy returns with Alex Nicol's body . . . I benefited from Cinemascope and from a perfectly harmonious crew: the shooting was easy and the film went very well. Do you know that Jimmy wound up back in first place of the "Top Ten"? Aaron Rosenberg and Universal immediately proposed to me another film with him: *Night Passage*. The story was one of such incoherence that I said: The audience isn't going to understand any of it! . . . but Jimmy was very set on that film. He had to play the accordion,

and do a bunch of stunts that actors adore. He didn't care about the script at all and I abandoned the production. The film was a nearly total failure and Jimmy has always held it against me . . .

Question: How do you explain the failure of *The Last Frontier* in the United States?

Mann: Whatever they say, the American public doesn't like to be presented with strategic Indians and incompetent military leaders: it has too bad a conscience about the Indian problem. *Devil's Doorway* didn't go over . . . *The Last Frontier* didn't go over (and yet, that last shot that they imposed on me!) . . . Of course, *Apache* and *Broken Arrow* . . . But *Broken Arrow* didn't take a position, sending everybody out side by side. As for *Apache*, it was above all a film by and for Burt Lancaster: find me an Indian with blue eyes!

Question: The spirit which animated *Men in War* was pretty virulent, too. The army had even denied you its cooperation . . .

Mann: Yes, exactly. But that misadventure only happened to me! *Men in War* was "my" film: I loved it very much, enormously. The march through the mine-field and the attack on the hill . . . the ideological conflict between Aldo Ray and Robert Ryan . . . I must say, I was admirably served by Elmer Bernstein's music. If only I could have obtained a similar score for *The Fall of the Roman Empire*!

Question: Tell us about *The Tin Star*.

Mann: It's quite a simple story, a lesson in apprenticeship. The tin star isn't just a piece of scrap-metal, but a summary of disappointments and bitterness, of secret distresses. If Fonda and Perkins could surmount, one his rancor, the other his inexperience, then the star would acquire significance!

Question: You did a lot of work with Anthony Perkins . . .

Mann: Tony has enormous possibilities, but he needs to be guided and counselled . . . like his character in the film.

Question: By its tone and treatment, *Man of the West* breaks radically with the rest of western production. What was your work with Reginald Rose and Gary Cooper?

Mann: To tell the truth Reginald Rose's script didn't please me at all: too many theatrical touches . . . like in *Twelve Angry Men*. I rounded off the angles to the utmost. Julie London seemed so "absent," Gary so tired (he had enormous trouble staying in the saddle), that I said to myself: Why not accentuate the hieratic aspects of the group? You know . . . like on a medalion. The only problem was Lee J. Cobb: he was doing too much! The scene in the cabin, for example, represents a very nice tour de force! It had cardinal importance and prepared properly for the slaughter to come. The atmosphere was poisonous, stifling . . . a little like in John Huston's *Key Largo*.

The characters stuck to one another, and Gary, little by little, regained his taste for blood, for torture.

Question: As it's presented, *Cimarron* has only a remote connection with your ideal project. What was it?

Mann: I wanted to retrace the history of the U.S.A. A remake didn't interest me . . . The virgin land and the cordons of troops, the pioneers who set out and put down their stakes . . . The houses springing up one by one, then streets, the school, railroads . . . But Yancey couldn't integrate, he missed the open spaces . . . he was dying. Maria Schell found him again, that night collapsed near the oil-wells . . . a little like James Dean in *Giant*. It wasn't a question of that idiot letter!

Question: What was the role played by Edmund Grainger?

Mann: Edmund Grainger did practically nothing. The main responsibility was Sol Lesser's. I'd had his good co-operation, but in the very midst of the production, he called the entire crew back to Hollywood. I told him: I'm shooting a western, what do you want me to do in a studio? Nothing doing. From then on, I lost interest in the film . . .

Question: Why did you also abandon *Spartacus*, which offered such fine possibilities?

Mann: Kirk Douglas was the producer of *Spartacus*: he wanted to insist on the message angle. I thought that the message would go over more easily by showing physically all the horror of slavery. A film must be visual, too much dialogue kills it . . . look at *The Fall of the Roman Empire*! From then on, we disagreed: I left.

Question: Are there still any traces of your work in that film?

Mann: I worked nearly three weeks on what can properly be called the direction, and the entire prologue is mine: the slaves on the mountains, Peter Ustinov examining Douglas's teeth, the arrival at the school for gladiators and the antagonism with Charles McGraw. . . . For the rest, and up to the escape, the picture is very faithful to my direction. Curious thing. Kirk considered that Stanley Kubrick went a little too far with *Dr. Strangelove*! At present, we have a very good understanding.

Question: With *El Cid*, you achieved one of the best superproductions . . . What led you to the character?

Mann: I started with the ending. That lifeless cavalier whom they fastened to the saddle of his horse, that's an exciting thing! The film flowed from that source. I rediscovered the climate and the countryside of my westerns, and moreover, I had Charlton Heston! That was easy, truly. I now have a western project: *The King*, with John Wayne. The story of a guy who built an immense empire and saw it all wither away. That could almost be *King Lear*!

Question: What led you to undertake *The Fall of the Roman Empire*?

Mann: The point of departure had seemed very tempting: Ben Barzman

and I were enthusiastic. But after that, too many things got grafted on . . . and Stephen Boyd is not a leading man! I was hoping for Charlton Heston, but that kind of role didn't interest him any more, at least not after *Ben Hur*.

Question: How do you explain your use of the travelling shot for the attack in the underbrush?

Mann: Seen from the outside, a battle offers no interest. It has to be "dramatized" from inside—see *The Devil's Doorway*, *The Last Frontier*, and *Men in War*. Here, it was the foremost conclusion possible to the antagonism of Stephen Boyd and Christopher Plummer: hence the zoom which tied them to one another. Moreover, it accented the mystery of what was taking place in the woods. The central battle, on the other hand, isn't mine. I'd designed my shots and was supposed to shoot it, but the money ran out. Samuel Bronston made Andrew Marton direct it when I was in Rome. Nothing remains of the original project.

I like a man who fixes on one line of conduct, respects it and makes it respected. He alone is worthy of esteem. He knows where he is, he knows where he's going . . . and he gets there! That's a positive man. A plague breaks out and Oedipus promises to find the cause, even at the cost to himself: he finds out that he is guilty and he tears out his eyes! I never understood, for example why Hamlet took five acts to kill his father's murderers! However, I figured out that Jimmy Stewart's character wasn't "open" enough with regard to others: I corrected that. The Cid thought only of the well-being of Spain. Livius and Timonides, that of the Roman Empire. It's the same case with my *Heroes of Telemark*: a group of young Norwegians devoted body and soul to saving the free world from the Nazi menace!

Question: Do you see differences between U. S. criticism and European criticism?

Mann: European criticism is much more intelligent: it seeks to fathom what is shown it. Moreover, it's redistributed values: to know that it isn't the star, the scenarist or the producer who makes the film, but the director. However, no one is a prophet in his own country . . . so the neo-realistic films make more money in the U.S.A. than in Italy!

Question: What are your best films?

Mann: *Winchester 73*, *El Cid*, *God's Little Acre*, *Men in War*.

Question: Have you an immediate project?

Mann: Yes, a great western: *The Donner Pass* . . . a very simple story: a convoy of pioneers set out for Death Valley. They confront snow, famine, Indians . . . Later, *The King*, which I've already spoken of, and *The Canyon* . . . or how a young Indian becomes a Brave! (Tape-recorded by Jean-Claude Missiaen.)

Translated by Donald Phelps



Anthony Mann: *Winchester 73*, James Stewart.

Biofilmography of Anthony Mann

Anthony Mann (real name Anton Bundsmann, then Anton Mann) was born in San Diego, California. From the age of ten he was interested in the theatre, and never missed an occasion to take part in plays which were shown in his school. He made his official debut in the theatre as walk-on, assistant-production manager, set-designer, then finally actor. He thus played in *The Dybbuk* (1925) and *The Little Clay Cart* (1926). Became production manager at the Theatre Guild, where he worked with David Belasco, Reuben Mamoulian, Chester Erskine and James Stewart, with whom he parted in turn. He then went on to direction, notably: *The Squall* (in which he played a role); *Thunder on the Left* (1933), a play by John Ferguson Black, from Christopher Morley's novel, produced by Henry Forbes at the Maxine Elliott Theatre, in New York; *Cherokee Night* (1936), produced at the Federal Theatre in Harlem by the "Acting Theatre Technical Unit"; *So Proudly We Hail* (1936), a play by Joseph M. Viertel, produced at the 46th Street Theatre in New York with Charles Walters, Charles Dingle, Eddie Bracken; *The Big Blow* (1938), play by Theodore Pratt, produced at the WPA Federal Theatre-Maxine Elliott Theatre, Morris Ankrum production manager; *New Faces*; *Swing Your Lady*.

After this theatrical career, Mann became David O. Selznick's talent scout, and thus participated in the development (screen tests, etc.) of numerous films, including *The Young in Heart*, *Adventures of Tom Sawyer*, *Gone With the Wind*, *Intermezzo*, *A Love Story*, *Rebecca*. His work for Selznick, then, was divided between that of talent-scout and his regular job, that of casting director.

In 1939, he went to Paramount as assistant to numerous directors including Preston Sturges.

In 1942, at last, thanks to MacDonald

Carey, he went on to direction with *Dr. Broadway*.

Anthony Mann, who had married in 1936 the actress Sarita Montiel, whom he directed in *Serenade*, died in Berlin from a heart attack while filming *Dandy in Aspic*, April 29, 1967.

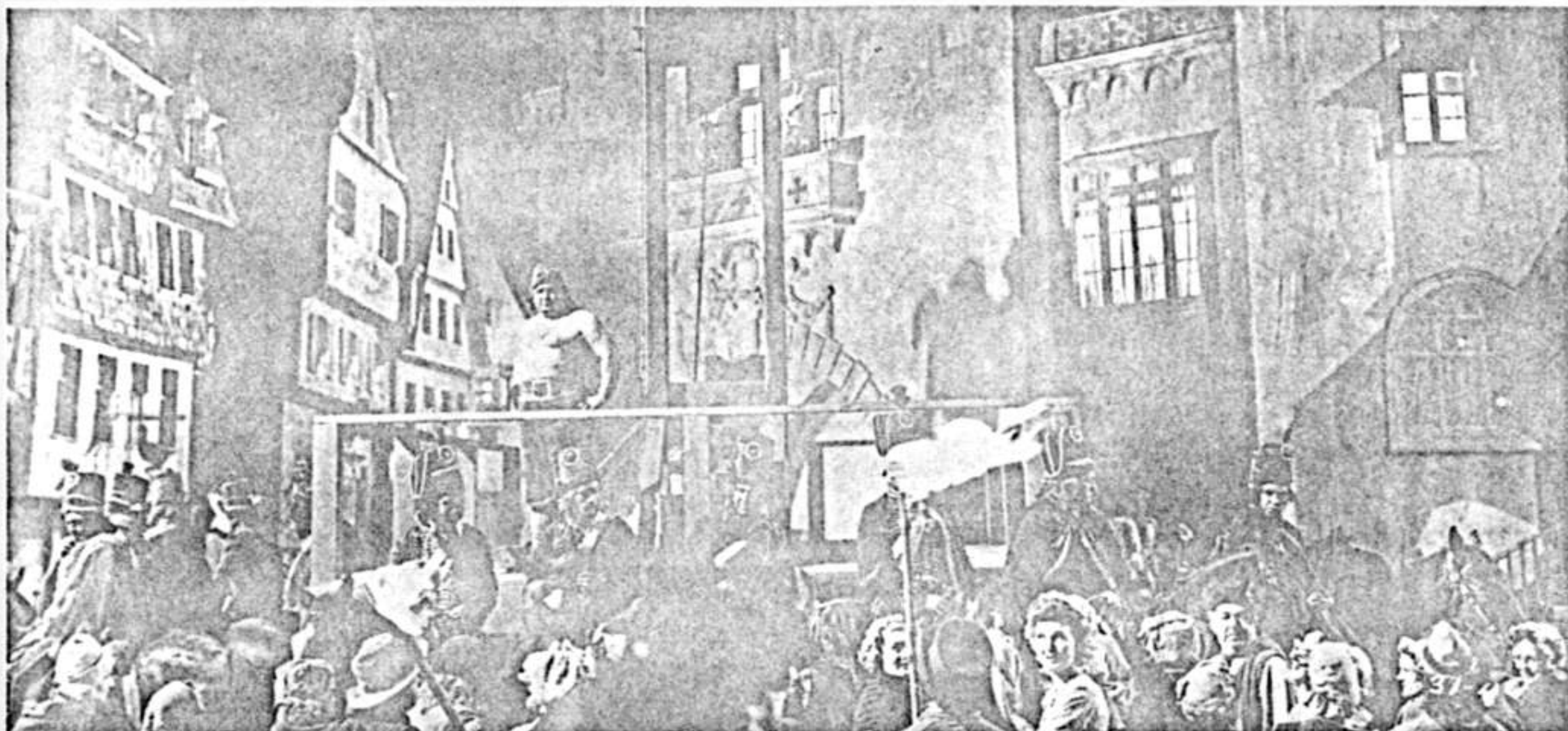
1942 *Dr. Broadway* (not released in France) 67 min. *Dir.*: ANTHONY MANN. *Prod.*: Sol C. Siegel, E. D. Leshin (Paramount). *Scen.*: Art Arthur from the story by Borden Chase. *Phot.*: Theodor Sparkuhl. *Sets*: Hans Dreier, Earl Hedrick (a.d.) *Ed.*: Arthur Schmidt. *Mus.*: Irvin Talbot. *Cast*: MacDonald Carey (Dr. Timothy Kane), Jean Phillips (Connie Madigan), J. Carrol Naish (Jack Venner), Eduardo Ciannelli (Vic Telli), Richard Lane (Patrick Doyle), Joan Woodbury (Margie Dove), Warren Hymer (Maxie the Goat), Frank Bruno (Marty), Sidney Melton (Louie La Conga), Olin Howlin (The Professor), Abe Dinovitch (Benny), Mary Gordon (Broadway Carrie), Arthur Loft (Captain Mahoney), Gerald Mohr (Red), Thomas Dodd (Judge), Charles Wilson (District Attorney MacNamara), Spencer Charters (Oscar Titus), Jay Novello (Greeny), John Gallaudet (Al), Al Hill (Jerry), John Kelly, Francis Sayles, Phil Arnold, William Haade.

1942 *Moonlight in Havana* (Not released in France) 63 min. *Dir.*: ANTHONY MANN. *Prod.*: Bernard Burton (Universal-International). *Scen.*: Oscar Brodney. *Phot.*: Charles van Enger. *Sets*: Jack Otterson (a.d.). *Ed.*: Russel Schoengarth. *Mus.*: Charles Previn. *Lyrics*: I Wonder Who's Kissing Her Now (Frank R. Adams-Will M. Hough-Joseph E. Howard); I Don't Need Money; Only You; Got Music; Isn't It Lovely; Rhythm on the Tropics; Moonlight in Havana (Dave Franklin). *Chor.*: Eddie Prinz. *Cast*: Allan Jones (Whizzer Norton), Jane Frazee (Gloria Jackson), William Frawley (Barney Crane), Marjorie Lord (Patsy Clark), Wade Boteler (Joe

Clark), Don Terry (Daniels), Sergio Orta (Martinez), Hugh O'Connor (Charles), Gus Schilling, Jack Norton (George), Grace and Nikko, Aaron Gonzalez's orchestra.

1943 *Nobody's Darling* (not released in France) 71 min. *Dir.*: ANTHONY MANN. *Prod.*: Harry Grey for Herbert J. Yates (Republic Pictures). *Scen.*: Oliver Cooper, from an idea by Frederick Hugh Herbert. *Phot.*: Jack Marta. *Sets*: Russell Kimball (a.d.) Otto Siegel (s.d.) *Ed.*: Ernest Nims. *Mus.*: Walter Scharf. *Lyrics*: Blow, Gabriel Blow. I'm Always Chasing Rainbows, It Had to be You, On the Sunny Side of the Street, Row, Row, Row Your Boat. *Chor.*: Nick Castle. *Asst.*: George Blair. *Cast*: Mary Lee (Janie Farnsworth), Louis Calhern (Curtis Farnsworth), Gladys George (Eve Hawthorne), Jackie Moran (Chuck Grant), Lee Patrick (Miss Pennington), Bennie Bartlett (The Deacon), Marcia Mae Jones (Lois), Roberta Smith (Texas), Lloyd Corrigan (Charles Grant, Sr.), Jonathan Hale (Jason Rhodes), Sylvia Field (Miss Campbell), Billy Dawson (Jerry), Beverly Boyd (Corabelle Fiefield).

1943 *My Best Gal* (not released in France) 67 min. *Dir.*: ANTHONY MANN. *Prod.*: Herbert J. Yates, Harry Grey (Republic Pictures). *Scen.*: Olive Cooper, Earl Felton, from a story by Richard Brooks. *Phot.*: Jack Marta. *Sets*: Russell Kimball, Gano Chittenden (a.d.), Earl Wooden (s.d.). *Ed.*: Ralph Dixon. *Mus.*: Morton Scott. *Lyrics*: Kim Gannon, Walter Kent. I've Got the Flyin'est Feelin', Upsy Downsy, Where There's Love. *Cost.*: Adele. *Asst.*: Art Siteman. *Chor.*: Dave Gould. *Cast*: Jane Withers (Kitty O'Hara), Jimmy Lydon (Johnny McCloud), Frank Craven (Danny O'Hara), Fortunio Bonanova (Charlie), George Cleveland (Ralph Hodges), Franklin Pangborn (Mr. Porter), Mary Newton (Miss Simpson), Jack Boyle (Freddie).



Anthony Mann: *Reign of Terror*.

1944 *Strangers in the Night* (not released in France). 56 min. *Dir.*: ANTHONY MANN. *Prod.*: Rudolph E. Abel, for Herbert J. Yates (Republic Pictures). *Scen.*: Bryant Ford, Paul Gangelin, from a story by Philip MacDonald. *Phot.*: Reggie Lanning. *Sets*: Gano Chittenden (a.d.), Perry Murdock (s.d.). *Ed.*: Arthur Roberts. *Mus.*: Morton Scott. *Asst.*: Joseph Dill. *Cast*: William Terry (Marine Sergeant Johnny Meadows), Virginia Grey (Dr. Leslie Ross), Helene Thimig (Mrs. Hilda Blake), Edith Barrett (Ivy Miller), Anne O'Neal (Nurse Thompson), George E. Stone.

1945 *The Great Flamarion*. 78 min. *Dir.*: ANTHONY MANN. *Prod.*: William Lee Wilder (Republic). *Scen.*: Heinz Herald, Richard Weil, Anne Wigton, from a story by Anne Wigton, inspired by a character in Vicki Baum's *Big Shot*, which appeared in *Collier's*. *Phot.*: James Spencer Brown, Jr. *Sets*: F. Paul Sylos (a.d.), Glenn P. Thompson (s.d.). *Ed.*: John F. Link. *Mus.*: Alexander Laszlo, David Chudnow (Sup.). *Asst.*: Raoul Pagel. *Prod. Man.*: George Moskov. *Lyrics*: Chita (Faith Watson), Lights of Broadway (Lester Allen). *Cast*: Erich von Stroheim (The Great Flamarion), Mary Beth Hughes (Connie Wallace), Dan Duryea (Al Wallace), Lester Allen (Tony), Esther Howard (Cleo), Michael Mark (Night Watchman), Joseph Granby (Detective), John R. Hamilton (Coroner), Stephen Barclay (Eddie), Fred Velasco (Mexican Dancer), Carmen Lopez (Mexican Dancer), Tony Ferrell (Mexican Singer), Sam Harris (Old Man at the Trial).

1945 *Two O'Clock Courage* (not released in France). 66 min. *Dir.*: ANTHONY MANN. *Prod.*: Ben Stoloff (RKO). *Scen.*: Robert E. Kent, from the novel by Gelett Burgess, *Two in the Dark*. *Dialogue*: Gordon Kahn. *Phot.*: Jack MacKenzie. *Sets*: Albert S. D'Agostino, Lucius O. Croxton (a.d.), Darrell Silvera, William Stevens (s.d.). *Ed.*: Phil-

ip Martin, Jr. *Mus.*: Roy Webb. *Spec. Eff.*: Vernon L. Walker. *Asst.*: Clem Beauchamp. *Cast*: Tom Conway (The Man), Ann Rutherford (Patty), Richard Lane (Haley), Lester Matthews (Mark Evans), Roland Drew (Maitland), Emory Parnell (Brenner), Betty Jane Greer (Helen), Jean Brooks (Barbara), Edmund Glover (O'Brien), Bryant Washburn (Dilling). Remake of *Two in the Dark*, by Ben Stoloff ('36).

1945 *Sing Your Way Home* (not released in France). 72 min. *Dir.*: ANTHONY MANN. *Prod.*: Bert Granet, for Sid Rogell (RKO). *Scen.*: William Bowers, from a story by Edmund Joseph and Bart Lytton. *Phot.*: Frank Redman. *Sets*: Albert S. D'Agostino, Al Herman (a.d.), Darrell Silvera, Harley Miller (s.d.). *Ed.*: Harry Marker. *Mus.*: Constantin Bakaleinikoff. *Lyrics*: I'll Buy That Dream, Heaven is a Place Called Home, 7 O'Clock in the Morning, Who Did It (Herb Magidson, Allie Wrubel). *Asst.*: James Casey. *Dial. Dir.*: Leslie Urbach. *Cast*: Jack Haley (Steve), Marcy McGuire (Bridget), Glenn Vernon (Jimmy), Anne Jeffreys (Kay), Donna Lee (Terry), Patti Brill (Dootie), Nancy Marlow (Patsy), James Jordan, Jr. (Chuck), Emory Parnell (Captain), David Forrest (Windy), Ed Gargan (Jailer), Olin Howlin, Grady Sutton.

1946 *Strange Impersonation* (not released in France). 68 min. *Dir.*: ANTHONY MANN. *Prod.*: William Wilder (Republic Pictures). *Scen.*: Mindret Lord, from a story by Anne Wigton and Louis Herman. *Phot.*: Robert W. Pittack. *Sets*: Sydney Moore. *Ed.*: John F. Link. *Mus.*: Anthony Laszlo. *Asst.*: George Loper. *Prod. Man.*: Bartlett A. Carre. *Cast*: Brenda Marshall (Nora Goodrich), William Gargan (Stephen Lindstrom), Hillary Brooke (Arline Cole), George Chandler (J. W. Rinse), Ruth Ford (Jane Karaski), H. B. Warner (Dr. Mansfield), Lyle Talbot (Inspector Mallory), Mary Treen (Nurse),

Cay Forester (Miss Roper), Richard Scott (Detective).

1946 *The Bamboo Blonde* (not released in France). 68 min. *Dir.*: ANTHONY MANN. *Prod.*: Herman Schlom for Sid Rogell (RKO). *Scen.*: Olive Cooper, Lawrence Kimble, from a story by Wayne Whittaker, *Chicago Lulu*. *Phot.*: Frank Redman. *Sets*: Albert S. D'Agostino, Lucius O. Croxton (s.d.), Darrell Silvera (s.d.). *Ed.*: Les Milbrook. *Mus.*: Constantin Bakaleinikoff. *Lyrics*: Moonlight Over the Islands, Along About Evening, I'm Good For Nothing But Love, I'm Dreaming Out Loud (Mort Greene-Lew Pollack). *Chor.*: Charles O'Curran. *Special Effects*: Vernon L. Walker. *Dialogue Director*: Leslie Urbach. *Asst.*: James Casey. *Technical Consultant*: Major Allen Martini (U.S.N.). *Cast*: Frances Langford (Louise Anderson), Ralph Edwards (Eddie Clark), Russell Wade (Patrick Ransom, Jr.), Iris Adrian (Montana), Richard Martin (Jim Wilson), Jane Greer (Eileen Sawyer), Glenn Vernon (Shorty Parker), Paul Harvey (Patrick Ransom, Sr.), Regina Wallace (Mrs. Ransom), Jean Brooks (Marsha), Tom Noonan (Art Department Man), Dorothy Vaughn (Mom), Jason Robards (American Officer).

1947 *Railroaded* (not released in France). 72 min. *Dir.*: ANTHONY MANN. *Prod.*: Charles F. Reisner, for Ben Stoloff (Eagle Lion). *Scen.*: John C. Higgins, from a story by Gertrude Walker. *Phot.*: Guy Walker. *Sets*: Perry Smith (a.d.), Armor Marlowe Robert P. Fox (s.d.). *Ed.*: Louis Sackin, Alfred de Gaetano. *Mus.*: Alvin Levin, Irving Friedman (Dir.). *Spec. Eff.*: George J. Teague. *Asst.*: Ridgeway Callow. *Cast*: Ryan (Rose Ryan), Hugh Beaumont John Ireland (Duke Martin), Sheila (Mickey Ferguson), Ed Kelly (Steve Ryan), Jane Randolph (Clara Calhoun), Keefe Brasselle (Cowie), Charles D. Brown (Captain McTaggart), Clancy



Reign of Terror: Richard Basehart, Arlene Dahl.

Cooper (Chubb), Peggy Converse (Marie), Hermine Sterler (Mrs. Ryan), Roy Gordan (Ainsworth). (Shooting time: 6 days)

1947 *T-Men* (La Brigade du Suicide). 92 min. Dir.: ANTHONY MANN. Prod.: Aubrey Schenck, Turner Shelton, for Edward Small (Eagle Lion). A Reliance picture. Scen.: John C. Higgins, Anthony Mann (uncredited), from a story by Virginia Kellogg. Phot.: John Alton. Sets: Edward C. Jewell (a.d.), Armor Marlowe (s.d.). Ed.: Fred Allen, Alfred de Gaetano (Sup.). Mus.: Paul Sawtelle, Irving Friedman (Dir.). Asst.: Howard W. Koch. Costumes: Frances Ehren. Dial. Dir.: Stewart Stern. Cast: Dennis O'Keefe (Dennis O'Brien), Mary Meade (Evangeline), Alfred Ryder (Anthony Gennaro), Wallace Ford (Schemer), June Lockhart (Mary Genarro), Charles McGraw (Moxie), Jane Randolph (Diana), Art Smith (Gregg), Herbert Heyes (Chief Carson), Jack Overman (Brownie), John Wengraf (Shiv), Jim Bannon (Lindsay), William Malter (Paul Miller), Elmer Lincoln Ireby (Himself), Robert B. Williams (Policeman), Frank Ferguson (Policeman). (Shooting time: 40 days)

1947 *Raw Deal* (Marché de Brutes). 78 min. Dir.: ANTHONY MANN. Prod.: Edward Small (Reliance Pictures-Eagle Lion). Scen.: Leopold Atlas, John C. Higgins, from a story by Arnold B. Armstrong and Audrey Ashley, *Corkscrew Alley*. Phot.: John Alton. Sets: Edward Ilou (a.d.), Armor Marlowe, Clarence Steensen (s.d.). Ed.: Alfred de Gaetano. Mus.: Paul Sawtelle, Irving Friedman (Dir.). Spec. Eff.: George J. Teague, Jack R. Rabin (Art). Asst.: Ridgeway Callow. Prod. Man.: James T. Vaughn. Script Supervisor: Dick Walton. Dial. Dir.: Leslie Urbach. Camera: Lester Shorr. Cast: Dennis O'Keefe (Joe Sullivan), Claire Trevor (Pat), Marsha Hunt (Ann Martin), John Ireland (Fantail), Raymond Burr (Ricky Coyle), Curt Conway (Spider), Chili William (Marcy),

Richard Fraser, Whit Bissell, Cliff Clark, Tom Fadden. (Shooting time: 22 days)

1948 *He Walked by Night*. (Il Marchait la Nuit. 80 min. Dir.: Alfred Werker, ANTHONY MANN (uncredited). Prod.: Robert T. Kane for Bryan Foy (Eagle Lion). Scen.: John C. Higgins, Crane Wilbur, from a story by Crane Wilbur. Additional Dialogue: Harry Essex. Phot.: John Alton. Sets: Edward Ilou (a.d.), Armor Marlowe, Clarence Steensen (s.d.). Ed.: Alfred de Gaetano. Mus.: Leonid Raab, Irving Friedman (Dir.). Spec. Eff.: George J. Teague, Jack Rabin (Art). Asst.: Howard W. Koch. Tech. Con.: Sergt. Marty Wynn. Prod. Man.: James T. Vaughn. Sc. Sup.: Arnold Laven. Dial. Dir.: Stewart Stern. Cameraman: Leslie Shorr. Cast: Richard Basehart (Roy Martin), Scott Brady (Sgt. Marty Brennan), Roy Roberts (Capt. Breen), Whit Bissell (Paul Reeves), Jack Webb (Lee), James Cardwell, Bob Bice, John McGuire, Lyle Latell, Jack Bailey, Mike Dugan, Garrett Craig, John Dehner (Man from the Identification Bureau), Kenneth Tobey (Policeman), Dorothy Adams (Roy's Neighbor), Harry Wilson, Walter Reed, Ann Doran, Thomas Browne Henry (Inventor of the TV model stolen by Roy), Byron K. Foulger (Man from the Identification Bureau), Felice Ingersoll.

Anthony Mann completed the film and directed the following sequences: exteriors with Basehart, the final scenes in the sewer, the night battle of Scott Brady and Basehart, the scene of the bullet extraction. (Shooting time: 17 days).

1949 *Reign of Terror* (Le Livre Noir). 89 mins. Dir.: ANTHONY MANN. Prod.: William Cameron Menzies, for Walter Wanger (Walter Wanger-Eagle Lion). Asst. Prod.: Edward Lasker. Scen.: Philip Yordan, Aeneas MacKenzie. Phot.: John Alton. Sets: Edward Ilou (a.d.), Armor Marlowe, Al Orenbach (s.d.). Ed.: Fred Allen. Mus.: Sol



Devil's Doorway: Robert Taylor.

Kaplan, Irving Friedman (Dir.). Spec. Eff.: Jack R. Rabin, Roy W. Seabright. Asst.: Ridgeway Callow. Prod. Man.: James T. Vaughn. Cost.: Jay Morley. Acces.: Lee Canson. Sc. Sup.: Arnold Laven. Dial. Dir.: Burk Symon. Cam.: Lester Shorr. Cast: Robert Cummings (Charles D'Aubigny), Arlene Dahl (Madelon), Richard Basehart (Robespierre), Richard Hart (Francois Barras), Arnold Moss (Fouché), Jess Barker (Saint Just), Norman Lloyd (Tallien), Charles McGraw (Sergt.), Beulah Bondi (Farm Wife), Georgette Windsor (Cecile), William Challee (Bourdon), Wade Crosby (Danton), John Doucette (Fermier), Frank Conlan (Guard at Gates), Ellen Lowe (Fermière), Russ Tamblyn, Wilton Graff (Marquis De Lafayette), Charles Gordon (Duval). Original title: *The Black Book*.

1949 *Follow Me Quietly* (L'Assassin sans Visage). 59 min. Dir.: Richard O. Fleischer. Prod.: Herman Schlom (RKO). Scen.: Lillie Hayward, from a story by Francis Rosewald and Anthony Mann. Phot.: Robert De Grasse. Sets: Robert S. D'Agostino, Walter Keller (a.d.). Ed.: Elmo Williams. Mus.: Leonid Raab, Constantin Bakaleinikoff (Sup.). Asst.: James Casey. Cam.: Charles Burke. Sc. Sup.: Anita Speer. Cast: William Lundigan (Lieut. Grant), Dorothy Patrick (Ann), Jeff Corey (Collins), Nester Paiva (Benny), Charles D. Brown (Mulaney), Mario Dwyer (Serveuse), Paul Guilfoyle (Overbeck), Frank Ferguson (McGill), Edwin Max (Judge), Douglas Spencer (False Judge), Michael Brandon (Dixon).

1949 *Border Incident* (Incident de Frontière). 92 min. Dir.: ANTHONY MANN. Prod.: Nicholas Nayfack (MGM). Scen.: John C. Higgins, from a story by John C. Higgins and George Zuckerman. Phot.: John Alton. Art: Cedric Gibbons, Hans Peters (a.d.), Edwin B. Willis, Ralph S. Hurst (s.d.).



Thunder Bay: James Stewart.

Ed.: Conrad A. Nervig. Mus.: Andre Previn. Asst.: Howard W. Koch. Prod. Man.: William Kaplan. Sc. Sup.: Don MacDougall. Cam.: Lester Shorr. Cast: Ricardo Montalban (Pablo Rodriguez), George Murphy (Jack Bearnes), Howard DaSilva (Owen Parkson), James Mitchell (Juan Garcia), Arnold Moss (Zopilote), Alfonso Bedoya (Cuchillo), Teresa Celli (Maria), Charles McGraw (Jeff Amboy), Jose Torvay (Pocoloco), John Ridgely (Mr. Neley), Arthur Hunicutt (Clayton Nordell), Sig Rumann (Hugo Wolfgang Ulrich), Otto Waldis (Fritz), Anthony Barr. (Shooting time: 31 days).

1949 *Side Street* (La Rue de la Mort). 84 min. Dir.: ANTHONY MANN. Prod.: Sam Zimbalist (MGM). Scen.: Sidney Boehm. Phot.: Joseph Ruttenberg. Sets: Cedric Gibbons, Daniel B. Cathcart (a.d.), Edwin B. Willis, Charles De Crof (s.d.). Ed.: Conrad A. Nervig. Mus.: Lennie Hayton. Spec. Eff.: A. Arnold Gillespie. Asst.: Howard W. Koch. Prod. Man.: Charles Hunt. Sc. Sup.: Don MacDougall. Cam.: Herbert Fischer. Cast: Farley Granger (Joe Norson), Cathy O'Donnell (Ellen Norson), James Craig (George Garsell), Paul Kelly (Captain Walter Anderson), Jean Hagen (Harriet Sinton), Paul Harvey (Emil Lorrison), Edmon Ryan (Victor Brackett), Charles McGraw (Stanley Sinton), Ed Max (Nick Drumman), Adele Jergens (Lucille "Lucky" Colner), Harry Bellaver (Larry Giff), Whit Bissell (Harold Simpson), John Gallaudet (Gus Heldon), Esther Somers (Mrs. Malby), Harry Antrim (Mr. Mamby). (Shooting time: 32 days)

1950 *Devil's Doorway* (La Porte du Diable). 84 min. Dir.: ANTHONY MANN. Prod.: Nicholas Nayfack (MGM). Scen.: Guy Trosper. Phot.: John Alton. Sets: Cedric Gibbons, Leonid Vasan (a.d.), Edwin B. Willis, Alfred E. Spencer (s.d.). Ed.: Conrad A.

Nervig. Mus.: Daniele Amfitheatrof. Spec. Eff.: A. Arnold Gillespie. Asst.: Reggie Callow. Cos.: Walter Plunkett. Sc. Sup.: John Banse. Prod. Man.: Jay Marchant. Cam.: A. Lindsley Lane. Cast: Robert Taylor (Lance Poole), Paule Raymond (Orrie Masters), Louis Calhern (Verne Coolan), Edgar Buchanan (Zeke Carmody), James Mitchell (Redrock), Spring Byington (Mrs. Masters), Bruce Cowling (Lieut. Grimes), Marshall Thompson (Rod MacDougall), Rhys Williams (Scottie MacDougall), James Millican (Ike Stapleton), Fritz Leiber (Mr. Poole), Harry Antrim (Dr. C. O. MacQuillan), Chief John Big Tree (Thundercloud).

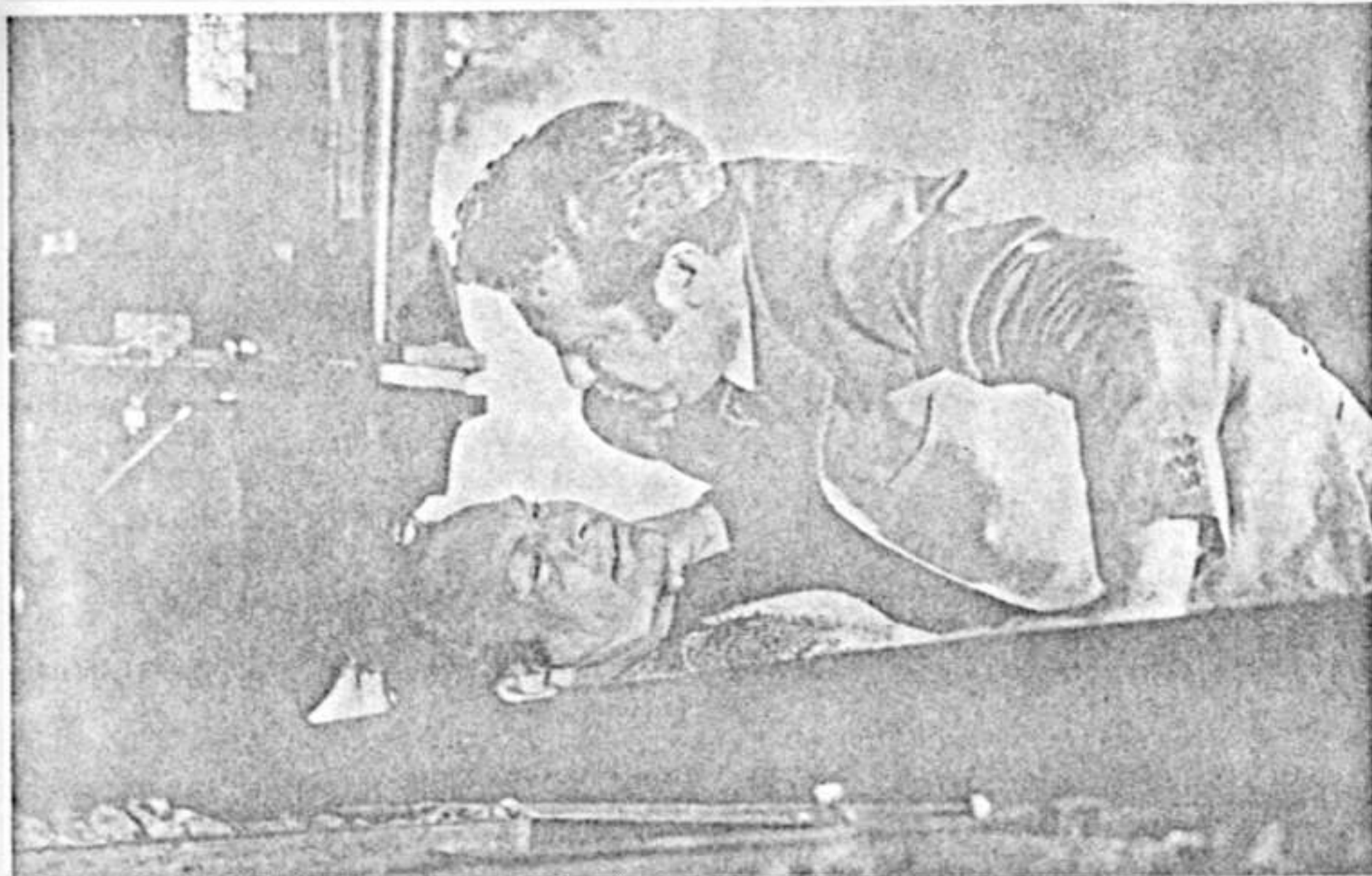
A first version of the scenario had been written by Leonard Spiegelglass and turned down by Jacques Tourneur.

1950 *The Furies* (Les Furies). 109 min. Dir.: ANTHONY MANN. Prod.: Hal B. Wallis (Paramount). Asst. to Prod.: Jack Saper. Scen.: Charles Schnee, from a novel by Niven Busch inspired by Dostoyevsky's novel, *The Idiot*. Phot.: Victor Milner. Sets: Hans Dreier, Henry Bumstead (a.d.), Sam Comer, Bertram Granger (s.d.). Ed.: Archie Marshak. Mus.: Franz Waxman. Lyrics: Song "T.C. Roundup Time" (Jay Livingston-Ray Evans). Spec. Eff.: Gordon Jennings, Farciot Edouart. Asst.: Chico Day. Cos.: Edith Head. Prod. Man.: C. K. Deland, Herbert Coleman. Sc. Sup.: Irving Cooper. Cam.: Harold Boggs. Cast: Barbara Stanwyck (Vance Jeffords), Wendell Corey (Rip Darrow), Walter Huston (T. C. Jeffords), Judith Anderson (Flo Burnett), Gilbert Roland (Juan Herrera), Thomas Gomez (El Tigre), Beulah Bondi (Mrs. Anaheim), Albert Dekker (Mr. Reynolds), John Bromfield (Clay Jeffords), Wallace Ford (Scotty Haislip), Blanche Yurka (Herrera's Mother), Louis Jean Heydt (Bailey), Frank Ferguson (Dr. Grieve), Charles Evans (Old Anaheim), Movita Castenada (Chiquita), Craig Kelly (Young Anaheim), Myrna Dell (Dallas Hart).

1950 *Winchester 73*. 92 min. Dir.: ANTHONY MANN. Prod.: Aaron Rosenberg (Universal-International). Scen.: Borden Chase, Robert L. Richards, from a story by Stuart N. Lake. Phot.: William Daniels. Sets: Nathan Juran, Bernard Herzbrun (a.d.), Russell A. Gausman, A. Roland Fields (s.d.). Ed.: Edward Curtis. Mus.: Joseph Gershenson. Asst.: Jesse Hibbs. Cos.: Yvonne Wood. Prod. Man.: Dewey Starkey. Sc. Sup.: Cornie Clark. Cam.: William Woods. Cast: James Stewart (Lin McAdam), Shelley Winters (Lola Manners), Dan Duryea (Waco Johnny Dean), Stephen McNally (Dutch Henry Brown), Millard Mitchell (High Spade), Charles Drake (Steve Miller), John McIntyre (Joe Lamont), Jay C. Flippen (Sergeant Wilkes), Rock Hudson (Young Bull), Will Geer (Wyatt Earp), Abner Biberman (Latigo Means), Anthony (Tony) Curtis (Doan), James Best (Crater), John Alexander (Jack Riker), Steve Brodie (Wesley), James Millican (Wheeler), Ray Teal (Sheriff), John Doucette (Man From Waco's Band).

Jean Simmons had been intended for the role of Lola, but Shelley Winters obtained it finally. Fritz Lang had been supposed to direct the film from a scenario by Robert L. Richards. The project stalled, and Mann replaced Lang. Finding the script mediocre, he had it redone completely by Borden Chase, Richards' name, however, being retained on the credits. Lang in no way made a single shot of the film.

1951 *The Tall Target* (not released in France). 78 min. Dir.: ANTHONY MANN. Prod.: Richard Goldstone (MGM). Scen.: George Worthing Yates, Art Cohn, Joseph Losey (uncredited), from a story by George Worthing Yates and Geoffrey Homes. Phot.: Paul C. Vogel. Sets: Cedric Gibbons, Eddie Imazu (a.d.), Edwin B. Willis, Ralph S. Hurst (s.d.). Ed.: Newell P. Kimlin. Spec. Eff.: A. Arnold Gillespie, Warren



The Tall Target, Leif Erickson, Dick Powell.



The Last Frontier, Victor Mature, Anne Bancroft.



The Fall of the Roman Empire.

Newcombe. *Asst.*: Joel Freeman. *Cast*: Dick Powell (John Kennedy), Paula Raymond (Ginny Beaufort), Adolphe Menjou (Caleb Jeffers), Marshall Thompson (Lance Beaufort), Ruby Dee (Rachel), Richard Rober (Lieut. Coulter), Will Geer (Homer Crowley), Florence Bates (Mrs. Charlotte Alsop), Victor Kilian (John K. Gannon), Katherine Warren (Mrs. Gibbons), Leif Erickson (Stranger), Peter Brocco (Fernandina), Barbara Billingsley (Young Mother), Will Wright (Thomas I. Ogden), Regis Toomey (Tim Reilly), Jeff Richards (Policeman), Tom Powers (Simon G. Stroud), Leslie Kimmell (Abraham Lincoln), James Harrison (Allan Pinkerton), Dan Foster (Dapper Man), Percy Helton (Jovial Bearded Man).

1951 *Quo Vadis*. 168 min. *Dir.*: Mervyn LeRoy (sole credit), ANTHONY MANN (sequences of the burning of Rome). *Prod.*: Sam Zimbalist (MGM). *Scen.*: John Lee Mahin, Sonya Levien, S. N. Behrman, from the novel by Henryk Sienkiewicz. *Phot.*: Robert Surtees, William V. Skall (burning sequences). *Sets*: William A. Horning, Cedric Gibbons, Edward Carfagno (a.d.) Hugh Hunt (s.d.). *Ed.*: Ralph E. Winters. *Mus.*: Miklos Rozsa. *Spec. Eff.*: Thomas Howard, A. Arnold Gillespie, Donald Janrau S. *Cos.*: Herschel McCoy. *Historical Consultant*: Hugh Gray. *Choreography*: Marta Obolensky, Auriel Millos. *Color Consultant*: Henri Jaffa. *Cam.*: John Schmitz. *Tech. Cons.*: George Emerson (Lions). *Cast*: *Dir.*: Michael Waszynski. *Cast*: Robert Taylor (Marcus), Deborah Kerr (Lygia), Leo Genn (Petronius), Peter Ustinov (Nero), Patricia Laffan (Poppeia), Finlay Currie (Peter), Abraham Sofaer (Paul), Marina Berti (Eunice), Buddy Baer (Ursus), Felix Aylmer (Plautus), Nora Swinburne (Pomponia), Ralph Truman (Tigellin), Norman Wooland (Nerva),

Peter Miles (Nazarene), Geoffrey Dunn (Terphos), Nicholas Hannen (Seneca), Rosalie Crutchley (Actea), Elspeth March (Miriam), D. A. Clarke Smith (Phaon), John Ruddock (Chilon), Arthur Waige (Croton), Etesla Brown (Rufia), Alfredo Varelli (Lucan), Roberto Ottaviano (Flavius), William Tubbs (Anaxandrus), Pietro Tordi (Galba), Sophia Loren (Bit: Roman woman fleeing the fire), Adrienne Corri (Christian woman).

Anthony Mann worked twenty-four nights on the filming of Rome burning with assistant photographer William V. Skall. His name, however, is not indicated on the credits. Farley Granger and Gregory Peck had been tested for the role of Marcus Vincius, finally obtained by Robert Taylor. In *Atlantis the Lost Continent* (George Pal: 1961), one may see stock-shots from the burning-of-Rome sequences in *Quo Vadis*. Robert Taylor and Deborah Kerr are easily discerned.

1952 *Bend of the River* (Les Affameurs). 91 min. *Dir.*: ANTHONY MANN. *Prod.*: Aaron Rosenberg (Universal-International). *Scen.*: Borden Chase, from Bill Gulick's novel *The Bend of the Snake*. *Phot.*: Irving Glassberg (Technicolor). *Sets*: Bernard Herzbrun, Nathan Juran (a.d.), Russell A. Gausman, Oliver Emert (s.d.). *Ed.*: Russell Schoengarth. *Mus.*: Hans J. Salter. *Asst.*: John Sherwood, Marshall Green, Ronnie Rondell, Dick Moder. *Cos.*: Rosemary Odell. *Color Consultant*: William Fritzsche. *Prod. Man.*: Lew Leary. *Cast*: James Stewart (Glyn McLyntock), Arthur Kennedy (Emerson Cole), Julia Adams (Laura Baile), Rock Hudson (Trey Wilson), Lorie Nelson (Margie Baile), Jay C. Flippen (Jeremy Baile), Chubby Johnson (Captain Mello), Howard Petrie (Tom Hendricks), Stepin Fetchit (Adam), Henry Morgan (Shorty), Frances Bavier (Mrs. Prentiss), Jack Lam-

bert (Red), Royal Dano (Long Tom), Cliff Lyons (Wullie), Frank Ferguson (Don Grundy), Frank Chase (Wasco). Exterior at Mt. Hood (Oregon), Sandy River and Columbia River.

1953 *The Naked Spur* (L'Appat). 94 min. *Dir.*: ANTHONY MANN. *Prod.*: William Wright (MGM). *Scen.*: Sam Rolfe, Harold Jack Bloom. *Phot.*: William Mellor (Technicolor). *Sets*: Cedric Gibbons, Malcolm Browne (a.d.), Edwin B. Willis (s.d.). *Ed.*: George White. *Mus.*: Bronislau Kaper. *Color Consultant*: Henri Jaffa, Robert Brower. *Spec. Eff.*: Warren Newcombe. *Asst.*: Howard Koch. *Cast*: James Stewart (Howard Kemp), Janet Leigh (Lena Patch), Robert Ryan (Ben Vandergroat), Ralph Meeker (Roy Anderson) Millard Mitchell (Jesse Tate).

Exteriors at Durango.

1953 *Thunder Bay* (Le Port des Passions). 103 min. *Dir.*: ANTHONY MANN. *Prod.*: Aaron Rosenberg (Universal-International). *Scen.*: Gil Doud, John Michael Hayes, from a story by John Michael Hayes, inspired by an idea of George W. George and George F. Slavin. *Phot.*: William Daniels (Technicolor). *Sets*: Alexander Golitzen, Richard H. Reidel (a.d.), Russell A. Gausman, Oliver Emert (s.d.). *Ed.*: Russell Schoengarth. *Mus.*: Frank Skinner. *Asst.*: John Sherwood. *Cos.*: Rosemary Odell. *Color Consultant*: William Fritzsche. *Cast*: James Stewart (Steve Martin), Joanne Dru (Stella Rigaud), Gilbert Roland (Teche Bossier), Dan Duruya (Johnny Gambi), Jay C. Flippen (Kermit MacDonald), Antonio Moreno (Dominique Rigaud), Marcia Henderson (Francesca Rigaud), Robert Monet (Philippe Bayard), Henry Morgan (Rawlings), Mario Siletti (Louis Chighizola) Fortunio Bonanova (Sheriff).

Exteriors at Morgan City (Louisiana).

1954 *The Glenn Miller Story* (Romance Inachevée). 116 min. *Dir.*: AN-

THONY MANN. *Prod.*: Aaron Rosenberg (Universal-International). *Scen.*: Valentine Davies, Oscar Brodney. *Phot.*: William Daniels (Technicolor). *Sets*: Bernard Herzbrun, Alexander Golitzen (a.d.), Russell A. Gausman, Julia Heron (s.d.). *Ed.*: Russell Schoengarth. *Mus.*: Joseph Gershenson (Dir.), Henry Mancini (Adapt.). *Musical Numbers*: "Moonlight Serenade", "String of Pearls", "Little Brown Jug", "Pennsylvania 6-5000", "Tuxedo Junction", "American Patrol", "National Emblem March", "Bidin' My Time", "Chattanooga Choo-Choo", "Easin Street Blues", "At Last", "Adios", "Everybody Loves My Baby", "Looking at the World", "Over the Rainbow", "I Know Why". *Asst.*: John Sherwood. *Cos.*: Jay A. Morley, Jr. *Tech. Cons.*: Chummy MacGregor. *Col. Cons.*: William Fritzsche. *Chor.*: Kenny Williams. *Trombone Consultant*: Joe Yukl. *Cast*: James Stewart (Glenn Miller), June Allyson (Helen Miller), Charles Drake (Don Haynes), George Tobias (Si Schribman), Henry Morgan (Chummy MacGregor), Kathleen Lockhart (Mrs. Miller), Barton MacLane (Gen. Arnold), Sig Rumann (Mr. Krantz), James Bell (Mr. Burger), Katherine Warren (Mrs. Burger), Irving Bacon (Mr. Miller), Marion Ross (Polly Haynes), Phil Garriss (Joe Becker), Carleton Young (General's Aide), Babe Russin, and as themselves, Louis Armstrong, Gene Krupa, Frances Langford, Ben Pollack, The Modernaires, The Archie Savage Dancers, Trummy Young (Trombone), Barney Bigard (Clarinet), Cozy Cole (Drums), Arvell Shaw (Bass), Marty Napoleon (Piano), Lisa Gaye, Chester F. Woody, Steve Pendleton (American Officer).

1955 *The Far Country* (Je Suis un Aventurier). 97 min. *Dir.*: ANTHONY MANN. *Prod.*: Aaron Rosenberg (Universal-International). *Scen.*: Borden Chase, from the novel by Ernest Hay-

cox. *Phot.*: William Daniels (Technicolor). *Sets*: Alexander Golitzen, Bernard Herzbrun (a.d.), Russell A. Gausman, Oliver Emert (s.d.). *Ed.*: Russell Schoengarth. *Mus.*: Joseph Gershenson. *Asst.*: John Sherwood, Ronnie Rondell, Terry Nelson. *Cos.*: Jay A. Morley, Jr. *Col. Cons.*: William Fritzsche. *Cast*: James Stewart (Jeff Webster), Ruth Roman (Ronda Castle), Corinne Calvet (Renée Vallon), Walter Brennan (Ben Tatem), John McIntire (Mr. Gannon), Jay C. Flippen (Rube), Henry Morgan (Ketchum), Steve Brodie (Ives), Royal Dano (Luke), Gregg Barton (Rounds), Robert J. Wilke (Burt Madden), Chubby Johnson (Dusty), Eddie C. Waller (Yukon Sam), Robert Foulk (Kingman), Eugene Borden (Doc Vallon), Allan Ray (Grant Bosun), Jack Elam (Frank Newberry), Connie Gilchrist (Hominy), Kathleen Freeman (Drift), Connie Van (Hominy's Partner), Tom McGraw, Walter Brennan, Jr., John Doucette (Prospector), Chuck Roberson. Exteriors in Canada.

1955 *Strategic Air Command* (Strategic Air Command). 114 min. *Dir.*: ANTHONY MANN. *Prod.*: Samuel J. Briskin (Paramount). *Scen.*: Valentine Davies, Beirne Lay, Jr. from a story by Beirne Lay, Jr. *Phot.*: William Daniels, Thomas Tutwiler (Aerial Phot.) (Technicolor). *Sets*: Hal Pereira, Earl Hedrick (a.d.), Sam Comer, Frank McElvy (s.d.). *Ed.*: Eda Warren. *Mus.*: Victor Young. March, "The Air Force Takes Command", by Victor Young (Music) and Ned Washington and Major Tommy Thomson, Jr. (Lyrics). *Spec. Eff.*: Farciot Edouart, John P. Fulton. *Asst.*: John Coonan. *Cos.*: Edith Head. *Col. Cons.*: Richard Mueller. *Tech. Cons.*: Colonel O. S. Lassiter (U.S.A.F.). *Supervisor for Aerial Sequences*: Paul Mantz. *Cast*: James Stewart (Robert "Dutch" Holland), June Allyson (Sally Holland), Frank Lovejoy

(Gen. Ennis C. Hawkes), Barry Sullivan (Lieut. Col. Rocky Samford), Alex Nicol (Cap. Ike Knowland), James Millican (Major-Gen. "Rusty" Castle), Bruce Bennett (Col. Joe Espy), Jay C. Flippen (Tom Doyle), James Bell (Rev. Thorne), Rosemary DeCamp (Mrs. Thorne), Richard Shannon (Aircraft Commander), John R. McKee (Capt. Symington), Henry Morgan (Sergt. Bible), Don Haggerty (Major Patrol Commander), Glenn Denning (Radio Operator), Anthony Warde (Colonel), Strother Martin (Airman), Helen Brown (Nurse), William Hudson (Forecaster), David Vaile (Capt. Brown), Vernon Rich (Capt. Johnson), Harlan Warde (Duty Officer), Robert House Peters, Jr. (Air Force Capt.), Henry Richard Lupino (Lieut. Controller), William August Pullen (Controller, Okinawa), Stephen E. Wyman (Non. Com. Tech. Sergt.), Enos Slaughter, Stan Musial, Red Schoendienst, "Peanuts" Lowrey, Memo Luna (Five Ballplayers).

1955 *The Man From Laramie* (L'Homme de la Plaine). 104 min. *Dir.*: ANTHONY MANN. *Prod.*: William Goetz (Columbia). *Scen.*: Philip Yordan, Frank Burt, from a story by Thomas L. Flynn, which appeared in *The Saturday Evening Post*. *Phot.*: Charles Lang (Technicolor-Cinemascope). *Sets*: Cary Odell (a.d.), James Crowe (s.d.). *Ed.*: William Lyon. *Mus.*: George Duning, Morris Stoloff (Dir.). *Song*: "The Man From Laramie", by Lester Lee and Ned Washington. *Asst.*: William Holland. *Col. Cons.*: Henri Jaffa. *Cast*: James Stewart (Will Lockhart), Arthur Kennedy (Vic Hansbro), Donald Crisp (Alec Waggoman), Cathy O'Donnell (Barbara Waggoman), Alex Nicol (Dave Waggoman), Aline MacMahon (Kate Cannaday), Wallace Ford (Charles O'Leary), Jack Elam (Chris Boldt), John War Eagle (Frank Darrah), James Millican (Tom Quigby), Gregg Barton (Fritz), Boyd Stockman (Spud

Oxton), Frank DeKova (Padre).

Exterior in New Mexico.

1955 *The Last Frontier* (La Charge des Tuniques Bleues). 98 min. *Dir.*: ANTHONY MANN. *Prod.*: William Fadiman (Columbia). *Scen.*: Philip Yordan, Russell S. Hughes, Ben Maddow (not credited), from Richard Emery Roberts' novel, *The Gilded Rooster*. *Phot.*: William Mellor (Cinemascope-Technicolor). *Sets*: Robert Peterson (a.d.) James Crowe (s.d.). *Ed.*: Al Clark. *Mus.*: Leigh Harline, Morris Stoloff (Dir.). *Asst.*: Sam Nelson. *Col. Cons.*: Henri Jaffa. *Song*: "The Last Frontier" by Lester Lee and Ned Washington, sung by Rusty Draper. *Cast*: Victor Mature (Jed Cooper), Guy Madison (Capt. Glenn Riordan), Robert Preston (Col. Frank Marston), Anne Bancroft (Corinna Marston), James Whitmore (Gus Rideout), Russell Collins (Capt. Clarke), Peter Whitney (Sergt.-Major Decker), Pat Hogan (Mungo), Manuel Donde (Red Cloud), Mickey Kuhn (Luke), Guy Williams (Lieut. Benton), William Calles (Spotted Elk).

1956 *Serenade* (Sérénade). 121 min. *Dir.*: ANTHONY MANN. *Prod.*: Henry Blanke (Warner Bros.) *Scen.*: Ivan Goff, Ben Roberts, John Twist, from the novel by James M. Cain. *Phot.*: J. Peverell Marley (WarnerColor). *Sets*: Edward Carrère (a.d.), William Wallace (s.d.). *Ed.*: William Ziegler. *Lyrics*: "Serenade" and "My Destiny", by Nicholas Brodsky and Sammy Cahn, "Back to Sorrento", "La Daniz", "Ave Maria", and extracts from "Tosca", "La Bohème", "Othello", "Turandot", "Il Trovatore" and "Fedora". *Cost.*: Howard Shoup. *Asst.*: Charles Hansen, Dick Moder. *Supervisor for Opera Sequences*: Giacomo Spadoni. *Mus. Tech. Cons.*: Walter Ducloux. *Cast*: Mario Lanza (Damon Vincenti), Joan Fontaine (Kendall Hale), Sarita Montiel (Juan Montez), Vincent Price (Charles Winthrop), Joseph Calleia (Prof. Marcatello), Harry Bellaver (Monte), Vince Edwards (Marco Roselli), Silvio Minciotti (Lardelli), Frank Puglia (Manuel), Edward Platt (Carter), Frank Yaconelli (Guiseppe), Mario Siletti (Sanroma), Maria Serrano (Rosa), Eduardo Noriega (Felipe), Licia Albanese (First Singer), Jean Fenn (Second Singer), Stephen Bekassy (Sculptor), Jose Govea (Pace), Antonio Triana (Dancer).

Exteriors at San Miguel de Allende (Mexico).

1957 *Men in War* (Cote 465). 104 min. *Dir.*: ANTHONY MANN. *Prod.*: Sydney Harmon (Security Pictures, United Artists). *Scen.*: Philip Yordan, Ben Maddow (not credited), from the story *Day Without End (Combat)* by Van Van Praag. *Phot.*: Ernest Haller. *Sets*: Frank Sylos (Prod. Des.). *Ed.*: Richard Meyer. *Mus.*: Elmer Bernstein. *Lyrics*: Alan Alch. *Spec. Eff.*: Jack Erickson, Lee Zavitz. *Asst.*: Leon Chooluck. *Cos.*: Norman Martien. *Sc. Sup.*: Michael Preece. *Prod. Man.*: Elmer Stock. *Tech. Sup.*: Irving Lerner. *Cast*: Robert Ryan (Lieut. Mark Benson), Aldo Ray (Sergt. Joseph (Montana) Williamette), Robert

Keith (Colonel), Philip Pine (Capt. Riordan), Vic Morrow (Zwickley), Nehemiah Persoff (Sergt. Nat Lewis), James Edwards (Sergt. Killian), L. Q. Jones (Sam Davis), Adam Kennedy (Maslow), Scott Marlowe (Meredith), Walter Kelley (Ackerman), Race Gentry (Haines), Robert Normand (Christensen), Anthony Ray (Penelli), Michael Miller (Lynch), Victor Sen-Yun (Korean Sniper).

1957 *The Tin Star* (Du Sang dans le Désert). 93 min. *Dir.*: ANTHONY MANN. *Prod.*: William Perlberg, George Seaton (Paramount). *Scen.*: Dudley Nichols, from a story by Barner Slater and Joel Kane. *Phot.*: Loyal Griggs (Vista-Vision). *Sets*: Hal Pereira, Joseph MacMillian Johnson (a.d.), Sam Comer, Frank McElvy (s.d.). *Ed.*: Alma Mcrorie. *Mus.*: Elmer Bernstein. *Asst.*: Michael Moone. *Cost.*: Edith Head. *Prod. Asst.*: Ric Hardman. *Cast*: Henry Fonda (Morgan Hickman), Anthony Perkins (Ben Owens), Betsy Palmer (Nora Mayfield), Michael Ray (Jim Mayfield), Neville Brand (Bart Bogardus), John McIntire (Dr. McCord), Mary Webster (Millie), Peter Baldwin (Zeke McGaffey), Richard Shannon (Buck Henderson), Lee Van Cleef (Ed McGaffey), James Bell (Judge Thatcher), Howard Petrie (Harvey King), Russell Simpson (Clem Hall), Hal K. Dawson (Andy Miller), Jack Kenney (Sam Hodges), Mickey Finn (McCall), Frank Cady, Bob Kenaston, Allen Gettel, Frank Cordell, Frank McGrath, Tim Sullivan.

After Mann's departure, George Seaton directed the connecting sequences.

1957 *Night Passage* (Le Survivant des Monts Lointains). 88 min. *Dir.*: James Neilsen. *Second Unit*: James C. Havens. *Prod.*: Aaron Rosenberg (Universal-International). *Scen.*: Borden Chase, from the novel by Norman A. Fox. *Phot.*: William Daniels (Technicolor-Technirama). *Sets*: Alexander Golitzen, Robert Clatworthy (a.d.), Russell A. Gausman, Oliver Emert (s.d.). *Ed.*: Sherman Todd. *Mus.*: Dmitri Tionkin. *Lyrics*: "Follow the River", and "You Can't Get Far Without a Railroad": Ned Washington (L.), Dmitri Tionkin (M.). *Spec. Eff.*: Clifford Stine. *Asst.*: Marshall Green. *Cos.*: Bill Thomas. *Cast*: James Stewart (Grant MacLain), Audie Murphy (Utica Kid), Dan Duryea (Whitey Harbin), Dianne Foster (Charlotte Drew), Elaine Stewart (Verna Kimball), Brandon De Wilde (Joey Adams), Jay C. Flippen (Ben Kimball), Herbert Anderson (Will Renner), Robert J. Wilke (Concho), Hugh Beaumont (Jeff Kurth), Jack Elam (Shotgun), Tommy Cook (Howdy Staden), Paul Fix (M. Feeney), Olive Carey (Miss Vittles), James Flavin (Tim Eiley), Donald Curtis (Jubilee), Ellen Corby (Mrs. Feeney), John Day (Latigo), Kenny Williams (O'Brien), Frank Chase (Trinidad), Harold Goodwin (Gannon), Harold Tommy Hart (Shannon), Jack C. Williams (Dusty), Boyd Stockman (Torgenson), Henry Willis (Pacho), Chuck Roberson (Roan), Willard Will-

ingham (Click), Polly Burson (Rosa), Patsy Novak (Linda), Ted Mapes (Leary), Ed Johnson (Railroad Telegrapher).

Up until the last minute, Mann had been intended to direct the film; but, judging the screenplay too mediocre, he demanded that he be replaced. James Stewart wanted shooting to commence immediately, so James Neilsen replaced Mann on the spot, Mann having directed only the opening shots. As the film crew, actors as well as technicians, approximates crews employed by Mann, we have tried to give a complete note on this film.

1958 *God's Little Acre* (Le Petit Argent du Bon Dieu). 110 min. *Dir.*: ANTHONY MANN. *Prod.*: Sidney Harmon (Security Pictures-United Artists). *Scen.*: Philip Yordan, from the novel by Erskine Caldwell. *Phot.*: Ernest Haller. *Sets*: John S. Poplin, Jr. (Prod. Des.). *Ed.*: Richard C. Meyer. *Mus.*: Elmer Bernstein. *Spec. Eff.*: Jack Rabin, Louis DeWitt. *Asst.*: Louis Brandt. *Cos.*: Sophia Stutz. *Sc. Sup.*: Pat Miller. *Prod. Asst.*: Irving Lerner. *Cast*: Robert Ryan (Ty Ty Walden), Aldo Ray (Will Thompson), Tina Louise (Griselda), Buddy Hackett (Pluto Swint), Jack Lord (Buck Walden), Fay Spain (Darlin' Jill), Vic Morrow (Shaw Walden), Helen Westcott (Rosamund), Lance Fuller (Jim Leslie), Rex Ingram (Uncle Felix), Michael Landon (Dave Lawson), Russell Collins (Claude), Davis Roberts.

1958 *Man of the West* (L'Homme de L'Ouest). 100 min. *Dir.*: ANTHONY MANN. *Prod.*: Walter M. Mirisch (United Artists-An Ashton Production). *Scen.*: Reginald Rose, from William C. Brown's novel, *The Border Jumpers*. *Phot.*: Ernest Haller (DeLuxe Color-Cinemascope). *Sets*: Hilyard Brown (a.d.), Edward Boyle (s.d.). *Ed.*: Richard Heermance. *Mus.*: Leigh Harline. *Spec. Eff.*: Jack Erickson. *Asst.*: Richard Moder. *Cos.*: Yvonne Wood, Bert Henrikson. *Prod. Man.*: Allen K. Wood. *Cont.*: Sam Freedle. *Acces.*: Ted Mossman. *Cast*: Gary Cooper (Link Jones), Julie London (Billie Ellis), Lee J. Cobb (Dock Tobin), Arthur O'Connell (Sam Beasley), Jack Lord (Coaley), John Dehner (Claude Tobin), Royal Dano (Trout), Robert J. Wilke (Ponch), Jack Williams (Alcutt), Guy Wilkerson (Operator), Chuck Roberson (Man with Gun), Frank Ferguson (Sheriff), Emory Parnell (Gribble), Tina Menard (Mexican Girl), Joe Dominiquex (Mexican).

1960 *Spartacus*. 198 min. *Dir.*: Stanley Kubrick (sole credit), Anthony Mann. *Second Unit*: Irving Lerner. *Prod.*: Edward Lewis, Kirk Douglas (Universal-International, A Bryna Production). *Scen.*: Dalton Trumbo, from the novel by Howard Fast. *Phot.*: Russell Metty, Clifford Stine (Technicolor-Super Technirama 70). *Sets*: Alexander Golitzen, Eric Orbom (a.d.), Russell A. Gausman, Julia Heron (s.d.). *Ed.*: Robert Lawrence, Irving Lerner (Sup.), Robert Schulte and Fred Chulack (Asst.). *Mus.*: Alex North. *Spec. Eff.*: Wes Thompson.

Asst. Marshall Green, Foster Phinney, Jim Welch, Joe Kenny, Charles Scott. *Cos.* J. Arlington Valles, Bill Thomas (for Jean Simmons). *Hist. Cons.* Vittorio Nino Novarese. *Credits:* Saul Bass. *Prod. Man.* Norman Deming. *Cast:* Kirk Douglas (Spartacus), Sir Laurence Olivier (Marcus Crassus), Jean Simmons (Varinia), Tony Curtis (Antoninus), Charles Laughton (Lentulus Gracchus), Peter Ustinov (Lentulus Batiatus), John Gavin (Julius Caesar), Nina Foch (Helena Glabrus), Herbert Lom (Tigranus), John Ireland (Crixus), John Dall (Glabrus), Charles McGraw (Marcellus), Joanna Barnes (Claudia Marius), Woody Strode (Draba), Peter Brocco (Ramon), Paul Lambert (Gannicus), Nicholas Dennis (Dionysius), Robert J. Wilke (Captain of the Guard), John Hoyt (Roman Officer), Fred Worlock (Laelius), Dayton Lummis (Symmachus), Jill Jarmyn (Favorite), Jo Summers (Favorite).

Mann directed, notably, all the scenes in the desert and all those in the school for gladiators, with the exception of those involving Jean Simmons.

1960 *Cimarron* (La Ruée vers l'Quest). 147 min. *Dir.* ANTHONY MANN. *Prod.* Edmund Grainger (MGM). *Scen.* Arnold Schulman, from the novel by Edna Ferber. *Phot.* Robert L. Surtees (CinemaScope-Metrocolor). *Sets:* George W. Davis, Addison Hehr (a.d.), Henry Grace, Hugh Hunt, Otto Siegel (s.d.). *Ed.* John Dunning. *Mus.* Franz Waxman. *Lyric:* Paul Francis Webster, Franz Waxman. *Spec. Eff.* A. Arnold Gillespie, Lee LeBlanc, Robert R. Hoag. *Asst.* Ridgeway Callow. *Cos.* Walter Plunkett. *Col. Cons.* Charles K. Hagedorn. *Chorale:* Robert Wagner. *Cast:* Glenn Ford (Yancey Cravet), Maria Schell (Sabra Cravet), Anne Baxter (Dixie), Arthur O'Connell (Tom Wyatt), Russ Tamblyn (The Kid), Mercedes McCambridge (Sarah Wyatt), Vic Morrow (Wes), Robert Keith (Sam Pegler), Charles McGraw (Bob Yountis), Harry Morgan (Jesse Rickey), David Opatoshu (Sol Levy), Aline MacMahon (Rita Pegler), Lili Darvas (Felicia Venable), Edgar Buchanan (Neal Hefner), Mary Wickes (Mrs. Hefner), Royal Dano (Ike Howes), George Brenlin (Hoss), Vladimir Sokoloff (Jacob Krubeckoff), Dawn Little Sky (Arita Red Feather), Eddie Little Sky (Ben Red Feather), Ivan Triesault (Father De Sabra), Linda Warrack, Charles Watts (Banker).

Mann wanted the filming to take place entirely on location and Grainger wanted the majority of scenes to be shot in the studio. Mann quit in the midst of shooting.

Since 1947, MGM had wanted to remake Wesley Ruggles' *Cimarron* (1930), but this time, it had been intended as a film musical with Kathryn Grayson in the role of Sabra.

1961 *El Cid* (Le Cid). 180 min. *Dir.* ANTHONY MANN. *Second Unit:* Yakima Canutt. *Prod.* Samuel Bronston, Michael Waszynski, Jaime Prades (Samuel Bronston Productions-Allied Artists).

Scen. Philip Yordan, Fredric M. Frank, Ben Barzman, Diego Fabbri, Basilio Franchina (the last three uncredited). *Phot.* Robert Krasker, Manuel Berenguer (second unit) (Technicolor-Super Technirama 70mm). *Sets:* Venerio Colasanti, John Moore. *Ed.* Robert Lawrence. *Mus.* Miklos Rozsa. *Spec. Eff.* Alex Weldon, Jack Erickson. *Asst.* Luciano Sacripanti, Jose Maria Ochoa, Jose Lopez Roderio. *Cos.* Gloria Mussetta (Dir.), Peruzzi, Ceratelli. *Sc. Sup.* Pat Miller. *Tech. Cons.* Dr. Ramon Menendez Pidal. *Arms:* Garrido Frères (Toledo). *Prod. Man.* Leon Chooluck, Guy Luongo. *Camera:* John Harris. *Cast:* Charlton Heston (Rodrigo Diaz de Bivar, El Cid), Sophia Loren (Chimena), Raf Vallone (Count Ordenez), Genevieve Page (Urraca), John Fraser (King Alfonso), Gary Raymond (King Sancho), Herbert Lom (Ben Yussuf), Massimo Serato (Fanez), Hurd Hatfield (Count Arias), Douglas Wilmer (Moutamin), Frank Thring (Al Kadir), Ralph Truman (King Ferdinand), Gerard Tichy (King Ramiro), Andrew Cruikshank (Count Gormaz), Michael Hordern (Don Diego), Christopher Rhodes (Don Martin), Carlo Giustini (Bermudez), Fausto Tozzi (Dolfos), Tullio Carminati (Don Pedro), Franco Fantasia (Mocdadid), Jose Nieto (Emir), Rafael Albacin (Moutamin's Lieutenant), Alberto Cuby (Rodrigo's Lieutenant), Bruno Smith, Nerio Bernardi, Rosalba Neri, Roberto Rossi.

In Italy, the film is signed by Giovanni Paolucci and the music is attributed to Mario Nascimbene.

1964 *The Fall of the Roman Empire* (La Chute d'Empire Romain). 185 min. *Dir.* ANTHONY MANN. *Second Unit:* Andrew Marton, Yakima Canutt. *Prod.* Samuel Bronston, Michael Waszynski, Jaime Prades (Samuel Bronston Productions). *Scen.* Ben Barzman, Basilio Franchina, Philip Yordan. *Phot.* Robert Krasker, Cecilio Pantagua (second unit) (Technicolor-Ultra Panavision 70). *Sets:* Venerio Colasanti, John Moore. *Ed.* Robert Lawrence, Magdalena Paradell (Asst.). *Mus.* Dmitri Tiomkin. *Spec. Eff.* Alex Weldon. *Asst.* Jose Lopez Roderio, Jose Maria Ochoa (second unit). *Cos.* Venerio Colasanti and John Moore (Sup.), Gloria Mussetta (Dir.), Ceratelli, Peruzzi. *Dial. Dir.* George Tyne. *Script Girl:* Elaine Schreyeck. *Prod. Man.* C. O. Erickson. *Hippian Consultant:* Friederich von Ledebuhr. *Cam.* John Harris. *Master of Arms:* Enso Musumeci Greco. *Hist. Cons.* Will Durant. *Frescoes:* Maciek Piotrowski. *Cast:* Sophia Loren (Lucilla), Stephen Boyd (Livius), Alec Guinness (Marcus Aurelius), James Mason (Timonides), Christopher Plummer (Commodus), Anthony Quayle (Verulus), John Ireland (Ballomar), Mel Ferrer (Cleander), Omar Sharif (Sohamus), Eric Portman (Julianus), Douglas Wilmer (Niger), Peter Damon (Claudius), Andrew Keir (Polybius), George Murcell (Victorinus), Lena Von Martens (Helva), Gabriella Licudi

(Tauna), Rafael Luis Calvo (Lentulus), Norman Wooland (Virgilianus), Virgilio Texera (Marcellus), Michael Gwynn (Cornelius), Guy Rolfe (Marius), Finlay Currie (Caecina), Friedrich Von Ledebuhr.

1964-65 *The Heroes of Telemark* (Les Héros de Telemark). *Dir.* ANTHONY MANN. *Prod.* S. Benjamin Fisz (Benton Films-Rank and, in the U.S.A., Columbia). *Scen.* Ivan Moffatt, Ben Barzman, from *Skis Against the Atom*, by Knut Haukelid, *But For These Men*, by John Drummond, and certain episodes from Titus Vibe Muller's and Jean Dreville's film, *La Bataille de L'Eau Lourde* (1947). *Phot.* Robert Krasker (Eastmancolor-Panavision 70). *Direction and Photography* (Second Unit): Gil Waxholt. *Sets:* Tony Masters (a.d.), Jack Maxsted, John Hoesli (asst. a.d.), Bob Cartwright, Ted Clements (s.d.). *Ed.* Bert Bates, Timothy Gee, Lindsay Hume (asst.). *Mus.* Malcolm Arnold. *Spec. Eff.* John Fulton (phot.), Ron Ballanger, Syd Pearson. *Asst.* Derek Cracknell, Christopher Stamp, Jonathan Benson, Michael Douglas. *Cos.* Elsa Fennell, Gloria Barnes (asst.). *Prod. Sup.* George Pitcher. *Prod. Man.* Timothy Burrill. *Location Man.* Jimmy Komisarjevsky. *Cam.* John Harris, Ronnie Maasz, Helge Stoylen. *Continuity:* Kay Mander. *Cast. Dir.* Maude Spector. *Cast:* Kirk Douglas (Dr. Rolf Pedersen), Richard Harris (Knut Straud), Ulla Jacobson (Anna), Michael Redgrave (Anna's Uncle), David Weston (Arne), Anton Diffring (Major Frick), Eric Porter (Terboven), Mervyn Johns (Colonel Wilkinson), Jennifer Hilary (Sigrid), Roy Dotrice (Jensen, the Mysterious Stranger), Barry Jones (Professor Logan), Ralph Michael (Nilssen), Geoffrey Keen (General Bolts), Maurice Denham (Doctor at Hospital), Wolf Frees (Knippelberg), Robert Ayres (General Courts), Sebastian Breaks (Gunnar), John Golightly (Freddy), Alan Howard (Oli), Patrick Jordan (Henrik), William Marlowe (Claus), Brook Williams (Einar), David Davies (Captain of the *Galtesund*), Karel Stepanek (Hartmuller), Faith Brook (Woman on the Bus), Elvi Hale (Mrs. Sandersen), Gerard Heinz (Erhardt), Victor Beaumont (German Ski Sergeant), Philo Hauser (Businessman), George Murcell (Sturmfuhrer), Russell Waters (Mr. Sandersen), Jan Conrad (Bear Keeper), Alf Joint (German Sentinel on the Ferry), Robert Bruce (Major), Brian Jackson (Norwegian Naval Attaché), Paul Hansard (German Official), Annette Andre (Student), Pamela Conway (Girl in the Dark Room), Grace Arnold, Howard Douglas (Passengers on board the *Galtesund*), Jemma Hyde (Businessman's Girl Friend).

Anthony Perkins was tested.

Original title: *The Unknown Battle*.

We particularly wish to thank our friend John Gillett of the Information Department of the British Film Institute, whose aid was infinitely precious.

—Patrick BRION, Olivier EYQUEM