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WHENEVER GREAT MOTION PICTURES ARE TALKED ABOUT...THEY WILL SPEAK OF

ANASTASIA

The most amazing
conspiracy the world has
ever known...and love as
it never happened to a
man and woman before!

COLOR by DE LUXE

CINEMASCOPE



from 20th CENTURY-FOX starring

INGRID BERGMAN · YUL BRYNNER · HELEN HAYES

with
AKIM TAMIROFF
MARTITA HUNT
FELIX AYLNER

Produced by BUDDY ADLER · Directed by ANATOLE LITVAK · Screenplay by ARTHUR LAURENTS

From the Play
by Marcelle Maurette
as adapted by Guy Bolton

S I G

125 lines x 7 cols. (875 lines)
(7 cols. x 9 inches)

AD ALSO AVAILABLE IN SMALLER SIZE: MAT - 601
Size: 106 lines x 6 cols. (636 lines) (6 cols. x 7½ inches)

MAT-701

20th
CENTURY-FOX
EXHIBITOR'S
CAMPAIGN
BOOK ★ ★ ★ ★

LIFE • LOOK • N.Y. TIMES MAGAZINE • WOMAN'S HOME COMPANION •
GOOD HOUSEKEEPING • AMERICAN WEEKLY • COLLIER'S • THIS WEEK

LADIES' HOME JOURNAL • MADAME
MADEMOISELLE • PAGEANT • MOVIE
SEVENTEEN • MOTION PICTURE
CORONET • PHOTO PICTORIAL REVIEW
MODERN SCREEN • SCREENLAND •
SILVER SCREEN • MOVIE TIME •
SCREEN LIFE • TV-MOVIE SCIENCE

**THE BIG 3 — BERGMAN, BRYNNER, HAYES
ASSURE ROYAL WELCOME FOR "ANASTASIA"
BACKED BY TREMENDOUS MAGAZINE FANFARE**

Reader Impressions Reach 269,195,756!

There will be no mystery about Twentieth Century-Fox's CinemaScope production, "Anastasia," when the exhibitor announces his playdate. Every man, woman and child who can read will know that "Anastasia" will be one of the crowning motion picture events of the year, starring three of the brightest luminaries in the theatre world—Ingrid Bergman, Yul Brynner and Helen Hayes.

The return of Ingrid Bergman to the screen in her first American motion picture in seven years has been of consuming interest in all the major publications in the nation. Stunning cover art, huge picture layouts, lead feature articles and editorials have been devoted to this star whose appeal has never been stronger or more endearing to the American public.

Sharing the limelight of speculative publicity is Yul Brynner, who, with his first motion picture appearance in "The King and I," changed the general concept of the traditional matinee idol. His new and vigorous sex appeal has attracted a tremendous following that seems to know no age boundaries.

These two joined by Helen Hayes who IS theatre for the American public form a magic and formidable talent triumvirate that has generated inspired editorial excitement of the highest calibre.

By release time every magazine of national importance will have carried banner publicity on "Anastasia," which is bound to hit even the most casual passer-by at the nation's newsstands. The roll call at press time includes every publication listed on this page with many more to follow.

This mass effort to tell the public about "Anastasia" is not confined to the magnetic personalities that headline the Buddy Adler production, but reaches out to lure, captivate, entrance the imagination with the intrigue and mystery that envelops the very heart of the matter—the plot. Surely one of the most fascinating mysteries of modern times: Does the real Anastasia, daughter of the last Czar of Russia by some fabulous, preposterous miracle live today? If so, who is she, where is she? There have been many claims, many exposes—and many doubts in this fact-and-fantasy riddle brightened by the glamor of royalty and a fortune of 10,000,000 English pounds hanging in the balance waiting for that one woman who can prove that she is the true Anastasia. Tremendous newspaper coverage has refreshed the memories of millions of Americans to this intriguing puzzle, adding to the overwhelming boxoffice-drawing power of this CinemaScope Academy Award contender from Twentieth Century-Fox.

THESE ARE THE FACTS, THE FIGURES AND THE TRUTHS ABOUT "ANASTASIA." USE THEM TO BUILD UP YOUR LOCAL PUBLICITY, GUIDED BY THE VARIOUS APPROACHES DESCRIBED WITHIN THE PAGES OF THIS CAMPAIGN BOOK . . .

SCREEN STORIES
• MOVIE PIX • MOVIE
TV MAGAZINE • MOVIE
MOVIE PLAY • FILM
• MOVIE SECRETS •
TV STORY • HOLLYWOOD
FILMLAND • MOVIE
TV PEOPLE • MOTION
SCREEN STARS • MOVIE
MOVIE WORLD • MOVIE
MOVIE LIFE • SCREEN
MOVIE MAGAZINE
MOVIE STARS PARADE • TV
MOTION PICTURE

HOLLYWOOD STARS • MOVIE SPOTLIGHT • MOVIELAND

ANASTASIA





Mat 2H



The Story

(Not for publication)

General Bounine (Yul Brynner), Chernov, his aide-de-camp, (Akim Tamiroff) and two associates, Petrovin (Sacha Pitoeff) and Stepan (Gregoire Gromoff) form an ingenious plan to provide an "Anastasia" that Russian courtiers will accept so they can get 10,000,000 pounds an English bank is holding for the Czar's daughter.

They pick a destitute woman, who resembles the authentic Anastasia, and start training her for the part. Anastasia (Ingrid Bergman) submits rather than agrees to their plan. At a reception arranged by Madame Lissenskaia (Natalie Schafer) she comes face to face with the one time Chamberlain (Felix Aylmer) at the Czar's palace but he refuses to acknowledge her. Bounine decides she must go to Denmark and confront Anastasia's grandmother, the Dowager Empress (Helen Hayes), living in retirement in Copenhagen with her nephew Prince Paul (Ivan Desny), to whom the real Anastasia was once engaged.

When the Empress refuses to see Bounine's protegee, the general contacts Baroness von Livenbaum (Martita Hunt), lady-in-waiting, and by subtle flattery persuades her to cooperate. She tells him that the Empress and Paul will be at the opera. Dressed regally, Anastasia appears in a box and later is introduced to Prince Paul as "Grand Duchess Anastasia." He does not recognize his ex-fiance, but is intrigued.

Meanwhile, Bounine worms his way into the royal box but the Empress refuses to see the girl. Anastasia is anxious to meet her grandmother. She realizes that Bounine, of whom she has grown quite fond, is a crook and only interested in her money yet she aches for a family name that is hers by right. Anastasia agrees, rather bitterly, that her only hope is through Paul.

It is finally the Baroness von Livenbaum who persuades the Dowager Empress to inspect Anastasia. At first the Empress is completely skeptical but when Anastasia coughs the Dowager Empress asks if she has seen a doctor. The girl replies that she only coughs when she is frightened. The Empress is suddenly shaken into recognition—Anastasia as a child only coughed when frightened, a trait not even Bounine could have discovered. Grandmother and granddaughter are reunited at last.

Some weeks later in Paris at the Grand Ball at which the Czar's long lost daughter is to be publicly acknowledged Bounine is teased by Anastasia, who knows that the hard-headed Russian general has fallen in love with her and is jealous of Paul. Bounine quarrels with her over the impending announcement of her engagement to Prince Paul. Anastasia succeeds in postponing the announcement.

Bounine tells the Dowager Empress that his work is done and that he is leaving. She suspects his love for her granddaughter and commands him to remain. When the Empress reaches the anteroom to the ballroom, she calls Anastasia to her and asks if she really loves Paul. Her hesitant reply of "I want to belong to somebody" is enough for the old lady. Quietly, and with the wisdom of the aged, the Dowager Empress of Russia settles the future of her granddaughter with an adroit move that surprises all concerned and ensures the happiness of Anastasia.

Staff

Produced by.....Buddy Adler
Directed by.....Anatole Litvak
Screenplay by.....Arthur Laurents
From the play by.....Marcelle Maurette
as adapted by.....Guy Bolton
Music.....Alfred Newman
Director of Photography.....Jack Hildyard
Art Direction.....Andrei Andrejew
Bill Andrews
Film Editor.....Bert Bates
Costumes Designed by.....Rene Hubert
Assistant Director.....Gerry O'Hara
Dialogue Assistant.....Paul Dickson
Sound.....Gerry Turner
Harry M. Leonard
Orchestration.....Edward B. Powell
Makeup by.....Dave Aylott
Hair Styles by.....Johnnie Johnson
Russian Music Arranged by.....Michel Michelet
Set Decorations.....Andrew Low
CinemaScope Lenses by.....Bausch & Lomb
Color by De Luxe

Cast

Anastasia.....Ingrid Bergman
Bounine.....Yul Brynner
Empress.....Helen Hayes
Chernov.....Akim Tamiroff
Baroness von Livenbaum.....Martita Hunt
Russian Chamberlain.....Felix Aylmer
Petrovin.....Sacha Pitoeff
Prince Paul.....Ivan Desny
Lissenskaia.....Natalie Schafer
Stepan.....Gregoire Gromoff
Vlados.....Karel Stepanek
Marusia.....Ina de la Haye
Maxime.....Katherine Kath
Blonde Lady.....Hy Hazell
Countess Baranova.....Olga Valery
Xenia.....Tamara Shayne
Grischa.....Peter Sallis
Schischkin.....Polycarpe Pavloff

"Anastasia" in CinemaScope EXHIBITOR'S CAMPAIGN BOOK

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Production INFORMATION

Whether a Red Russian rebel's bullet found its mark in the brain of a 17-year-old princess 38 years ago, or whether it merely grazed her temple, knocking her unconscious, is a question which has given rise to a fascinating international mystery which is the basis of a lawsuit in the German courts today over a \$30,000,000 legacy and of an absorbing drama that has been celebrated on the stages of five countries. It has now materialized in Twentieth Century-Fox's handsome CinemaScope production, "Anastasia."

The film, produced by Buddy Adler and directed by Anatole Litvak, was developed in Paris, Copenhagen, and London, at a cost exceeding \$3,500,000—the biggest production the studio has ever made in Europe.

The sensitive artistry of Ingrid Bergman was sought and won for the title role of the woman, who, in the screenplay, is a starved, destitute soul snatched from suicide in the Seine by Yul Brynner as a Russian ex-General Bounine. He intends to pass her off as the Princess Anastasia, daughter of the last Czar of Russia, Nicholas II, gaining control of the fortune after duping the aged Dowager Empress (Helen Hayes) into recognizing his charge as the true princess.

Up to a point the story is based on fact, inasmuch as there lives today in a Black Forest village near Stuttgart, Germany, a 54-year-old woman who goes by the name of Mrs. Anna Anderson, but who claims to be the Grand Duchess Anastasia and who tells a plausible story of being rescued from the massacre of the Imperial Family at Ekaterinburg, Siberia, in July of 1918 and smuggled across the Rumanian border by two deserters from the Soviet Army.

She has been accepted by one group of White Russian refugees in Europe including many blood relations of the Czar as the true heiress and rejected by another. The wounds and scars on Anna Anderson's body match remarkably the blows said to have been administered to the young princess. One more point in favor of believing the Black Forest Anastasia's story is that German prisoners of war, returning from Russia in 1919 and 1920, reported seeing posters bearing pictures of the Grand Duchess and asking the Russian people to aid in the search for the escaped daughter of the Czar.



Ingrid Bergman returns after a seven-year absence in an American-made film production to play the intriguing title role of "Anastasia." The Twentieth Century-Fox film which offers one absorbing solution to the enigma surrounding the Russian Grand Duchess is one of the studio's most ambitious CinemaScope presentations to date. Mat 4A



In filming the intriguing tale, many of the 1918 Revolution refugees had a part either before the cameras or as special advisers on customs, costumes and set decorations.

Shooting on the film began in Copenhagen where the squares, palaces and restaurants of that lovely city were photographed. Location then shifted to Paris, where for more than a week the company worked at night filming the scenes that lead to Yul Brynner overtaking the weary Miss Bergman on the banks of the Seine near the Pont d'Alexandre III.

Of the special and splendid sets created by Andrei Andrejew, one of Europe's finest design talents and himself a Russian who left his native land during the 1918-1921 strife, the most awesome was the "building" of St. Alexander's Russian Orthodox Cathedral of Paris. Church authorities in France had refused permission for the use of the original in motion pictures. The church was needed for the scene that sets the mood of "Anastasia"—a study in contrasts

between the sad, dejected "Anastasia" and the joyful, hopeful Easter spirit of the worshippers on this religious holiday. While, as the film will show, a tremendous amount of time, research and labor went into the creation of this one set, it is by no means the only impressive one in the film.

The whole flavor of "Anastasia" is impressive, done on a grand scale, and with a story which incorporates both international intrigue and mystery and a tender love theme. But perhaps the most romantic thing about this imposing film is the small part it plays in the real-life drama that gave it substance. The Black Forest "Anastasia" is receiving the sum paid by Twentieth Century-Fox to depict a play about her on the screen. This token of recognition may give extra comfort to the woman who once said wearily to a friend:

"I don't care about the legacy, or the title, or the glory. I only want to show who I am before I die."

The most amazing conspiracy the world has ever known...and love as it never happened to a man and woman before!

20th CENTURY-FOX presents

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

ANASTASIA

COLOR by DE LUXE
CINEMASCOPE

with AKIM TAMIROFF · MARTITA HUNT · FELIX AYLMER

PRODUCED BY BUDDY ADLER

DIRECTED BY ANATOLE LITVAK

SCREENPLAY BY ARTHUR LAURENTS

FROM THE PLAY BY MARCELLE MAURETTE AS ADAPTED BY GUY BOITON

S I G

124 lines x 7 cols. (868 lines)
(7 cols. x 8 7/8 inches)

AD ALSO AVAILABLE IN SMALLER SIZE: MAT 504
(89 lines x 5 cols.) (445 lines) (5 cols. x 6 3/8 inches)

MAT-702



Two great actresses match their talents in a highly absorbing film dramatization of the play, "Anastasia," which enthralled Broadway audiences last season. Helen Hayes and Ingrid Bergman are co-starred with Yul Brynner in Twentieth Century-Fox's CinemaScope treatment of the challenging enigma surrounding the youngest daughter of the last Czar of Russia. Produced by Buddy Adler and directed by Anatole Litvak, the film opens . . . at the . . . Theatre. Mat 2E.

Brynner Melts Ingrid With Gypsy Melodies

Yul Brynner, who earned his first money playing a guitar and singing with a group of gypsies in Paris night

clubs years ago, repeats his real-life start in "Anastasia" in which he co-stars with Ingrid Bergman and Helen Hayes. He plays his guitar and sings before the Swedish star and the CinemaScope cameras as he builds his plot to pass Miss Bergman off as the Princess Anastasia of Russia, an heiress to a 10,000,000 pound legacy.

The Twentieth Century-Fox screen version in DeLuxe color of the Broadway hit will have its local premiere on . . . at the . . . Theatre where Mr. Brynner's newly won feminine fans will have a chance to see him in a new type role. Since "The King

and I," he has become America's top romantic film star despite his bald-headed makeup.

"I can remember when I was playing in a Paris night club I'd see a young fellow and his girl at a table, and I'd go over and play some soft, romantic melody," recalled Yul, whose mother was a Romany gypsy and his father a Mongolian. "Stars would come into the girl's eyes and you could just see her melting. The more she melted, the bigger the tip the young fellow would give me. In those days we had to live on the tips we got so we concentrated on seductive music."

After playing with the gypsy band, Brynner worked with a circus trapeze act before taking to the theatre. In 1941 he came to the United States and toured for a year and a half with Michael Chekhov's "Twelfth Night" company. He became an American citizen and served with the OWI in France during World War II. After the war his rise in television, the stage and films has been constant and rapid.

Brynner, who exudes great energy in his work, learned the secret of oxygen inhalation while he was starring in the Broadway production of "The King and I." Noticing the extreme weariness of the dancers after each number, he spoke to a doctor friend about it. The doctor suggested that pure oxygen inhalations be used exactly as they are by the U. S. Government for pilots and at competitions for athletes. Taking the tip himself, Brynner now keeps an oxygen container, complete with mask, in his dressing room at all times and after completing a particularly tiring scene he inhales a few deep "conditioning" breaths.



Yul Brynner, the King in "The King and I," again entertains royal thoughts in "Anastasia," the Twentieth Century-Fox CinemaScope film opening . . . at the . . . Theatre in which he is co-starred with Ingrid Bergman and Helen Hayes. Mat 1C.

Ingrid Bergman Returns To American Film Scene In "Anastasia" With Yul Brynner, Helen Hayes

Actress Plays Title Role In CinemaScope Version Of Hit Play

(Advance)

"Anastasia," with Ingrid Bergman, Yul Brynner and Helen Hayes heading a stellar cast, will be premiered on . . . at the . . . Theatre. This CinemaScope-DeLuxe color Twentieth Century-Fox production marks Miss Bergman's return to American-made motion pictures after an absence of seven years. It was produced on a lavish scale in Paris,

Copenhagen and London under the personal supervision of Buddy Adler, executive producer for Twentieth Century-Fox, and was directed by Anatole Litvak.

The film version of "Anastasia" was drawn from the successful Broadway play by Guy Bolton and Marcelle Maurette, which dramatizes the enigma surrounding the youngest daughter of the late Czar of Russia. The intriguing plot deals with the attempt of four white Russians led by Yul Brynner to pass off Miss Bergman as the real Anastasia, reputedly to have

escaped execution at the hands of the Red Russians in 1918, and to collect the 10,000,000 pound legacy the Czar left in English banks for her. The strange mixture of fact and fantasy gives the picture great suspense and high dramatic content.

"Anastasia" was the costliest picture ever produced abroad by Twentieth Century-Fox. It was two years in preparation and was before the cameras for more than four months. Much of the action in the story takes place in Paris and Director Litvak utilized the famous S. Alexander's Cathedral, the Pont Alexandre III over the Seine and many of the winding side streets of the French capital to give the picture the same scenic authenticity that Rome gave to the well-remembered "Three Coins in the Fountain." Street scenes in Copenhagen and the world-famed Tivoli Gardens there also provide interesting backgrounds. The interior scenes in the picture are equally as impressive, showing the Royal Opera House of Copenhagen, Left Bank Russian night clubs in Paris, regal ballrooms and lavish drawing rooms. They were designed by Andre Andrejew, who is credited with revolutionizing the art of film designing in England in the 1930's.

The costumes worn by Miss Bergman and Miss Hayes were made at famous couturiers Balenciaga and Karinska in Paris and the House of Worth in London and, according to Rene Hubert, who created the clothes, they will give women a preview of the fashions for 1957.

Akim Tamiroff, Martita Hunt, Felix Aylmer, Sacha Pitoeff, Ivan Desny, Natalie Schafer, Gregoire Gromoff, Karl Step-

anek, Ian de la Haye and Katherine Kath head the supporting cast, which is one of the largest ever assembled for a Twentieth Century-Fox picture, having 57 speaking parts. Even the smallest roles were carefully cast.



Ingrid Bergman appears in the title role of Twentieth Century-Fox's "Anastasia," which opens . . . at the . . . Theatre. Yul Brynner and Helen Hayes are also starred in the CinemaScope drama produced by Buddy Adler in DeLuxe color. Mat 1B.

Famous Tivoli Band In Film

The famous Tivoli Guards Boys Band will be seen for the first time in America in "Anastasia," Twentieth Century-Fox's CinemaScope-DeLuxe color production coming soon to the . . . Theatre with Ingrid Bergman, Yul Brynner and Helen Hayes in the starring roles. The band, composed of fifty of Denmark's grade school boys, is shown marching through Copenhagen's 113-year-old Tivoli Pleasure Gardens for important scenes in the picture. This unusual musical organization, which trains twenty-five boys each year to take the place of retiring members who have reached their 17th birthday, was organized one year after the Gardens opened in 1843. It is one of the oldest bands in Europe. Dressed in their traditional uniforms of bright red jackets and sparkling white trousers, with short swords at their sides and black, fuzzy shakos on their heads, the boys march, playing through the large acreage of the Tivoli Gardens several times a day, and give concerts on Sundays.

Director Anatole Litvak hired the band for "Anastasia" to give authentic atmosphere to the scenes he filmed in the Danish capital and as a result plans are afoot now for this picturesque musical group to visit the United States sometime soon.

The very large Russian colony of both Paris and London, most of whom fled Russia during the Revolution, were employed by Director Litvak to bring authenticity to this extraordinary production. Arthur Laurents wrote the screenplay and Jack Hildyard was responsible for the camera work which captures the excitement attending the foreign intrigue in "Anastasia."

Royal Triumvirate

The Queen of Theatre, the "King" of Broadway and a lovely Queen of Hearts form as electric a combine as has ever graced the CinemaScope screen when Helen Hayes and Yul Brynner join forces with Ingrid Bergman in "Anastasia," the Twentieth Century-Fox drama due . . . at the . . . Theatre. As befits this stellar display, the theme, based on the hit Broadway play, involves royalty and thirty million dollars in one of the great mysteries of our time.

Many today believe that the youngest daughter of the Russian royal family, murdered by the Reds in 1918, escaped death and her country. Miss Bergman plays the role of the princess in the screen solution to this modern enigma.



Ingrid Bergman is shaped into a royal image under the constant vigilance of Yul Brynner in the fascinating screen drama, "Anastasia," which opens . . . at the . . . Theatre. Helen Hayes is also co-starred in the CinemaScope production based on the hit Broadway play. The film marks Miss Bergman's first American-made film in seven years. Mat 2C.

Gay, Animated Bergman More Beautiful Than Ever, Begins New Cycle In Career

With her role in "Anastasia," her first American-made motion picture in seven years, Ingrid Bergman, looking more beautiful than ever, rounds out a new cycle in her career as a star. She has completed the circuit which began

in Sweden when she was a young girl, continued through a ten-year stay in Hollywood, gained international stature in recent years with stage and screen work on the Continent and now comes back to American films. In Twentieth Century-Fox's CinemaScope - DeLuxe color production, which will have its premiere soon at the . . . Theatre, Miss Bergman also completed a cycle of characterization. She is transformed from a hungry, destitute girl into a Russian princess and emerges with color in her face, her honey blond hair beautifully arranged, and exuding a quiet, dignified charm. The metamorphosis is effected by Yul Brynner, playing the role of an ex-Russian general, and approved by Helen Hayes, as the Dowager Empress, who are Miss Bergman's co-stars in the picture.

During the filming of "Anastasia" in London, Paris and Copenhagen, the Swedish-born actress threw off her usual reticence and talked animatedly with visitors and reporters, revealing her pleasure in being associated again with an American film company. From the time she co-starred with Gosta Ekman in the Swedish production of "Intermezzo" Miss Bergman has been a star, dividing her work successfully between the stage and screen. Her first Hollywood picture was a remake of "Intermezzo" under the guidance of David O. Selznick and after starring on the New York stage in "Liliom" she was called to Hollywood again and became the most sought-after actress in the film capital. Her work in "Gaslight" won her the 1944 "best actress" Academy Award Oscar and the "Bells of St. Mary's" and "Spellbound," both in 1945, brought her the New York Film Critics Award for the best actress of that year. Her last three pictures in the United States were "Notorious," "Arch of Triumph" and "Joan of Arc."

After Miss Bergman's break-up with her husband, Dr. Peter Lindstrom, and her marriage to Director Roberto Rossellini, the film "Stromboli" was released. Ingrid recently toured Europe with the opera "Joan of Arc" under her husband's direction, appearing in Rome, Copenhagen, Barcelona, Paris, Stockholm and Milan. Her ability to speak a half-dozen languages came in handy since in each country she sang in the native language of the country. Just before starting work in "Anastasia" Ingrid completed the starring role in Jean Renoir's French film, "Elena and the Men."

Few screen stars are more passionately devoted to their art than Ingrid Bergman. She devotes practically all of her spare time, when she isn't looking after her children—Roberto, Jr., and Isabella and Ingrid, the twins, to attending the theatre.

"If you were to take the stage away from me," she explained, "I would stop breathing."

When Miss Bergman completed her work in "Anastasia" she went to Paris for the French stage version of "Tea and Sympathy." Her professional ambition is to act until she is 100, and she would like her gravestone to read: "She acted until the last day of her life. Here rests a good actress."

New Bergman Film

Ingrid Bergman will return to the local screen . . . at the . . . Theatre, co-starring with Yul Brynner and Helen Hayes in Twentieth Century-Fox's CinemaScope-DeLuxe color production, "Anastasia." Akim Tamiroff and Martita Hunt head the supporting cast.

THE GREAT
INGRID
BERGMAN

as the mystery woman—Anastasia



THE MAGNIFICENT
YUL
BRYNNER

as the arch-conspirator



THE INCOMPARABLE
HELEN
HAYES

as the key to the conspiracy!



ANASTASIA



From 20th Century-Fox in
CINEMASCOPE
COLOR by DE LUXE

159 lines x 5 cols. (795 lines)
(5 cols. x 11 1/4 inches)

AD ALSO AVAILABLE IN SMALLER SIZE: MAT 404
(125 lines x 4 cols.) (500 lines) (4 cols. x 9 inches)

The
most
amazing
conspiracy
the world
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known...
and love
as it never
happened
to a man
and woman
before!

WITH
AKIM TAMIROFF
MARTITA HUNT
FELIX AYLMER
PRODUCED BY
BUDDY ADLER
DIRECTED BY
ANATOLE LITVAK
SCREENPLAY BY
ARTHUR LAURENTS

From the Play by
Marcelle Maurette as adapted
by Guy Bolton

MAT—502

TEASER AD

20th Century-Fox proudly presents



The most amazing conspiracy the world has ever known...
and love as it never happened to a man and woman before!

ANASTASIA

COLOR by DE LUXE
CINEMASCOPE

WITH
AKIM TAMIROFF · MARTITA HUNT · FELIX AYLMER

Produced by **BUDDY ADLER** Directed by **ANATOLE LITVAK** Screenplay by **ARTHUR LAURENTS**

S I G

MAT—312

99 lines x 3 cols. (297 lines)
(3 cols. x 7 1/4 inches)

Ingrid Was Motivating Force Behind My Taking Film Role

By Helen Hayes

I'd be lying if I said I wasn't a little nervous — very nervous, in fact—about returning to films after five years away.

As a matter of fact, when Twentieth Century-Fox first offered me the role of the Dowager Empress in "Anastasia" several months ago, I turned them down flat. (The picture opens . . . at the . . . Theatre.)

It was before my husband (Charles MacArthur) died, and he wasn't feeling well; so part of my reason for saying no to the role was that I felt I should stay with him and not go running off to Europe.

But also I was just plain worried about working in a film again. After all, the stage is my real home. The cold eye of a motion picture camera glaring at me has always unnerved me.

But after Charlie died and the offer from Fox came again, my

friends—particularly Anita Loos—urged me to accept. They felt it would be good therapy for me.

Then I learned that Ingrid Bergman was playing the part of Anastasia, and that decided me. I've known and loved Ingrid since she first came to New York, in 1939, to play the lead in Vinton Freedley's revival of "Liliom." That was before she had gone to Hollywood at all. We were neighbors then and close friends in Rockland County, Upstate New York.

More recently I've seen and admired Ingrid in "Joan at the Stake" in New York; so it was really the opportunity of working with her that decided me to accept the role in "Anastasia."

When they tested me for the part, however, I almost changed my mind again. I'd never worked in a color or CinemaScope film before, and I just couldn't believe all the light that was needed to film the test. I felt like someone undergoing the third degree. I got it over with in a hurry and after working with such wonderful people as Ingrid, Yul Brynner and Akim Tamiroff, under Anatole Litvak's sure and sensitive direction, I felt secure.

I've decided in recent years that the most important thing to me now is working with actors and actresses I love. That's why I did "Skin of Our Teeth" last year — to work with Mary Martin.

Although I'm now happy to be getting my feet wet in motion picture work again, I still have a fear of over-acting. It's the old story of the stage actor playing to the rear balcony, even when he's in a close-up shot on the screen. But they told me that because of the added width and the greater room for movement, it was really closer to stage direction.

At any rate, it was good to be in a film again — especially one like "Anastasia" and more especially with an actress like Ingrid Bergman.



Helen Hayes, first lady of the American stage, makes her first film appearance for several years as the Dowager Empress of Russia in "Anastasia," co-starring with Ingrid Bergman, Brynner and Yul Brynner. The Twentieth Century-Fox CinemaScope film is currently at the . . . Theatre. Mat 1A.

"Brynner Look" All The Rage

Yul Brynner, who set the bare scalp vogue for actors with his role in "The King and I," repeats the style in his role of a White Russian general in "Anastasia." Twentieth Century-Fox's CinemaScope version of the Broadway stage hit, co-starring Ingrid Bergman, Brynner and Helen Hayes and coming to the . . . Theatre on . . . Despite this apparent drawback Brynner has become the most popular male star in the United States today and is rated as a bobby-soxer's delight.

Two other entertainers enjoying nude noggin success these days are Robert Weede, star of the Broadway musical hit, "Most Happy Fella" and T. C. Jones, who is wowing the girls in "New Faces." Yes, baldness for men seems to be the coming thing and the day may not be far off when that well used cuddle-up line may be changed to:

"Darling, I just love to run my fingers across your smooth, shiny head."



Yul Brynner with his fellow-conspirators give Ingrid Bergman her final instructions before making her highly important appearance at an opera performance. A 10,000,000-pound inheritance hangs in the balance in this suspenseful moment from the Twentieth Century-Fox CinemaScope version of "Anastasia," a Broadway play that won high critical acclaim last season. Film is now at the . . . Theatre. Mat 2G



Ingrid Bergman and Yul Brynner in a scene from the Twentieth Century-Fox CinemaScope production, "Anastasia," which opened yesterday at the . . . Theatre. Helen Hayes also shares star billing in the Buddy Adler production based on a hit play by Marcelle Maurette. Mat 2B.

High Couture In 'Anastasia' Crystal Ball View Of 1957

(Fashions)

A preview of 1957's styles can be seen in the beautiful gowns worn by Ingrid Bergman in the title role of Twentieth Century-Fox's Cinema-

Scope production, "Anastasia," according to fashion designer Rene Hubert. The picture, with Miss Bergman, Yul Brynner and Helen Hayes as the stars, will have its local premiere on . . . at the . . . Theatre.

The locale of the story is Paris in 1928 and Hubert reports that Balenciaga and Karinska of Paris and Kriesener of Switzerland, who created the costumes, as well as other high fashion houses of Europe are using the late 1920's as a sort of "point of departure" for their models of 1957.

Miss Bergman's evening gown worn in the scene at the Royal Opera House at Copenhagen is a Balenciaga model in Princess style of white satin armure, embroidered with bands of white and pink beads going completely

around the skirt in a Watteau motif. With this is a white cape, also of white satin, with hand embroidered beads like the dress.

A black afternoon dress done in simple lines with silk and wool material, with linen thread is another of the attractive costumes. There is no belt and almost no waistline and Miss Bergman wears a large black straw hat with a black tulle border.

For several of the exterior scenes she wears a navy blue velvet suit cut by Balenciaga on very strict tailored lines, with no waistline. A white blouse in chiffon and a hat in the same blue velvet as the suit, with a veil, complete this outfit.

In "Anastasia" Miss Bergman makes a trip to Copenhagen and for the scenes in the train she wears a traveling suit of honey-colored rough silk and wool material in the 1928 style, yet as modern as tomorrow. Over the traveling suit she wears a coat of the same color with long lines accentuated by buttons. A martingale in the back is again a feature of tomorrow's fashions. The small cannotier (sailor) hat without so much as a hatband goes with this outfit and the accessories include gloves and shoes of cinnamon suede and a honey-colored goat-skin handbag cleverly designed in the shape of an old-fashioned traveling bag.

For casual wear in her own apartment, Miss Bergman has a black doveskin skirt with a blouse of the finest handmade white handkerchief linen with insertions of real Valenciennes lace. She also wears another blouse of blue poplin, with high color and beautiful hand tucking as well as one in beige silk with white lace insertion. They are all executed by Kriesener of Switzerland and can easily be adapted to modern wear.

"The simplicity and the cleanliness of the clothes worn by Miss Bergman in 'Anastasia' definitely point the way to next year's fashions," M. Hubert explained, "and they are certain to delight every woman who sees this extraordinary picture."

"Anastasia," Truly Magnificent Drama: Bergman, Brynner, Hayes — All Superb

(Review)

"Anastasia," a strange mixture of fact and fiction, which abounds in poignant love, mystery, intrigue and, above all, outstanding characterizations, opened yesterday at the . . . Theatre. Here is a motion picture that certainly will get Academy Award consideration. The superb performances of Ingrid Bergman, Yul Brynner and Helen Hayes rate

"Oscars" without equivocation and the supporting cast, down to the smallest role, is undoubtedly the finest seen here in years.

The picture, whose fascinating theme is drawn from the tenuous but persistent beliefs that the youngest daughter of the last Russian Czar survived the Revolution, has every dimension, from poverty to regal splendor, from rain-swept Paris streets through the famous Tivoli Gardens in Copenhagen, from luxurious ballrooms to colorful night clubs. It was produced with impeccable taste by Buddy Adler in CinemaScope and brilliant color by DeLuxe, and directed with perfection by Anatole Litvak.

The story opens during Easter services in front of the Greek Orthodox Church in Paris. A bewildered, sick and bedraggled woman (Ingrid Bergman), is found by ex-General Bounine (Yul Brynner), who believes he can pawn her off as Anastasia, Grand Duchess of Russia, and

claim the 10 million pounds the late Czar left in the Bank of England for his heirs. Anastasia is led carefully through a rehabilitation and training program emerging a beautiful and thoroughly captivating person. After the General accomplishes this metamorphosis, he moves to get his charge an audience with the Dowager Empress (Helen Hayes) to recognize her as the real heiress in a most suspenseful finale that leaves a rich

afterglow of delightful remembrance.

Ingrid Bergman plays Anastasia with a sensitive charm and her performance runs the gamut from sheer despair to unbounding hope. Hers is a triumphant return in an American film after a seven-year absence.

Yul Brynner brings not only great force to his role but a charm that the public so well knows from "The King and I." His performance is not only

commanding but is played with all the nuances his most critical admirers would wish.

As for Helen Hayes, her interpretation is one of dignity and strength and is deeply moving in all its aspects. She rises to great heights with Miss Bergman in the famous "recognition" scene.

Coming close to the perfection of the stars in this lavishly-mounted picture are Akim Tamiroff, Martita Hunt, Sacha Pitoeff and Gregoire Gromoff, to name only a few of the large cast. Arthur Laurents' screenplay, Jack Hildyard's camera work and Alfred Newman's musical score also deserve mention here.

"Anastasia" is a beautiful, masterful work of which the motion picture industry can be justly proud.



This scene in which Helen Hayes and Ingrid Bergman, as grandmother Empress of Russia and would-be granddaughter Anastasia face each other on a kinship battleground is one of the unforgettable highlights of Twentieth Century-Fox's CinemaScope production, "Anastasia," providing these two actresses with dramatic material worthy of their great talent. Currently at the . . . theatre, the film also stars Yul Brynner of "The King and I" fame. Mat 2D.

"A" Real Fireball

"Anastasia," Twentieth Century-Fox's CinemaScope-DeLuxe color version of the famed Broadway play, starring Ingrid Bergman, Yul Brynner and Helen Hayes, will be held over for a second week at the . . . Theatre, it was announced today. The picture was produced by Buddy Adler and directed by Anatole Litvak and tells the fascinating story of a daring scheme to pass off an unknown girl as the late Czar's missing daughter, Grand Duchess Anastasia, to collect a 10,000,000-pound legacy. Akim Tamiroff, Martita Hunt, Felix Aylmer, Sacha Pitoeff, Ivan Desny and Natalie Schafer head the impressive supporting cast.

Because the film deals with the White Russian colony living in Paris in 1928, there are several scenes in which the old uniforms, medals, and court dress are worn for parties and gala balls, and the Russians in the picture enjoyed it to the hilt.

"The vodka in the big banquet scene is only water, but the caviar, salmon, piroshki, and other Russian delicacies were real enough," said Gregoire Gromoff enthusiastically. "It was the next best thing to a revival of the Old Regime in St. Petersburg."

"Anastasia" Is A 'Fair Lady,' Only Different

Anatole Litvak, the director of Twentieth Century-Fox's fascinating screen drama starring Ingrid Bergman, Yul Brynner and Helen Hayes which is currently playing at the . . . Theatre, describes the theme as a Pygmalion-like love story but with a different ending.

"In the original Greek legend," he says, "it was a beautiful statue that the hero, a sculptor, created then brought to life by falling in love with it. In Shaw's play the hero moulded an elegant, graceful lady from the basic clay of a Cockney serving girl. In 'Anastasia,' Yul Brynner finds Ingrid Bergman destitute in the streets of Paris and makes of her an Imperial Princess of Russia.

"The different twist to the ending in 'Anastasia' comes about when Brynner, after finding that he's falling in love with his creation, discovers that she was really the princess all the time."

Litvak also pointed out that in this Buddy Adler production, Brynner plays a role considerably different from the usual movie lover or hero.

"At the beginning of the film he is a completely cynical, scheming scoundrel, who forces the girl to masquerade as a princess only in order to get his hands on a 10,000,000-pound legacy left by the Czar," the director explained.

"Even after he has fallen in love with her and is ashamed and fed up with his well-laid plans to use her," Litvak adds, "he still can't say the simple words 'I love you'—so we don't have a conventional love scene or fade-out for the film."

"Anastasia" is based on the sensational Broadway play of last season by Marcelle Maurette which won unanimous praises from critics and public alike. The film was photographed entirely on location in Europe, including Paris, London and Copenhagen.

WHEREVER GREAT CASTS AND GREAT MOTION PICTURES ARE TALKED ABOUT—

they will speak of

ANASTASIA

and the three who gave it life!

STARRING

INGRID BERGMAN · YUL BRYNNER · HELEN HAYES



The most amazing conspiracy the world has ever known, and love as it never happened to a man and woman before!

COLOR by DE LUXE

From 20th Century-Fox in

CINEMASCOPE®

with
AKIM TAMIROFF · MARTITA HUNT · FELIX AYLMER

PRODUCED BY

DIRECTED BY

SCREENPLAY BY

BUDDY ADLER · ANATOLE LITVAK · ARTHUR LAURENTS

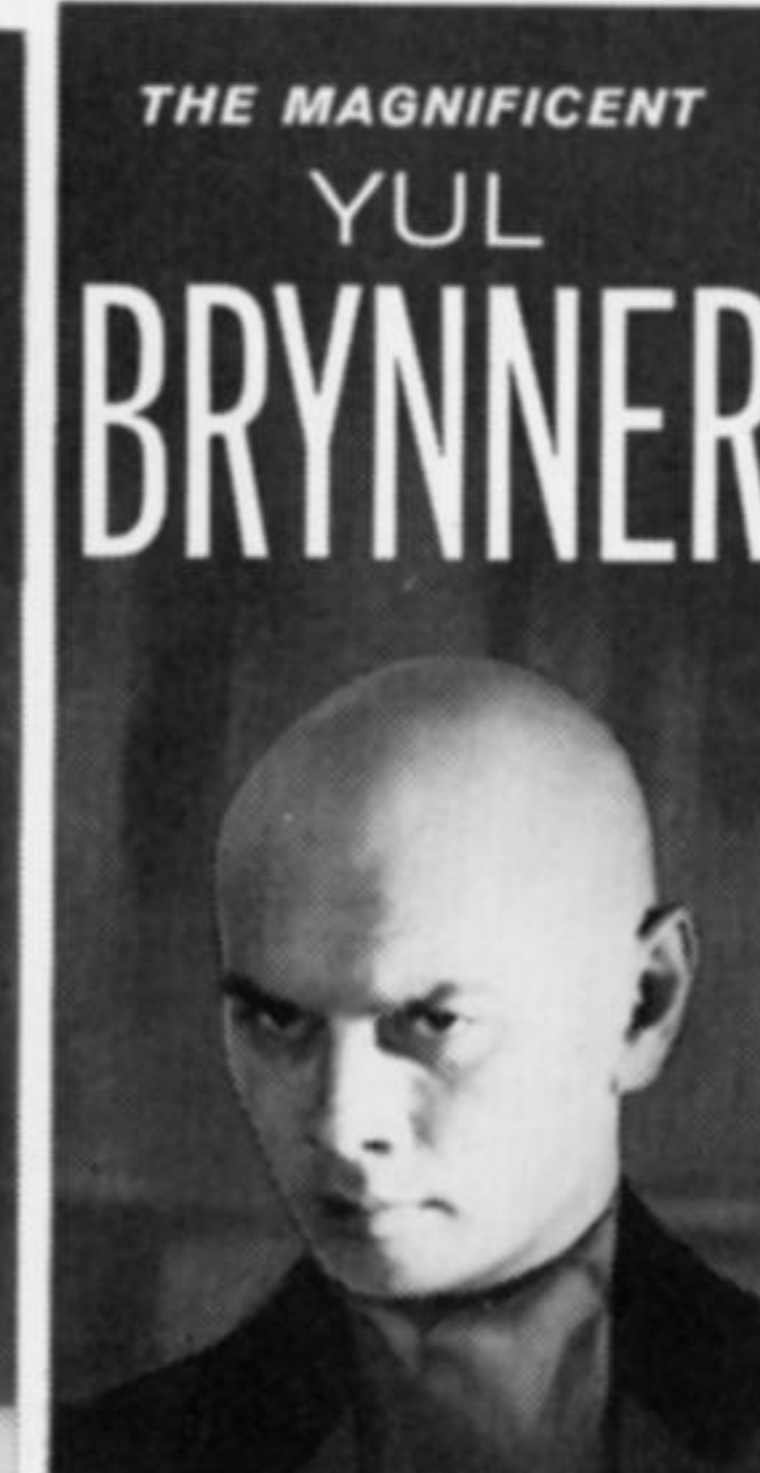
FROM THE PLAY BY MARCELLE MAURETTE AS ADAPTED BY GUY BOLTON

S I G

133 lines x 5 cols. (665 lines)
(5 cols. x 9½ inches)

MAT—503

TEASER AD



20th CENTURY-
FOX presents

The woman...
the wonder...
the world of

ANASTASIA

COLOR by DE LUXE

CINEMASCOPE

with AKIM TAMIROFF · MARTITA HUNT · FELIX AYLMER

Produced by

Directed by

Screenplay by

BUDDY ADLER · ANATOLE LITVAK · ARTHUR LAURENTS

S I G

94 lines x 3 cols. (282 lines)
(3 cols. x 6¼ inches)

MAT—310

WHENEVER THEY TALK OF GALA PREMIERES LET THEM TALK FIRST OF "ANASTASIA"

A cardinal date on the entertainment calendar for every community coast-to-coast will be the opening day of Twentieth Century-Fox's CinemaScope production of "Anastasia."

The multiple publicity and advertising engineered in the past few months by the key personnel in the New York office has conditioned the American public to the great expectations a film of its calibre commands.

It is now completely within the province of each individual exhibitor to utilize

this advance build-up to carry out the prestige the film lends to his theatre by scheduling a special night opening. There are many ways an exhibitor can go about this celebration of a special motion picture event, starting well in advance of his opening to establish his moves either through social, political, or charitable channels as was done in the New York Roxy opening. The end effect of the well-planned night opening of "Anastasia" can easily set a new criterion for future and similar theatrical events.

GATHERING THE GUESTS

Shaping the Event

The first thing for the manager to consider is the form of Premiere he desires: will it be a royal opening with the red carpet down for social registry; a civic endorsement; or a charity drive—national or local. Once the emphasis for the invitations is established, lists can be compiled.

Special Invitation Lists

Invitations will go to civic leaders, socially prominent figures, industry heads in proportion to the Premiere emphasis. Greek Orthodox church leaders and heads of White Russian societies suggest other interest outlets.

RSVP Follow-Up

Once those invited have accepted by phone or by mail your invitation to opening night festivities, it would be wise to arrange for "checkers" to phone important figures to remind them of your date as the time draws near. Post-cards, telegrams are alternatives.

Pre-Opening Press Parties

Show your flair for the dramatic by dressing your ushers in Cossack outfits to deliver by hand invitations to a pre-opening cocktail for local press and VIPs. To really make an impression serve vodka, caviar and champagne.

Opening-Night Coverage

Hand pick your press representatives observing arrivals to insure maximum coverage of personages and events at the theatre. This includes radio-tv network coverage.

THEATRE PREPARATIONS

Stuffers, Programs, et Al.

Make use of all the accessories offered in this campaign book to pre-sell your "Anastasia" local playdate. Heralds and program announcements should be first on the list.

Special Displays

The shadowy form of "Anastasia" shown on page 2 of this campaign book can be duplicated life-size for your lobby. Use it in one of two ways: to furnish the backdrop for national and local press notices about the film and/or serve as the measuring rod for the local "Anastasia," subject of a local "hunt" contest.

Wire Up, Light Up

Check all your spots, kliegs, mikes, house lights to send out a spectacular glow of announcement from the housefront opening night.

Strike Up the Music

Hire a Russian or gypsy instrumental quartet to entertain early gathering crowds. Have them dressed in typical garb with your ushers and doormen jaunty in Cossacks uniforms.

A Management Affair

The manager of the theatre must be the fountainhead for the preparation of this singular event in the history of his theatre. The special merits found in "Anastasia" deserve the most concentrated effort on his part to set the stage for his playdate opening.

"Anastasia" was a dramatic hit that had Broadway flocking only a year ago and now has been given the most meticulous care in its translation to the screen. Added to this is the thrilling anticipation of seeing Ingrid Bergman once more in a story worthy of her great talent, surrounded by players of eminence in the dramatic arts. It is essential that this same special distinction made in all the national coverage be the only gauge to the fanfare on the local level. The one man to effectively control this final important link is the manager. On this page are listed point-by-point suggestions to be used as a helpful organizing guide from the moment the date is set until the finish of the "Anastasia" engagement.

The BIG Idea

Did you say to yourself as you read about the designs here for a Gala Premiere — my theatre is too small, my bankbook is too flat, my time is too short before the engagement begins?

Did you say to yourself, I have no staff of forty, only four — so how can I put over a whopping publicity maneuver such as suggested on this page — did you?

Well, Mr. Exhibitor, here's THE BIG IDEA! HAVE YOU A TUX AND ARE YOU WILLING TO TRAVEL?

The time is short, the traveling shorter, but the effect will be tremendous in establishing "Anastasia" as the Big Event of the 1956-57 season in your theatre. Here's what you can do: After each showing of the "Anastasia" trailer, turn up the house lights and step out on-stage for a word with your patrons. Tell them that "Anastasia" has your personal endorsement as one of the finest films to be booked at your theatre, fulfilling the highest entertainment expectations of such a cast and such a story, and that you hope to be able to greet them personally during the run of the film which will open (See the sample speech printed below.)

MANAGER'S ENDORSEMENT SPEECH

You have just seen the trailer for "Anastasia." It speaks for itself in presenting to you the distinguished stars, the excitement, and the grandeur of this Twentieth Century-Fox CinemaScope production. However, I want to add my personal recommendation that you see this memorable film which we feel especially privileged to be able to bring to you in its first local engagement. We feel sure that you will agree with us when you see "Anastasia" that it is one of the truly great motion picture events of this or any other year. We'll be looking forward to greeting you here during its run which begins

Thank you.

RELATED PUBLICITY ACTIVITIES

CITY DESK

A visit to your local editorial chief, personally reminding him of your playdate may give you publicity breaks such as the publishing of the syndicated feature offered elsewhere in this campaign book. Suggest a fashion feature to his Woman's Page Editor based on the elegant gowns in the film or a special Old Russian recipe page with menus, special dishes or beverages suitable for this holiday period in the year.

DAYS OF GLORY

Make a visit to the local historian of your library or to the special genealogical branch to get a who's who run-down on local citizens who stem from the Czarist regime in Russia during World War I. Arrange for interviews with them, giving the story and pictures to the press.

WOMEN'S CLUBS

Furnish the leaders of the local book review clubs with copies of the paper-bound edition offered on "Anastasia." Critical comment from them and your local dramatic club leaders is good publicity source material.

SEARCH FOR "A"

Announce via newspapers, throwaways, a contest for the girl who most nearly "fits" the shadow outline of "Anastasia" as illustrated on page two of this book or in Still No. 944/12.

FASHION SHOW

The elegance of Miss Bergman's wardrobe is something to make the most exacting professional designer sigh. The lush materials and ultra-feminine designs perfectly key the latest style-setting fashions for mid-winter collections. Check with department store buyers for the development of an "Anastasia" fashion show.

"ANASTASIA" COCKTAIL

Have your leading hotel cocktail lounge promote an elegant "Anastasia" drink. Co-operative newspaper ads may get further publicity breaks. Feature the drink at any fashion show or pre-premiere gathering.

"A" PERFUME

Many cities have a local perfume bottling plant and if yours is not one of them, local contacts with a chemist may be the lead to get an essence labeled "Anastasia." Flacons should be the "sample" variety to give to ladies attending an "Anastasia" fashion show on your Premiere.

TROIKA

This is for the exhibitor whose town is "snowbound." The troika is a Russian sled, popular in the Czarist days. A cutter variety, dressed with bells, is a good imitator to use as a bally prop. Dress an usher in the Cossack attire and have him driven about the city, either to deliver Premiere invitations or to advertise your playdate.

ON THE AIR

Arrange for a Russian Instrumental or Choral Group to present a quarter-hour or half-hour program on the air, dedicated to "Anastasia."

WHENEVER
GREAT MOTION PICTURES
ARE TALKED ABOUT...
they will speak of

ANASTASIA

and the three who gave it life!



The most amazing conspiracy
the world has ever known...
and love as it never
happened to a man
and woman before!



From 20th Century-Fox in

CINEMASCOPE

COLOR by DE LUXE

with AKIM TAMIROFF • MARTITA HUNT • FELIX AYLMER

PRODUCED BY

DIRECTED BY

SCREENPLAY BY

BUDDY ADLER • ANATOLE LITVAK • ARTHUR LAURENTS

S I G

123 lines x 5 cols. (615 lines)
(5 cols. x 8 1/4 inches)

MAT—501

TEASER AD

INGRID
BERGMAN



YUL
BRYNNER



HELEN
HAYES



Whenever
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DIRECTED BY

SCREENPLAY BY

BUDDY ADLER • ANATOLE LITVAK • ARTHUR LAURENTS

S I G

MAT—211

150 lines x 2 cols. (300 lines)
(2 cols. x 10 1/4 inches)

"ANASTASIA" FEATURE ARTICLE AVAILABLE TO NEWSPAPERS FOR LOCAL PUBLICATION

Crack feature writer, Frank Devine, has written a most provocative article on the real Anastasia and the woman who claims to be the Romanoff princess in his piece, "The Riddle of the Last Romanoff." It is on this woman that the hit Broadway play and the Twentieth Century-Fox motion picture base the theme of intrigue and romance. Her story, as presented in Devine's fascinating account, was prepared by the Chicago Tribune-Daily News Syndicate and was published as a Sunday feature in the New York paper. Now, as a special service to exhibitors, Twentieth Century-Fox has made an agreement with the Syndicate by which newspapers may

purchase the article and its picture material at a nominal fee for local publication. The piece, running approximately 3500 words, is an exploitation extra that fulfills any newspaper dream requirement to have the elements of timeliness, mystery, intrigue, royal glamor and a princely fortune combined in one story. It is a simple a-b-c of showmanship to insure the running of this piece in your local community to boost still further the boxoffice appeal for your coming playdate of "Anastasia." Contact the feature editor of your leading paper about this today and then order as instructed below.

ONE VISIT, ONE INTERVIEW

TO SELL THE EDITOR OF YOUR TOWN'S LEADING NEWSPAPER WILL REPAY YOU TRIPLEFOLD IN ACCUMULATED INTEREST, ANTICIPATION AND BOXOFFICE RETURNS.

COST TO NEWSPAPER

\$30 or LESS FOR SYNDICATE RIGHTS BASED ON CIRCULATION OF LOCAL NEWSPAPER

Show Him the Feature Article Reprinted Here, Agree on the Best Publishing Date for Your "Anastasia" Engagement and Then Write to the Press Book Editor, Twentieth Century-Fox, 444 West 56th Street, New York, New York for Full Detailed Information on Setting an Exact Cost.

REQUIRED INFORMATION

BE SURE TO INCLUDE WITH YOUR REQUEST FOR SPECIFIC INFORMATION ON PURCHASING THIS FEATURE, THE FOLLOWING INFORMATION...

- Name of Local Newspaper to Run Story
- Name of the Feature Editor
- Approximate Publishing Date

ACT ON THIS TODAY TO HAVE FEATURE PUBLISHED LOCALLY AT MOST BENEFICIAL TIME FOR YOUR "ANASTASIA" PLAYDATE!

THE RIDDLE OF THE LAST ROMANOFF

Imperial or Impostor?

To all eyes Anna Anderson (left) really the Grand Duchess Anastasia (right), youngest daughter of Czar Nicholas of Russia, or is she an impostor who over the years has come to believe in her own lies? Her story is that she survived the massacre of the Russian royal family and was spirited out of the country by two loyal soldiers. Among those who have expressed her cause is Glib Budkin (W.), one of the Czar's doctors.

Royal Family

On July 16, 1918, a Bolshevik murder squad headed by terrorist Komissar Yurevsky shot and clubbed to death the imperial family (top) in a cellar in Ekaterinburg, Siberia. Grouped with the Czar and Cassia in this picture, taken shortly before the Romanoffs were executed, are the four daughters (l. to r.) Maria, Tatiana, Olga, and Anastasia. Seated in front is the only son, Alexei.

The Princess Could Not Identify the Girl

But, because the girl refused to get out of the room, the princess was unable to say yes or no. Those who dispute the girl's later stories claim that the whole Anastasia idea was concocted in her mind by the woman patient, who asked her hundreds of leading questions concerning life among the Romanoffs.

HERE'S THE FEATURE ARTICLE AS IT APPEARED IN THE SUNDAY NEWS OCTOBER 28, 1956

INTRIGUING ONE-SHOT MAKES NOVEL KICK-OFF FOR A LOCAL CAMPAIGN!

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The greatest
conspiracy the
world has ever
known...and
love like it
never happened
to a man and
woman
before!



20th Century-Fox presents
**INGRID
BERGMAN**
**YUL
BRYNNER**
**HELEN
HAYES**

ANASTASIA
COLOR by DE LUXE
CINEMASCOPE
with
AKIM TAMIROFF
MARTITA HUNT
FELIX AYLMER
Produced by BUDDY ADLER
Directed by ANATOLE LITVAK
Screenplay by ARTHUR LAURENTS



S I G

MAT—110

140 lines x 1 col.
(1 col. x 10 inches)

The Great
**INGRID
BERGMAN**
as the mystery woman - Anastasia



The Magnificent
**YUL
BRYNNER**
as the arch-conspirator



The Incomparable
**HELEN
HAYES**
as the key to the conspiracy!



ANASTASIA
CINEMASCOPE COLOR by DE LUXE
From 20th Century-Fox in
with AKIM TAMIROFF • MARTITA HUNT • FELIX AYLMER
PRODUCED BY BUDDY ADLER DIRECTED BY ANATOLE LITVAK SCREENPLAY BY ARTHUR LAURENTS
S I G

192 lines x 4 cols. (768 lines)
(4 cols. x 13 3/4 inches)

MAT—405 R.

"ANASTASIA" INSPIRES SOLID TV-RADIO-MUSIC COVERAGE!

GIANT "ANASTASIA" PLATTER CAMPAIGN

The magical story theme of "Anastasia," with its London, Paris and Copenhagen backgrounds, has inspired the composing of a beautiful romantic ballad. It is the title song written by Alfred Newman (music) and Paul Francis Webster (lyrics) and forms the basis for the film's distinguished musical score created by Mr. Newman. This song is in keeping with Twentieth Century-Fox's adopted policy of "a great song for a great picture." This is how it was with "Love Is A Many-Splendored Thing" (for which, incidentally, Paul Webster also wrote the lyrics), and "Three Coins in the Fountain." Already "Anastasia" is well on its way to the top of the rating lists, and by the time of the film's release, should be among the most popular ballads in the country. Promote it further on the local level to highlight your playdate events. You can capitalize on it via recording sales, window displays, newspaper ads, disk jockey spinings, juke box placement, continuous spinning at the theatre and in sheet music sales as indicated in the column to the right. Each playing means immediate title identification and movie want-to-see magic for those within hearing range. Lead the movie parade to your boxoffice with this distinguished ballad.

Top Artists Record "ANASTASIA" Song

At press time, seven outstanding recording artists have already recorded the "Anastasia" ballad and more will be recorded by the time of release. This ready interest by the top name artists is a clear indication of the popularity that is destined to come to this song. Here are the powerful selling names to start with:

PAT BOONE
on DOT

ROGER WILLIAMS
on KAPP

LEROY HOLMES
and his Orchestra
on MGM

Guy Lombardo
and his Orchestra
on Capitol

Victor Young
and his Orchestra
on Decca

George Cates
and his Orchestra
with Chorus
on Coral

The Jones Boys
on Liberty

There you have three of the hottest recording artists in the country today. Pat Boone's rendition of "Thee I Love" from "Friendly Persuasion" has been one of the big hits of the fall season. Roger Williams (remember "Autumn Leaves"?) is also red-hot, as is Leroy Holmes and his Orchestra who had sensational success with "The High and the Mighty." In addition,

here are four other fine recordings of the "Anastasia" ballad already on the market:

With these pace-setting names already recorded, look for virtually every other competing star, representing all the other big diskeries, to join the roster of salesmen for "Anastasia."

JUKE BOX IN YOUR LOBBY

A novel stunt, which has always proved highly successful, is to place a juke box in your lobby about two weeks prior to your "Anastasia" playdate, and fill it with the various recordings of the title song. Have these played on a continuous basis to serve as a constant reminder to your patrons that "Anastasia," one of the most important attractions of the year, will be playing at your theatre.

SLIDES AND TELOPS

Inexpensive Salesmen

"Shared I. D." Slide or Telop

To be used in conjunction with station identification during program breaks. Catches viewers before and after big show times, winning two audiences for the price of one.



Following is to be spoken by local station announcer while above is on screen:

Don't miss "Anastasia" . . . starring Ingrid Bergman, Yul Brynner and Helen Hayes! Truly a great entertainment event! Starts Theatre!

The slides and telops on "Anastasia" have been especially designed to sell a great motion picture property featuring an equally outstanding cast. Ingrid Bergman, Yul Brynner and Helen Hayes, probably the three most talked-about stars in America today, dominate these attractive TV cards. Both are 10-second spots. One is for shared station-break identification, incorporating the call-letters of the station; the other is for random 10-second spots entirely devoted to selling the picture, not tied in with station identification breaks. Use them both and you'll attract the major share of the TV audience.

To Obtain the Slides or Telops, Follow These Steps:

- 1) Specify whether you are ordering the "Shared I.D." or "General" slide or telop.
- 2) Specify whether it's slides or telops you want. Your station contact will best decide. Slide is made of glass to be slipped directly into machine; telop is a print on shiny material to be projected on screen.
- 3) If ordering the "Shared I.D." you must furnish the CALL LETTERS of the station involved, to be incorporated. This is essential!
- 4) Specify the title of the film — "Anastasia."
- 5) Send your order to:
QQ TITLE CARD CO.
247 W. 46th STREET
NEW YORK, N. Y.

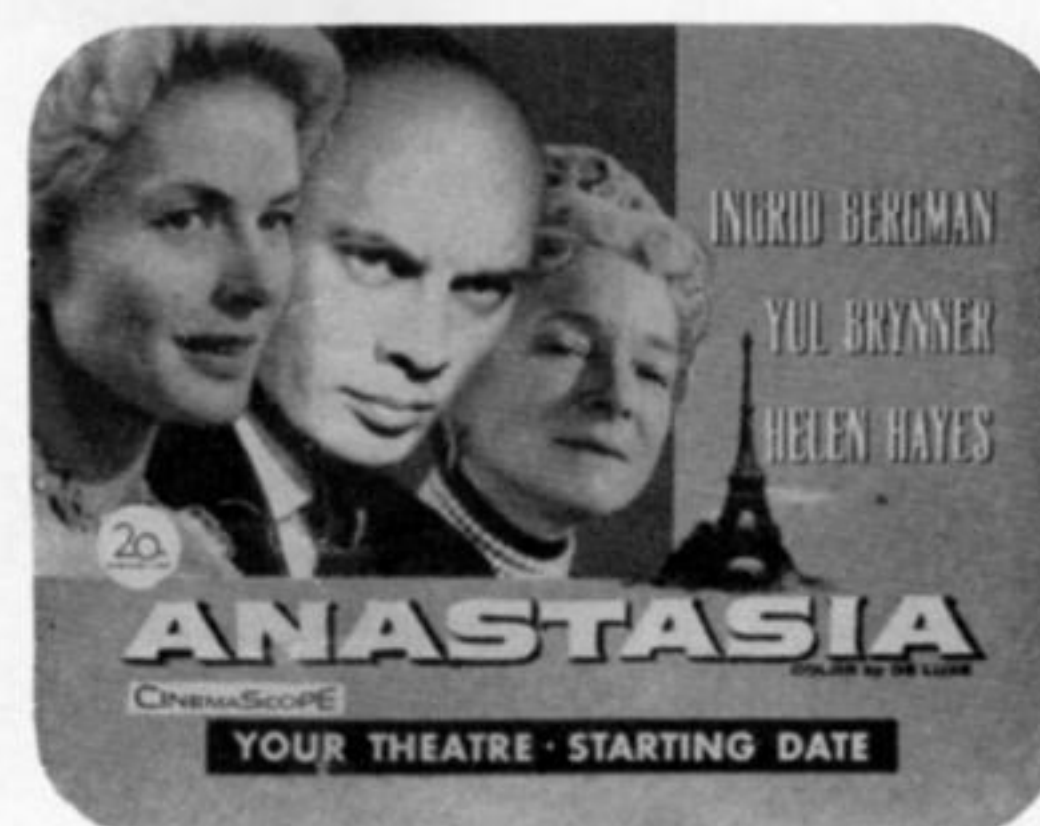
PRICE SCALE OF EACH SLIDE OR TELOP:

With theatre playdate and station identification information (to accompany order).....\$6.00
Without theatre playdate and station identification information.....\$5.00
Each duplicate copy of any slide or telop.....\$2.50

NOTE: THESE ARE NOT FURNISHED FREE BY TWENTIETH CENTURY-FOX

"General" Slide or Telop

For 10-second television spots which are not tied in with station identification, but can be spotted at random with time devoted entirely to the production.



Following is to be spoken by local station announcer while above is on screen:

See one of the truly great motion pictures of our time — "Anastasia" — starring Ingrid Bergman, Yul Brynner and Helen Hayes! "Anastasia" starts Theatre!

BERGMAN INSPIRES MOVIE SHEET MUSIC

Exciting, colorful, eye-stopping—all describe the cover design for the "Anastasia" sheet music published by Leo Feist, Inc., of 799 Seventh Avenue, New York 19, N. Y. As the reproduction, shown here, proves, the Ingrid Bergman-dominated illustration is a sure-fire traffic-stopper, which promises to sell hot and fast from music racks all over the country. Tie-in with this music promotion on the local level, winning the co-operation of all music shops, music sections of department stores, five-and-ten cent stores, music counters. Arrange window and in-store displays (including listening booths), combining recordings, sheet music, scene stills and ad art supplied by you together with playdate credits. Let the sheet music do for you what has been intended—immediate film title identification.



TWO FREE TV TRAILERS

Two FREE TV trailers have been designed to fit into your local program and pack a maximum of "sell" for your engagement. The 60-second and 20-second trailers feature key scenes with Ingrid Bergman, Yul Brynner and Helen Hayes, and show some of the exciting locale backgrounds. Order your FREE TV trailers today and plan your program now.

To Order the Set of 2 FREE TV Trailers:

- 1) Let us know at address given below, as soon as you have booked the picture, giving us the date of your opening.
- 2) Furnish us with the date your TV campaign is due to begin, and the identifying name of the station with whom you have signed.
- 3) Specify that you are ordering a) the TV trailers, b) for "Anastasia."
- 4) Send this information as far ahead as possible to:
The Press Book Editor
Twentieth Century-Fox
444 West 56th Street
New York 19, N. Y.

FREE RADIO CAMPAIGN

A four-way saturation recording has been prepared for you to carry your "Anastasia" message to the masses. Twentieth Century-Fox offers it FREE to every exhibitor who realizes that radio continues to be one of the best advertising outlets. The unusual theme of "Anastasia" is presented in a forceful, dramatic manner with 60-, 30-, 20-, and special 10-second teaser announcements. These segments facilitate wide programming variety. So get your FREE record now and begin to book peak listening time, well in advance of your date.

When Ordering You Must Specify:

- 1) Free Spot Announcement Record
- 2) For Radio
- 3) On "Anastasia."

In U.S.A., Order from:
The Press Book Editor
Twentieth Century-Fox
444 West 56th Street
New York 19, N. Y.

In Canada, Order from:
Twentieth Century-Fox
Publicity Dept.
110 Bond Street
Toronto, Canada

FREE HELEN HAYES INTERVIEW RECORD

Local disk jockeys and/or radio announcers will love this special Helen Hayes Interview Record, which is yours absolutely FREE.

Here is a fascinating five-minute record on a 12-inch, 33 $\frac{1}{3}$ rpm platter, on which Miss Hayes discusses her important role in "Anastasia."

This promotion record comes for use two ways: One side is complete with interviewer's voice and Helen Hayes'; on the other side, the interviewer's voice has been wiped off so that you can supply the voice locally through your disk jockey or station announcer. A script, giving the questions to be asked, accompanies each mailing.

Order your FREE record from The Press Book Editor, 20th Century-Fox, 444 West 56th Street, New York 19, N. Y.

When you order, you must specify:

- 1) Helen Hayes Interview Record
- 2) For "Anastasia."

BARRAGE OF PUBLICITY

"Anastasia," its great story and high-class cast, has already been pre-sold to millions of prospective patrons via a barrage of radio and television publicity. Upon Helen Hayes' return from London, following completion of the production, she was promptly interviewed by Tex and Jinx (NBC Radio), Bill Leonard (CBS Radio) and Monitor (NBC Radio network) to name a few. Dave Garraway, popular host of NBC-TV's "Today" show, sent a staff to London to interview, on film, Miss Bergman, Mr. Brynner and Miss Hayes. This interview was telecast over the NBC-TV network two weeks prior to the film's national release. "The Twentieth Century-Fox Hour," (CBS-TV network) has also devoted two important segments to "Anastasia," pre-selling it to a combined audience of more than 55 million. These segments appeared on the November 28th show and, just recently, on the December 12th program.

20th CENTURY-FOX
presents

The woman...the wonder...the world of

ANASTASIA

The
most
amazing
conspiracy
ever
known...
and love
as it
never
happened
to a
man and
woman
before!



STARRING
INGRID YUL HELEN
BERGMAN · BRYNNER · HAYES

COLOR by DE LUXE

CINEMASCOPE

with
AKIM TAMIROFF · MARTITA HUNT · FELIX AYLMER

Produced by
BUDDY ADLER · ANATOLE LITVAK

Screenplay by
ARTHUR LAURENTS

From the Play by Marcelle Maurette as adapted by Guy Bolton

S I G

MAT—401

185 lines x 4 cols. (740 lines)
(4 cols. x 13 1/4 inches)

AD ALSO AVAILABLE IN SMALLER SIZE: MAT 301
(138 lines x 3 cols.) (414 lines) (3 cols. x 9 7/8 inches)

DRIVE-IN AND SMALL-TOWN THEATRE SECTION

SILHOUETTE SEARCH

In order to prove her identity, "Anastasia" had to fit the specific dimensions of a specially-constructed silhouette. Make up a silhouette of your own and conduct a special competition to see who, in your town, will fit the silhouette. Advertise the contest in the newspapers, on radio and on TV. The person who fits your silhouette should receive a number of prizes you can promote through local merchants.

GUITAR TIE-IN

Yul Brynner appears in a number of scenes playing today's most popular instrument—the guitar. You can order this still (No. 944/PB2) from the press book editor and arrange for it to be displayed in a special music store window promotion devoted to the guitar—the instrument some say is "the one Elvis made famous."

MYSTERY "A"

Have your local print shop run off a sufficient supply of round stickers with the letter "A" to be posted around town at busy intersections. On opening day you can replace these stickers with new ones reading "A is for 'Anastasia' at the . . . Theatre."

ANASTASIA BLVD.

Drive-in theatres should re-name the approach to their theatre "Anastasia Boulevard" for the duration of the date. This can gain added newspaper publicity for your playdate and will advance curiosity among your patrons. Other theatres in town should also make note of this stunt.

SPECIAL BUTTONS

"Button-up" your staff with large, booster-type buttons with the word "Anastasia" on them to attract added attention to your date in the period preceding your showing. You can also have smaller buttons made up reading "I just saw 'Anastasia' and loved it," to be given to your patrons after they leave your theatre.

SPELL IT OUT

Hire nine, attractive, high school girls to parade down your street, each carrying a sign with one of the letters in "Anastasia." Have them walk in one straight line, spelling out A-N-A-S-T-A-S-I-A to create some local excitement in your playdate.

FOR LOVE OR MONEY

Utilize the overall "Anastasia" theme with a letter-writing contest on the subject, "Would you give up thirty million dollars for the man or woman you love?" Anastasia faced this identical problem. See how your public reacts to such a situation and arrange for your local newspaper editor to be one of the judges.

"LOCALE" COLOR

Contact your local travel agencies for special window space devoted to London, Paris and Copenhagen trips, since these were the actual location sites of "Anastasia." Supply a selection of stills from the drama, along with appropriate playdate credits, to complement the display.

FACTS ADD FLAVOR

Your public library will cooperate with you on a bulletin-board display featuring stills and playdate information about "Anastasia" together with a selection of books treating on the intriguing true-life drama that inspired the film. You can also arrange for a number of copies of the "Anastasia" pocket-book to be displayed in this connection.

The most amazing conspiracy the world has ever known... and love as it never happened to a man and woman before!

20th Century-Fox presents

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

in
ANASTASIA
COLOR BY DE LUXE
CINEMASCOPE
Produced by BUDDY ADLER
Directed by ANATOLE LITVAK
Screenplay by ARTHUR LAURENTS

S I G

56 lines x 2 columns (112 lines)
2 columns x 4 inches
MAT-204



Mat 2 H

Whenever great motion pictures are talked about... they will speak of

ANASTASIA
COLOR BY DE LUXE
CINEMASCOPE
from 20th Century-Fox

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

Produced by BUDDY ADLER
Directed by ANATOLE LITVAK
Screenplay by ARTHUR LAURENTS

S I G

70 lines x 1 col.
(1 col. x 5 inches)
MAT-107



Mat 1 B

20th Century-Fox presents

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

ANASTASIA
COLOR BY DE LUXE
CINEMASCOPE

21 lines x 1 col.
(1 col. x 1 1/2 inches)
MAT-104

The most amazing conspiracy the world has ever known... and love as it never happened to a man and woman before!

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

in 20th Century-Fox's
ANASTASIA
COLOR BY DE LUXE
CINEMASCOPE

with AKIM TAMIROFF • MARTITA HUNT • FELIX AYLMER
Produced by BUDDY ADLER
Directed by ANATOLE LITVAK
Screenplay by ARTHUR LAURENTS

S I G

92 lines x 2 columns (184 lines)
2 columns x 6 1/4 inches
MAT-209

From 20th Century-Fox

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

ANASTASIA
COLOR BY DE LUXE
CINEMASCOPE

S I G

28 lines x 2 cols. (56 lines)
(2 cols. x 2 inches)
MAT-203

20th Century-Fox presents

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

ANASTASIA
COLOR BY DE LUXE
CINEMASCOPE

14 lines x 2 cols. (28 lines)
(2 cols. x 1 inch)
MAT-201

COMING!

INGRID BERGMAN • YUL BRYNNER • HELEN HAYES

ANASTASIA
COLOR BY DE LUXE
CINEMASCOPE

12 cols. x 1/2 inch
MAT-206

20th Century-Fox presents

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

ANASTASIA
COLOR BY DE LUXE
CINEMASCOPE

14 lines x 1 col.
(1 col. x 1 inch)
MAT-101

20th Century-Fox presents

INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

ANASTASIA
COLOR BY DE LUXE
CINEMASCOPE

28 lines x 1 col.
(1 col. x 2 inches)
MAT-102

COMING!

ANASTASIA
COLOR BY DE LUXE
CINEMASCOPE

7 lines x 1 col.
(1 col. x 1/2 inch)
MAT-108

Order
Special
Ad
Mat
No. 1
35¢

20th CENTURY-FOX presents
INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

ANASTASIA

COLOR by DE LUXE
CINEMASCOPE

The most amazing conspiracy the world has ever known... and love as it never happened to a man and woman before!

with
 AKIM TAMIROFF · MARTITA HUNT · FELIX AYLNER
 PRODUCED BY DIRECTED BY SCREENPLAY BY
BUDDY ADLER · ANATOLE LITVAK · ARTHUR LAURENTS

FROM THE PLAY BY MARCELLE MAURETTE AS ADAPTED BY GUY BOLTON

S I G

169 lines x 4 cols. (676 lines)
 (4 cols. x 12 inches)

MAT—406

20th CENTURY-FOX presents
INGRID BERGMAN · YUL BRYNNER · HELEN HAYES



COLOR by DE LUXE
CINEMASCOPE

AKIM TAMIROFF · MARTITA HUNT · FELIX AYLNER

Produced by **BUDDY ADLER** Directed by **ANATOLE LITVAK** Screenplay by **ARTHUR LAURENTS**

S I G

111 lines x 4 cols. (444 lines)
 (4 cols. x 8 inches)

MAT—403

SIGNET BOOKS PUBLISHES "ANASTASIA" IN POCKET SIZE WITH STUNNING 4-COLOR MOVIE-CREDIT COVER AT 35¢

Every showman will immediately recognize the vast potential of this merchandising opportunity. He can tie in with the Signet Books special movie-cover edition of Marcelle Maurette's "Anastasia," translated into English by the great playwright and author, Guy Bolton, and published by the New American Library. Watch how sales will go over the top with the attractive Ingrid Bergman, Yul Brynner full-color cover to draw everyone's eye to "Anastasia's" magnificent story. Four full pages are devoted to scene stills from the motion picture, in addition to appropriate film credits on the front and back cover. Of course, it's in the 35-cent, Signet paper-bound edition.

500,000 COPIES IN PRINT!

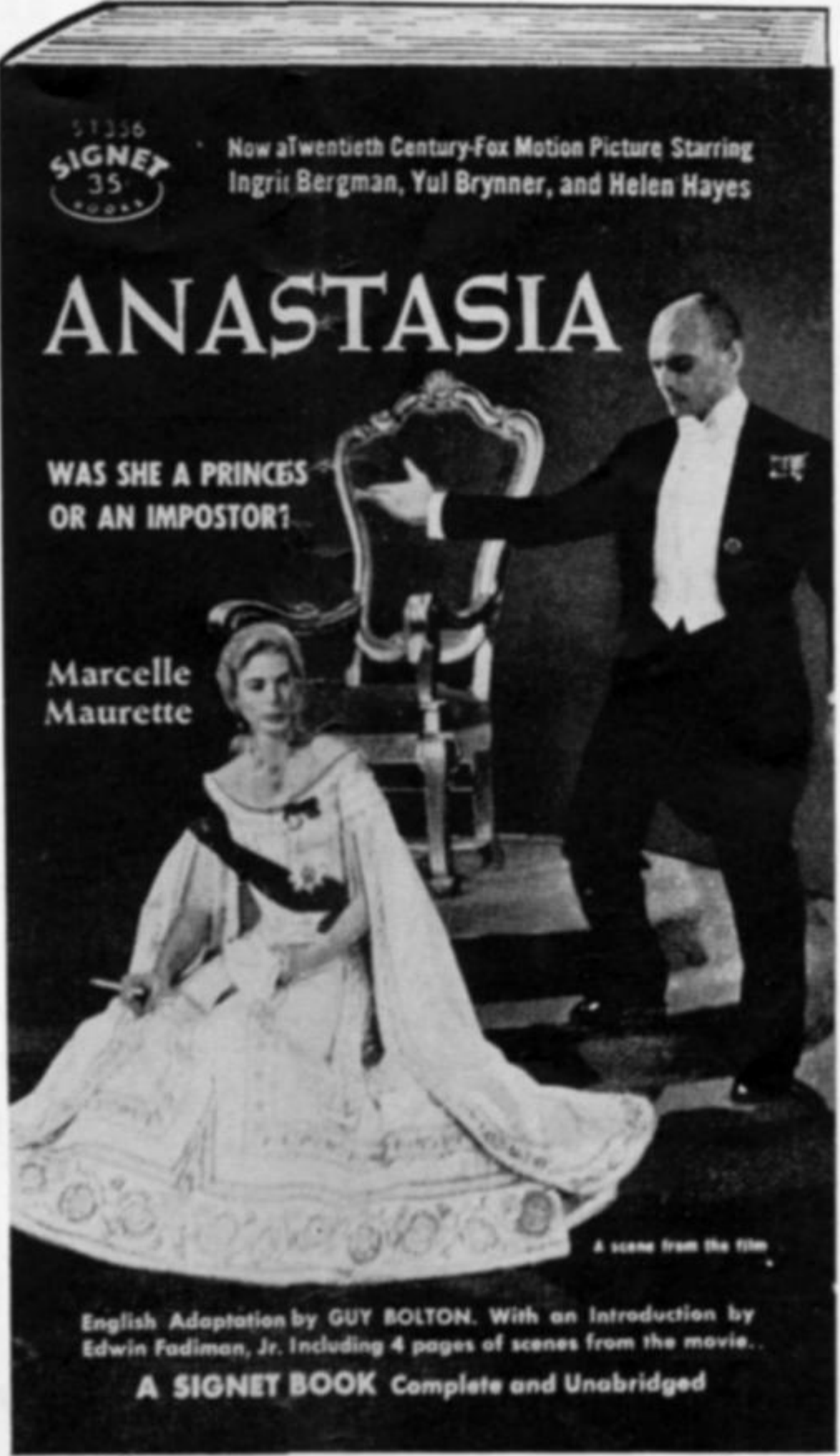
A first printing of 500,000 books is already off the presses and copies of the book are beginning to be shipped all over the country to coincide with release dates of "Anastasia." Great things are expected from this outstanding book and a second print order is practically assured.

NATIONAL BOOK OUTLETS

The "Anastasia" books are being distributed to over 100,000 book outlets. These include newsstands, drug stores, book stores, chain stores, supermarkets and air, rail and bus terminals. No sales avenue is being overlooked. Also special book publicity is being done by the publisher. Books will be sent for review to book reviewers, movie editors, radio programs, disk jockeys all over the country.

PLAYDATE BULLETIN

An impressive, two-color bulletin will be sent to all Signet Book wholesalers to urge them to tie in with your particular playdate of "Anastasia." In the form of a personal invitation, it reminds the book dealers of an ideal opportunity to effect complete local promotional coverage by tying in with the exhibitor on the retail level in each individual community in his territory.



DISPLAY OF PROMOTIONAL MATERIALS

The New American Library is supplying their many retail outlets with a variety of eye-catching, attractive promotional aids which call attention to the book, the CinemaScope film and your own personal playdate. Here's what's available:

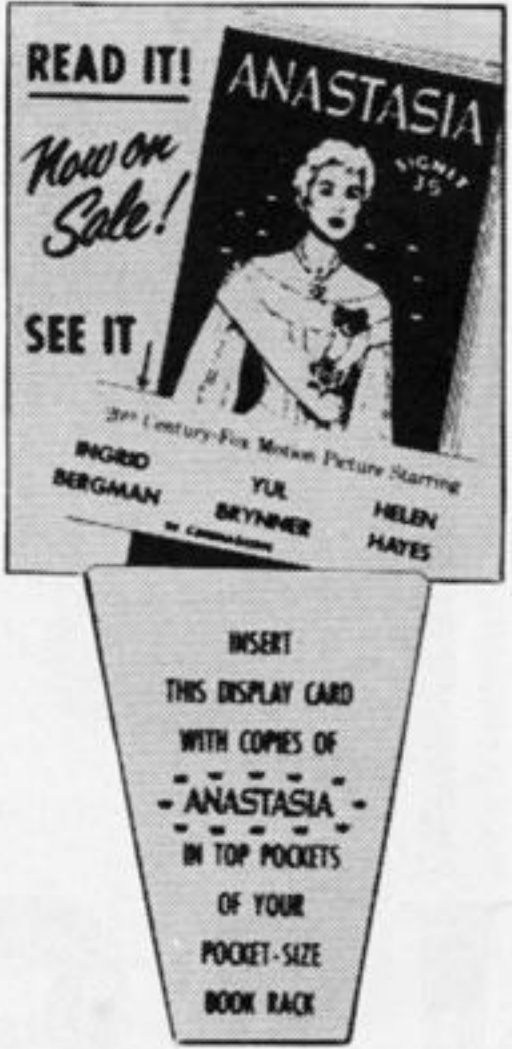
BUMPER STRIPS

READ THE POCKET SIZE BOOK
SEE 20th CENTURY-FOX'S GREAT MOVIE **ANASTASIA**

Two-color bumper strips, in beautiful Day-Glo, will be placed on every delivery truck of the Independent News Company throughout the United States and Canada effectively announcing "Anastasia" coast-to-coast.

RACK CARDS

This three-color rack card illustrated at the right is being sent to the thousands of dealers who are being serviced through the almost 1,000 wholesalers who distribute Signet Books. It's the perfect "Read the book... See the movie" type of advertising.



FIELD FORCE, WHOLESALERS, RETAILERS TO CO-OPERATE!

Signet's entire field force has been alerted through a barrage of mailing pieces to be sure that the merchandise aids are fully utilized. As soon as you have booked the picture, contact your Signet Book retailer and work closely with him on all possible promotional angles for this tie-in. For any additional information, promotional material and books contact:

Mr. Hal Robinson
Independent News Co.
480 Lexington Avenue
New York 17, N. Y.

or telephone: Eldorado 5-6300

TEASER TRAILER BUILDS PRESTIGE

AVAILABLE FROM YOUR TWENTIETH CENTURY-FOX BRANCH

Twentieth Century-Fox has prepared a special teaser trailer to give your audience a brief glimpse of some of the beautiful and exciting scenes that abound in this magnificent production. Ingrid Bergman, never lovelier; Yul Brynner, never more powerful; Helen Hayes, never more dramatic. You get it all in this prestige-building teaser which you should put on your screen as soon as you have booked the picture. It's in CinemaScope and color. Follow it up in the week preceding your opening with the full production trailer (from NSS) described below.

• GENEROUS GLIMPSES IN FULL TRAILER

The Regular CinemaScope, color by De Luxe trailer gives your audience a generous portion of entertainment in itself. But just enough to make them want to see more. Much of the glittering entertainment in this picture, featuring all the stars, and many of the outstanding supporting players, is contained in this dramatic trailer which spells out G-R-E-A-T.

How To Order From NSS:

Specify your needs: CinemaScope M.T.; CinemaScope Optical (minus stereophonic sound); or Conventional 2-D Optical.

TELE-TALK CUE-SHEET

Here's your handy cue-sheet for the inquiring movie patron. When he calls and asks, "What's playing, and what's it about?" your telephone operator or cashier will have the ready answer if you clip this and post it in your box-office.

TELE-TALK

Film: "ANASTASIA"
Twentieth Century-Fox
CinemaScope
Color by De Luxe

Stars: INGRID BERGMAN
YUL BRYNNER
HELEN HAYES

Class: ROMANTIC DRAMA

Plot:

A beautiful woman turns up to claim an inheritance that shrouds her in a cloud of suspicion and asks the question: Is she the heiress or an imposter?

Whenever
great casts and
great motion pictures
are talked about...
they will speak of
"Anastasia"...and the
three who gave it life!

**INGRID
BERGMAN**

as the mystery woman—Anastasia

**YUL
BRYNNER**

as the arch-conspirator

**HELEN
HAYES**

as the key to the conspiracy.



The most
amazing
conspiracy
the world has
ever known...
and love as it
never happened
to a man and
woman before!

ANASTASIA

from 20th CENTURY-FOX

CINEMASCOPE

COLOR by DE LUXE



S I G

WITH AKIM TAMIROFF • MARTITA HUNT • FELIX AYLNER

PRODUCED BY

DIRECTED BY

BUDDY ADLER • ANATOLE LITVAK

SCREENPLAY BY

ARTHUR LAURENTS

153 lines x 4 cols. (612 lines)
(4 cols. x 10 1/4 inches)

MAT—407

**INGRID
BERGMAN • YUL
BRYNNER • HELEN
HAYES**

as the mystery woman—Anastasia

as the arch-conspirator

as the key to the conspiracy!



**WHEN THESE
TWO MEET!...**

the most amazing conspiracy
the world has ever known
begins... and love happens
as it never happened to a
man and woman before!



ANASTASIA

From 20th Century-Fox in

CINEMASCOPE

COLOR by DE LUXE

WITH
AKIM TAMIROFF
MARTITA HUNT
FELIX AYLNER

PRODUCED BY

DIRECTED BY

SCREENPLAY BY

BUDDY ADLER • ANATOLE LITVAK • ARTHUR LAURENTS

From the Play by
Marcelle Maurette
as adapted by
Guy Bolton

S I G

143 lines x 4 cols. (572 lines)
(4 cols. x 10 1/4 inches)

MAT—402

STAR-STUDDED STANDEE With Top Sales Appeal!



The outstanding star values of "Anastasia" get the big play in this striking, full-color standee which you should start working for you immediately. It presents "the great" Ingrid Bergman in her triumphant return to American films; "the magnificent" Yul Brynner, fresh from his triumph in "The King and I"; and "the incomparable" Helen Hayes, queen of the American stage. There you have three of the most important names offered today by Hollywood. In addition to the powerful star values, the standee also emphasizes CinemaScope, color by De Luxe and such top craftsmen as Buddy Adler and Anatole Litvak. They're all sales factors of tremendous importance to you.

Place these standees in strategic areas, both inside and out front for optimum coverage. They make an impressive center of interest for big window displays, too. Be sure to order a sufficient supply of these five-foot tall (60" x 32 1/2") standees. Order today from your local National Screen Service branch.



FLASH! "ANASTASIA" RECEIVES PARENTS' MERIT AWARD!!

Testimony to "Anastasia's" superb class among great motion pictures was evidenced by Parents' Magazine's Special Merit Award for the film's outstanding production and entertainment quality. The award was presented to the picture's producer, Buddy Adler, as further proof of the production's vast appeal to the entire family. Parents' is spotlighting the "Anastasia" award in its January issue, out now.



EXCITING, TWO-COLOR HERALDS PACK DRAMATIC SALES PUNCH

The two-color heralds, offered on "Anastasia," capture the dramatic scope of the film with full fidelity. Powerfully designed, the cover sells Ingrid Bergman as a "mystery woman," Yul Brynner as "the arch conspirator," and Helen Hayes as "the key to the conspiracy." Inside you get further glimpses of the three great stars who will bring "Anastasia" home a winner. It's a magnificent spread with lots of eye-appeal to carry the sales message to the masses.

These Cato Heralds form a neat package to sell everyone on the exciting theme of this attraction. Make them an important segment of your campaign — via your mailing lists, handouts, super-market stuffers and the many other avenues of distribution this accessory suggests.

\$5.25 per 1,000
(unimprinted)

3,000	22.25
4,000	28.75

Each add'l M — \$6.50

IMPRINTED HERALDS

Complete with (1) Theatre Sig. (2) Play-dates. (3) Co-Feature. All other copy charged extra.

1,000	\$ 9.25
2,000	15.75

Order only from:

**CATO SHOW
PRINTING CO.**

CATO, NEW YORK

Phone: Cato-Tremont 8-0861

FLUORESCENT SATIN ACCESSORIES



**Usher's
Lapel
Badge**

Dress house staff in these badges to let everyone know "Anastasia" is coming. Price 40c



Sectional Valance

Use in inner lobby and under marquee. Price, \$1.50 per running foot. Order the length you require; minimum order, 10 feet.



Auto Bumper Banner

Makes every car, cab and truck a raving billboard. A colorful eye-catcher in traffic and elsewhere. Size, 40" x 6". Price, \$1 each; minimum order, 15.



**Flag
Wall
Banner**

Adds prestige to a play-date. Size 9' x 12'. Copy on one side, \$37.50; on both sides, \$67.50.



Special 3-Piece Streamer

Size: 15'. Special 3-piece "Anastasia" Streamer. Price, \$12.50 each.

Order them from:
**NATIONAL
FLAG AND
DISPLAY CO.**
43 West 21st St.
N. Y. 10, N. Y.

In CANADA
**THEATRE
POSTER
SERVICE LTD.**
227 Victoria St.
Toronto, Ont.
Canada

TWO CINEMASCOPE VALANCES

(to be used over and over again with subsequent CinemaScope attractions)



1. (smaller) Size: 6' x 12". With gold floss fringe. Price \$5.75. (larger) Size: 10' x 30". With gold floss fringe. Price \$12.50.



2. (With Stereophonic Sound) Emphasizes the Stereophonic Sound feature of CinemaScope. For lobby or marquee. With borders, gold fringe, grammets for immediate hanging. Price: \$12.50.

POSTERS



24-SHEET



6-SHEET



3-SHEET



14 x 22 WINDOW CARD



22 x 28 PHOTO



14 x 36
INSERT CARD

ALSO AVAILABLE
8 x 10 Glo-Color Stills
8 x 10 B/W Stills
11 x 14s SLIDE

ACCESSORIES



1-SHEET

ORDER
THESE
POSTERS AND
ACCESSORIES
FROM
NATIONAL
SCREEN
SERVICE