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ALL THE KING'S MEN

"ALL THE KING'S MEN"

Willie Stark	FREDERICK CRAWFORD
Anne Stanton	JOANNE DRU
Jack Burden	JOHN IRELAND
Tom Stark	JOHN DEREK
Sadie Burke	MERCEDES McCAMBRIDGE
Adam Stanton	SHEPPERD STRUDWICK
Tiny Duffy	RALPH DUMKE
Lucy Stark	ANNE SEYMOUR
Mrs. Burden	KATHARINE WARREN
Judge Stanton	RAYMOND GREENLEAF
Sugar Boy	WALTER BURKE
Dolph Pillsbury	WILL WRIGHT
Floyd McEvoy	GRANDON RHODES

Written for the Screen and Directed by ROBERT ROSSEN
Based upon the Pulitzer Prize Novel, "ALL THE KING'S MEN"
by ROBERT PENN WARREN.

Assistant Director: SAM NELSON
Director of photography: BURNETT GUFFEY A.S.C.
Art Director: STURGES CARNE
Film Editor: AL CLARK
Editorial Adviser: ROBERT PARRISH
Set-Decorator: LOUIS DIAGE
Montages: DONALD W. STARLING
Gowns by JEAN LOUIS
Makeup: CLAY CAMPBELL
Hair Styles: HELEN HUNT
Musical Score: LOUIS GRUENBERG
Musical Director: MORRIS STOLOFF
Assistant to the Producer: SHIRLEY MILLER
Sound Engineer: FRANK GOODWIN
A ROBERT ROSSEN Production

A COLUMBIA PICTURE

ALL THE KING'S MEN

Synopsis

Willie Stark (Broderick Crawford) dynamic backwoods personality, makes headlines when he boldly condemns corruption in local civic affairs. Big-city politicians nominate him for Governor in order to split the rural vote and put their own men into office. Willie makes a spectacular campaign, especially after he finds he is being played for a sucker, but narrowly loses the election.

But Willie, who has learned all the political tricks, sets out to be a big-time politician in his own right and gathers together a choice collection of plug-uglies and a host of political hangers-on. With the help of Jack Burden (John Ireland), a reporter, and Sadie Burke (Mercedes McCambridge) his politically-wise secretary, Willie runs for office again and is made Governor in a landslide. His magnetic power has become so great that even aristocratic Anne Stanton (Joanne Dra) Jack's girl, falls under his spell.

Once inside the Governor's mansion, Willie, although popular with the people, inaugurates an administration of reckless corruption. He becomes alienated from his wife, Lucy (Anne Seymour) and, from sheer vanity, forces his adopted son, Tom (John Derek), to play football after being hurt in an automobile accident. As a result, Tom is crippled for life. Willie's failure to clean up the corruption in his administration causes him to lose the support of Judge Stanton (Raymond Greenleaf); Anne's uncle.

Willie orders Burden to "get something" on the judge, which he does, and the judge commits suicide rather than face exposure. Willie successfully fights impeachment proceedings instituted against him but while acknowledging the cheers of his supporters, the Governor is shot by Dr. Adam Stanton (Shepperd Strudwick), Anne's brother, who has learned about their affair. He, in turn, is shot down by Willie's bodyguard. Burden convinces Anne that together they must destroy the Willie Stark legend.

"ALL THE KING'S MEN"

Author ROBERT PENN WARREN has his say

"I have just seen "All the King's Men" and I want to tell you how impressed I am. All of the main characters, and many of the minor ones, came startingly alive for me. I say startingly, because when I first saw the picture I thought of them as people inwardly alive, coming before me in their own right. In a way, it was like going back to the first, fresh idea of the book, before I had written a word.

"Where the characterizations departed from my own original ideas, as is sometimes the case, I felt it to be in accordance with a new and equally valid logic which the characters and director had discovered. I felt that they had revealed to me new aspects and new possibilities of the material. And as for the atmosphere, the general feeling of the picture = that, too is effectively done. In this picture, I think, there is intensity, without tricks and pretensions, and always a sense of truth: such a thing as this could happen in a world like this."

"ALL THE KING'S MEN"

Biography of BRODERICK CRAWFORD

Broderick Crawford began his acting career by being carried onto a stage at the age of 8 months. For the following 20 years, it appeared that his sole aim in life was to disprove the belief that a child so introduced to an audience would, without fail, become an actor.

His first professional stage appearance was a disciplinary measure taken by his parents during a leave of absence from school brought about by Brod's conviction that all study would surely make him a dull boy.

After a 38-week tour, Brod was convinced that even study was more tolerable than regular working hours. He went back to school.

In the light of Crawford's heritage, his absence of acting ambition as a youngster was remarkable. Both his parents, Helen Broderick and Bester Crawford, were stars of the Broadway stage. His maternal grandparents, Emma and William E. Broderick, were light opera singers.

Brod was born in Philadelphia but spent most of his time in New York City or touring with his parents. Later, during his high school years at the Dean Academy in Franklin, Mass., Brod won letters in football and baseball and captained the swimming team.

As graduation day neared, his parents began talking college. Brod took a dim view of it, so he signed on a tanker as an able-bodied seaman. In seven months he returned to New York and, he says, "settled down to living off the fat of my family."

During a year of loafing, he was heckled by friends who spoke of shows that were casting and asked whether he ever had thought of doing radio. So Brod thought of doing radio. He went to work almost immediately and for 13 weeks was a stooge for the Marx Brothers.

"I'd discovered work," Brod recalls, "and I wanted to work all the time."

He heard that a company was being formed to go to London, and got a part. Unfortunately the show lasted three weeks. Sad as this was, it was still Brod's great break because he met Alfred Lunt and Lynn Fontanne in England. The famous pair were talking of a show: "Point Valaine"

to be presented in New York, and Lunt said of Crawford: "He'd be wonderful for the part of the American." Brod was so sure that nothing would come of it that he wasn't even curious. Back in this country, he went to Philadelphia to do summer stock. In the fall, he had just signed for a road company, when a telegram arrived from Lunt and Fontanne: "We go into rehearsal October 16, open November 21 in Philly." Crawford got a release from the road company.

"Point Valaine" played 20 weeks on Broadway, and Brod, in the part of the American, was given rare notices by the critics.

Sam Goldwyn offered him a film contract. After one picture, "Woman Chases Man", Brod decided that Hollywood was not for him, and asked to be released. En route back to New York, he bought John Steinbeck's novel "Of Mice and Men." While he was reading it, he kept thinking, "What wouldn't I give to play Lennie!" In New York, he found that Sam Harris was preparing to produce "Of Mice and Men," so he rushed to the Harris office. "But," said Harris, "George Kaufman is doing the casting, and he's in Hollywood." No space was available for the coast until the following morning. "I'll let you know," Kaufman said.

That was in the spring of 1938. In June, Brod went to work in another picture, "Submarine DL," at Warner Bros. Two months later, Kaufman called from New York and offered him the much-desired stage role.

Brod's portrayal of Lennie was a sensation, but when he returned to Hollywood at the close of the show the following June, no one could visualize him in any character except one like the big, slow-witted Lennie. It was a full year before any film job was offered him.

Since that time he has worked steadily in pictures, though he became a freelance after seven years, so that he could accept an occasional role on Broadway. His first assignment under this new arrangement was the role of the artist, Shawn, in Warner Bros.' "Night Unto Night". He followed this with a role for James Cagney in Saroyan's "Time of Your Life." He feels, however, that the peak of his movie career came and that he reached the top of his ambition when he was chosen for the role of Willie Stark in Robert Rossen's Columbia production, "All the King's Men," from the Pulitzer Prize winning novel by Robert Penn Warren.

His acting career suffered a three-year hiatus while he saw service in Europe as a sergeant in the Army Air Forces.

"ALL THE KING'S MEN"

Biography of MERCEDES McCAMBRIDGE

Mercedes McCambridge accomplished the remarkable feat of walking off, on March 23, with a Motion Picture-Academy award for the first screen role she ever played - that of Broderick Crawford's hard-boiled, soft-hearted secretary and hatchet-woman in Columbia's Robert Rossen production, "All the King's Men."

Known before her signing for the role of Sadie Burke in "All the King's Men" as an outstanding actress of radio and stage, she had never, somehow, been active in films.

All that was changed when, late in 1948, she left the leading role in Broadway's "The Young and Fair" to fly to the coast for the Rossen-production. Now, it looks as if she were a Hollywood fixture, with even bigger and better roles coming up as the result of her Sadie Burke characterization and her Academy award. Just to prove that good things rarely come singly, Miss McCambridge married in February, 1950, tall, good-looking producer-writer Fletcher Markle. It is her second marriage.

A B.A. from Mundelein College in Chicago, she had an NBC contract in her pocket to do 10 broadcasts a week by the time she was a sophomore. In 1945, she appeared on Broadway opposite Franchot Tone in "Hope for the Best", and since then she has appeared in "Place of Our Own," with Elliott Nugent; "Twilight Bar," with Luther Adler; "Woman Bites Dog," the Sam and Bella Spewack play; and "The Young and Fair" - all on Broadway.

On the radio she played opposite Orson Welles for two seasons, and has played leads with James Mason, Walter Huston, Roberto Young, John Garfield, Robert Mitchum, Gene Kelly, Franchot Tone, Charles Laughton, Claude Rains and numberless others for the Ford Theatre and other shows.

Over a period of years, she has lived in St. Croix, St. Thomas, Antigua, Guadaloupe, Barbados, Trinidad, Martinique, Haiti, France, Italy, Switzerland, England, Mexico and Guatemala.

"ALL THE KING'S MEN"

Biography of ROBERT ROSSEN

Robert Rossen triple-threat writer-director-producer of films, has brilliantly and conclusively proven his theory that it's a good idea to have one man doing all three major chores. He wrote the screenplay of Columbia's "All the King's Men" from the Pulitzer prize-winning novel by Robert Penn Warren, and both produced and directed this crashing story.

When other kids were dreaming of becoming aviators, engineers or generals, young Bob Rossen dreamed of being a writer. He never wanted to be anything else and his dreams came true, with such screen successes to his credit as "The Strange Love of Martha Ivers," "A Walk in the Sun," and "Johnny O'Clock," which he wrote and directed for Columbia.

Once he had had a taste of directing, Rossen, much as he loved writing, wasn't content merely to be the author of outstanding films; he directed John Garfield in the outstanding "Body and Soul" for Enterprise.

Branching out still further, he became a producer; he returned to Columbia where he chose "The Undercover Man," starring Glenn Ford and Nina Foch, as his first production effort. Then came his great success in the triple field of writing, producing, and directing "All the King's Men."

Which phase of film work does he like best? "Well," he answers, "I like to write. And I enjoy directing, and I find it stimulating to be the producer of a film I write and direct. So I think I'll just go on doing all three."

Rossen was born in New York on March 16, 1908, grandson of a rabbi and nephew of a Hebrew poet. He began to put his thoughts down on paper as soon as he had learned to handle a pencil, and by the time he matriculated at New York University, writing was his major interest.

He was only twenty-one when he directed his first play - "The Tree" by Richard Maibaum. The production, although financially a failure, received high critical

praise. The great depression came along just about then, and Rossen although already enjoying a success of esteem, eked out only a bleak and meagre living with his directorial and writing efforts.

He was eventually "discovered" - the year was 1934 - by Mervin Leroy, who called young Rossen to Hollywood, where he went to work as a writer at Warner Brothers. For seven years, he turned out successful film material, usually frowning on collaboration and working strictly solo.

Rossen has always felt that the most important-factor in making a successful picture is the script, notwithstanding the fact that a director brings much to the finished product by his interpretation of the author's work. So now, as producer-director-writer, he feels he has the most certain formula for attaining-top results in films. Rossen has just begun a very important film: "The Brave Bulls" based on Tom Lea's novel on the bull ring.

"ALL THE KING'S MEN"

Biography of JOHN DEREK

John Derek, currently the Bobby-soxers-delight, has made only three pictures thus-far for his studio, Columbia, but they differ so widely in type that they're a fine measure of the handsome young player's acting ability and versatility.

His current film is Columbia's Robert Rossen production, "All the King's Men." Derek is seen in the picture as Crawford's son, a youngster bullied and-heckored by his political demagogue of a father; the later sequences of the film show him in a wheelchair, victim of his father's forcing him into a football game in which he was unfit to play. In strong contrast to this role is, Derek's assignment in the studio's forthcoming Technicolor "Rogues of Sherwood Forest," which is a swashbuckler.

Preceding both "All the King's Men" and "Rogues" was "Knock on Any Door," which Santana Productions made for Columbia-release, with Humphrey Bogart starred. Derek was cast as the brooding, sullen Nick Romano, and walked off with a large share of the-acting honors; to say nothing of the undying devotion of the country's teen-age set.

Born in Hollywood on August 12, 1926, Derek is the son of Lawson Harris, long a motion picture figure in the directing and producing fields; his mother was a screen beauty who appeared in early Hal Roach and Cecil B. De Mille productions.

John wished to become an actor but his family wanted him to be a painter. He did try to-interest himself in an art career for some time; his heart wasn't in it though, and in addition-he managed to convince himself that fame and fortune come to the majority of artists-only posthumously, while actors can enjoy the fruits of-their labors while they're still alive. He was only seven-teen when he persuaded his father of the soundness of his views. Art was abandoned, though-Derek still has a quick hand and a sharp eye for caricature. He was signed by David O. Selznick, and for the next year, Selznick's drama school staff groomed Derek for his screen debut.

He was drafted into the Army just as he was on the verge of beginning his first picture. After basic training in this country, he landed in the Philippines during the final stages of-the war in those islands. Before returning to the United States for his discharge, he served for several months with the Army of Occupation in Japan.

"ALL THE KING'S MEN"

GRASS ALMOST GROWS ON CITY'S STREET

Columbia hauled in fifty tons of fine brown topsoil to cover the streets of Suisun, northern California city used in Robert Rossen's production of "All the King's Men."

It was not so grass could grow in the streets, though. They're already paved. It's just because the studio wanted the setting to appear far enough in the back-country to be recognizable as any unnamed American country town. Neither north nor south. Just back country.

The cast of the picture is headed by Broderick Crawford, Joanne Dru, John Ireland, John Derek and Mercedes McCambridge.

"KING'S MEN" SETS SET EXTRA RECORDS

• Robert Rossen's production of "All the King's Men," based on the Pulitzer Prize novel by Robert Penn Warren, probably established an all-time Hollywood high for the number of extras used in a single picture.

Made almost in its entirety on location in Northern California, utilizing many periods and many different localities in the state, it was necessary to use entirely different background extras each day. Since about 500 background extras were used a day for a long period, the extras were numbered in the tens of thousands.