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June 29, 1955

The Man From Laramie (C'SCOPE—COLOR—SONG)

Rugged, C'Scoped outdoor actioner with James Stewart; substantial b.o. indications.

Hollywood, June 28.

Columbia release of William Goetz production. Stars James Stewart, Arthur Kennedy, Donald Crisp, Cathy O'Donnell, Alex Nicol, Aline MacMahon; features Wallace Ford, Jack Elam, John War Eagle, James Millican, Greg Barton, Boyd Stockman, Frank de Kova. Directed by Anthony Mann. Screenplay, Philip Yordan, Frank Burt; based on the *SatEvePost* story by Thomas T. Flynn; camera (Technicolor), Charles Lang; editor, William Lyon; score, George Duning; conducted by Morris Stoloff; song, Lester Lee and Ned Washington. Previewed June 23, '55. Running time, 102 MINS.

Will Lockhart	James Stewart
Vic Hansbro	Arthur Kennedy
Alec Waggoman	Donald Crisp
Barbara Waggoman	Cathy O'Donnell
Dave Waggoman	Alex Nicol
Kate Canaday	Aline MacMahon
Charles O'Leary	Wallace Ford
Chris Boldt	Jack Elam
Frank Dorr	John War Eagle
Tom Quigby	James Millican
Fritz	Gregg Barton
Spud Oston	Boyd Stockman
Padre	Frank de Kova

An outdoor drama starring James Stewart is virtually a certainty to get a boxoffice play. "The Man From Laramie," initialer for William Goetz' Columbia releasing deal, is rugged western filmfare, using good characterizations to make the dramatic points as a story of vengeance is unfolded with explosive violence. The latter makes it rather rough viewing for the timid, but straight action fans will like it. So will those who buy above-average outdoor features, particularly when the star is Stewart.

The CinemaScoped production in Technicolor carries a good array of marketable entertainment values as put together under Goetz' supervision, plus a cast capable of adding depth to the characters screenplayed by Philip Yordan and Frank Burt from Thomas T. Flynn's *SatEvePost* story. The outdoor settings obtained from the location lensing in New Mexico, actual story locale, provide picturesque backdrops for the storytelling that takes place under the expertly punched direction by Anthony Mann.

The plot has its familiar aspects, but these in nowise detract from what the viewer will see on the screen because the more standard trappings are freshened and trouped to a high gloss by the cast in reacting to Mann's guidance. Basically, the plot concerns the search by Stewart, Army captain on leave, for the man guilty of selling repeating rifles to an Apache tribe. The rifles had been used to wipe out a small cavalry patrol to which Stewart's younger brother had been attached so there is a motive of personal vengeance.

Violence gets into the act early and repeats with regularity as Stewart's trail crosses with a number of warped, sadistic characters to be found on the vast grazing lands of the huge ranch owned by Donald Crisp, a cattle king growing blind in his eyes and already blind to the weaknesses of his psychotic son, Alex Nicol, and the ambition of his foreman, Arthur Kennedy. One shocker sequence is Stewart's first meeting with Nicol when the latter, holding the captain captive, wantonly butchers his mule teams and burns the freight wagons he had used to get from Wyoming to New Mexico.

Along the way there are other scenes of brutality and violence, but all related to story and characters, before Stewart lets the Indians exact the vengeance from Ken-

nedy that he had been unable to mete out after having caught his man. Nicol firing a bullet at close range through the captive hand of Stewart; the pushing of Crisp over a cliff by Kennedy; the hand-to-hand fight between Stewart and Nicol and then Stewart and Kennedy in the dirt and dust of a corral full of frightened cattle are among some of the rugged sequences acted out during the 102 minutes.

Stewart goes about his characterization with an easy assurance that should have audiences pulling with him at all times. Kennedy, Crisp and Nicol are first-rate in their delineations of the twisted people on the ranch. Distaff characters are done by Cathy O'Donnell, good as the girl who wants to escape from the influence of the ranch, and Aline MacMahon, who gives a socko portrayal of a tough old rancher who has successfully fought the Crisp empire. Wallace Ford stands out as Stewart's driver who aids in the search, and among others who are capable are Jack Elam and James Millican.

The photography by Charles Lang is a major asset and technical assists line up expertly. George Duning did the background score, conducted by Morris Stoloff, and there is a title tune, heard behind the credits, which Lester Lee and Ned Washington clefled. *Brog.*