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TWO CITIES FILMS

Producers of

"HAMLET"



"HENRY V"



"IN WHICH
WE SERVE"



NOW GIVE YOU ...

Fame IS THE SPUR

WITH

MICHAEL REDGRAVE

And a Cast of Thousands

"Cannot Be Overpraised!
A Rare, Great Film!"

—New York Post

"Explosive And Exciting
To The Full!"

—New York Times

"Fascinating Stuff . . .
Wonderfully Exciting!"

—The New Yorker

**THE STORY OF
A SELLOUT!**

Fame IS THE SPUR

Produced and Directed by

JOHN and ROY BOULTING

Presented by

Edward L. Kingsley

(In Association with Oxford Films)

Distributed through

DISTINGUISHED FILMS, INC.

INTERNATIONAL PREVIEW ACCLAIM !

LONDON EVENING STANDARD:

"A great outstanding British picture ... Redgrave's performance is one of the most brilliant on the screen since the peak days of the silent film!"

LONDON GRAPHIC:

"Not since 'Citizen Kane' has the screen given us anything to compare with!"

SIR STAFFORD CRIPPS:

"Every man who sees this picture will want to re-examine himself."

DAILY WORKER:

"A terrific British film!"

JOSEPH LASH, N. Y. POST:

"A superb psychological study."

Fame
IS THE SPUR

**"ROUSING
DRAMA!"**

—N. Y. World Telegram

**"THE MOVIES DO NOT
OFTEN TACKLE A
PROVOCATIVE
THEME SO
FORTHRIGHTLY"**

—NEW YORK COMPASS

**"Michael Redgrave
Makes a Real
Character Always
Exciting!"**

—New York Sun

Fame
IS THE SPUR

**"FASCINATING STUFF...
WONDERFULLY
EXCITING!"**

—JOHN McCARTEN, NEW YORKER MAG.

Endorsed as

**"SUPERIOR
ENTERTAINMENT"**

By National Organizations Representing

22 MILLION WOMEN!

... Consensus opinion of American Library Association, Protestant Motion Picture Council, Parent-Teachers' Association, Daughters of American Revolution, General Federation of Women's Clubs, American Association of University Women, American Legion Auxiliary, National Board of Review, National Federation of Women's Clubs and National Federation of Music Club.

Fame
IS THE SPUR

**'FIRST
RATE FOR
THOSE
SEEKING
ADULT
ENTER-
TAINMENT!'**

— Variety

**'SHOULD PROVE WIDELY
FASCINATING!'**

— N. Y. Times

Fame IS THE SPUR

CAST

The Boy Hamer.....	Anthony Wager
The Boy Ryerson.....	Brian Weske
The Boy Hannaway.....	Gerald Fox
Mrs. Radshaw.....	Jean Shephard
Grandpa.....	Guy Verney
Suddaby.....	Percy Walsh
Hamer Radshaw.....	Michael Redgrave
Ann.....	Rosamund John
Tom Hannaway.....	Bernard Miles
Arnold Ryerson.....	Hugh Burden
Lady Lettice.....	Carla Lehmann
Old Buck.....	Sir Seymour Hicks
Lord Liskeard.....	David Tomlinson
Aunt Lizzie.....	Marjorie Fielding
Dai.....	Charles Wood
Magistrate.....	Milton Rosmer
Pendleton.....	Wylie Watson

CREDITS

Produced by.....	John Boulting
Directed by.....	Roy Boulting
Screenplay by.....	Nigel Balchin
Based on the novel "Fame Is The Spur" by.....	Howard Spring
Music Composed by.....	John Woodbridge
Played by.....	Philharmonia Orchestra
Cameraman.....	Gunther Krampf
Running Time.....	98 minutes

F. Del Guidice in charge of production
A Two Cities Film



MICHAEL REDGRAVE
Star of "FAME IS THE SPUR"

1 COL. SCENE MAT 1-A

SYNOPSIS

"Fame Is The Spur" unfolds a panorama of political England from the industrial unrest of the 1870's to Ramsay MacDonald's first national government. The film is based on Howard Spring's novel of the same name about a boy from a Manchester working district who became a Cabinet minister and eventually a peer.

Hamer Radshaw is a boy of fourteen when the film opens on a barrack-like street in the mill town of Alncoats, Manchester. He lives with his widowed mother, who works in the mill, and his feeble old grandfather, retired on a pension. We see Hamer fired by the power over the crowd of a street orator whose slogan is the words "Bread and Liberty." At home, Hamer gets his grandfather to relate again the story of the Peterloo Riot in 1808, when his sweetheart was killed by dragoons who charged into a crowd marching under the banner with the same words "Bread and Liberty." His grandfather has kept the sword which he knocked out of the hands of one of the soldiers. This sword becomes a talisman and symbol for Hamer.

After finishing his schooling, Hamer is working in a bookshop avidly reading the socialist classics by day and studying by himself at night. He is a serious purposeful young man, earning 10 shillings a week. When his grandfather dies and his pension cut off, Hamer accepts a job with the grocer Hannaway at a five-shilling raise. This job requires him to be up at five in the morning and go to market, to bring back under his own steam, a cart loaded with fruit and vegetables and be a general handyman around the store.

Hamer's aid is enlisted by his friend Arnold Ryerson, a union organizer who is running as Labour candidate for St. Swithin's. Hamer's oratorical fire and genuine enthusiasm seem likely to swing the seat away from its traditional holder, Lord Liskeard. He fails in this, but establishes a reputation for himself. During the campaign, he meets again and marries a young woman of good family, Ann Artingstall, who has been attracted by the Labour cause.

Two years later, Hamer wins the by-election and becomes a Labour M.P. When his friend Ryerson asks him to come and offer encouragement to a group of striking miners, Hamer readily assents. He brings with him his grandfather's sword. Ryerson warns him against a fire-eating speech, telling him the men need only be told that the people in London are aware of their struggle and consider it important. But Hamer, intoxicated by his own oratory, and brandishing the sword, incites them to march against the mine owners. One of the miners is shot down. When Hamer is questioned afterwards by reporters on his part in inciting the riot, he denies he was in any way responsible.

As a Labour member of Parliament, Hamer takes the line of least resistance, shedding old friends when necessary, making new ones, if they can help, as long as it leads to glory and power.

Only his wife Ann really knows him and is unblinded by her deep love. He resents her suffragist activities, which shame his own opportunism. But she is true to her ideals and goes to prison for them. Her self-imposed hunger strike accelerates her end and on her deathbed, she reveals to her husband the feeling that he had not been acting on principle.

When Labor comes to power, Hamer joins the Cabinet. Vanity and adulation is too rich a diet. When Labor joins its opponents to form a National Government, Hamer throws over any remaining principles to retain his high position. At the next election he is rejected. Losing his seat he accepts a peerage, and becomes Lord Radshaw.

Closing scenes show Hamer an old man, addressing the Lord Mayor's banquet and avowing he has stuck to his principles throughout his life. As some of the past flashes through his mind, his mind wanders and he fails to make sense. The film ends on the symbolic note of the old man struggling in vain to draw the sword from the scabbard in which it has rusted.



ROSAMUND JOHN in
"FAME IS THE SPUR"

1 COL. SCENE MAT 1-B

READER

"Fame Is The Spur," British film version of Howard Spring's best-seller novel of the same name, starring Michael Redgrave and Rosamund John, will have its local premiere.....date..... at the.....

Theatre.
Fillipo del Guidice, who was responsible for "Hamlet," "Henry V" and "In Which We Serve," supervised production of "Fame Is The Spur." It was directed by Roy Boulting and produced by John Boulting for Two Cities Films.

The film tells the story of a gifted political leader who traded his principles for personal success.

A distinguished cast was assembled to support the star Michael Redgrave, including Rosamund John, Bernard Miles, Carla Lehmann, Marjorie Fielding, Sir Seymour Hicks and Anthony Wager, who played the boy "Pip" in "Great Expectations."

Nigel Balchin, whose novel "The Borgia Testament" was just published here, wrote the screenplay. The Howard Spring novel was a Literary Guild selection, and was serialized in "Redbook Magazine."



MICHAEL REDGRAVE and ROSAMUND JOHN
in "FAME IS THE SPUR."

2 COL. SCENE MAT 2-A

READER

Michael Redgrave and Rosamund John, who are co-starred in "FAME IS THE SPUR," current at the..... Theatre, were co-starred in Britain's biggest box-office success "Way To The Stars." American audiences have seen them co-starred in "Thunder Rock," which like "FAME IS THE SPUR" was produced and directed by Roy and John Boulting.

Redgrave's fame as an actor led to his importation by Hollywood to appear in "Mourning Becomes Electra" in which he co-starred with Rosalind Russell, and "The Secret Behind The Door," where he appeared with Joan Bennett.

He first came to stardom in the famous Hitchcock thriller, "The Lady Vanishes," which was as popular here as in Britain. Redgrave came to the films from the British stage where he was a leading actor. He resisted film appearances for some time, fearing that he might not be suitable. But Hitchcock convinced him to essay his first movie role and public acceptance did the rest. Emyln Williams, noted British actor, recently declared in an interview that Sir Laurence Olivier and Michael Redgrave were Britain's greatest actors.

"CANNOT BE OVERPRAISED!
A RARE, GREAT FILM!"
—New York Post

"FASCINATING STUFF . . .
WONDERFULLY EXCITING!"
—The New Yorker

2nd

EXCITING

WEEK!

MICHAEL REDGRAVE

IN HOWARD SPRING'S
GREAT STORY

Fame

IS THE SPUR

"The movies do not
often tackle a pro-
vocative theme so
forthrightly."
—N. Y. Compass



THEATRE

Ad Mat No. 301

3 Cols. x 99 Lines

Advertising

HE TRADED
THEIR HAPPINESS
FOR HIS OWN
GLORY!

MICHAEL REDGRAVE
IN HOWARD SPRING'S GREAT STORY

THE
STORY
OF A
SELL-
OUT!

Fame

IS THE SPUR

"Cannot Be Overpraised!
A Rare, Great Film!"
—New York Post

"Explosive And Exciting
To The Full!"
—New York Times

"Fascinating Stuff . . .
Wonderfully Exciting!"
—The New Yorker



THEATRE

Ad Mat No. 201

2 Col. x 115 Lines

TWO CITIES FILMS
Producers of

"HAMLET"



"HENRY V"



"IN WHICH
WE SERVE"



NOW GIVE YOU . . .

MICHAEL REDGRAVE
in HOWARD SPRING'S great story

Fame

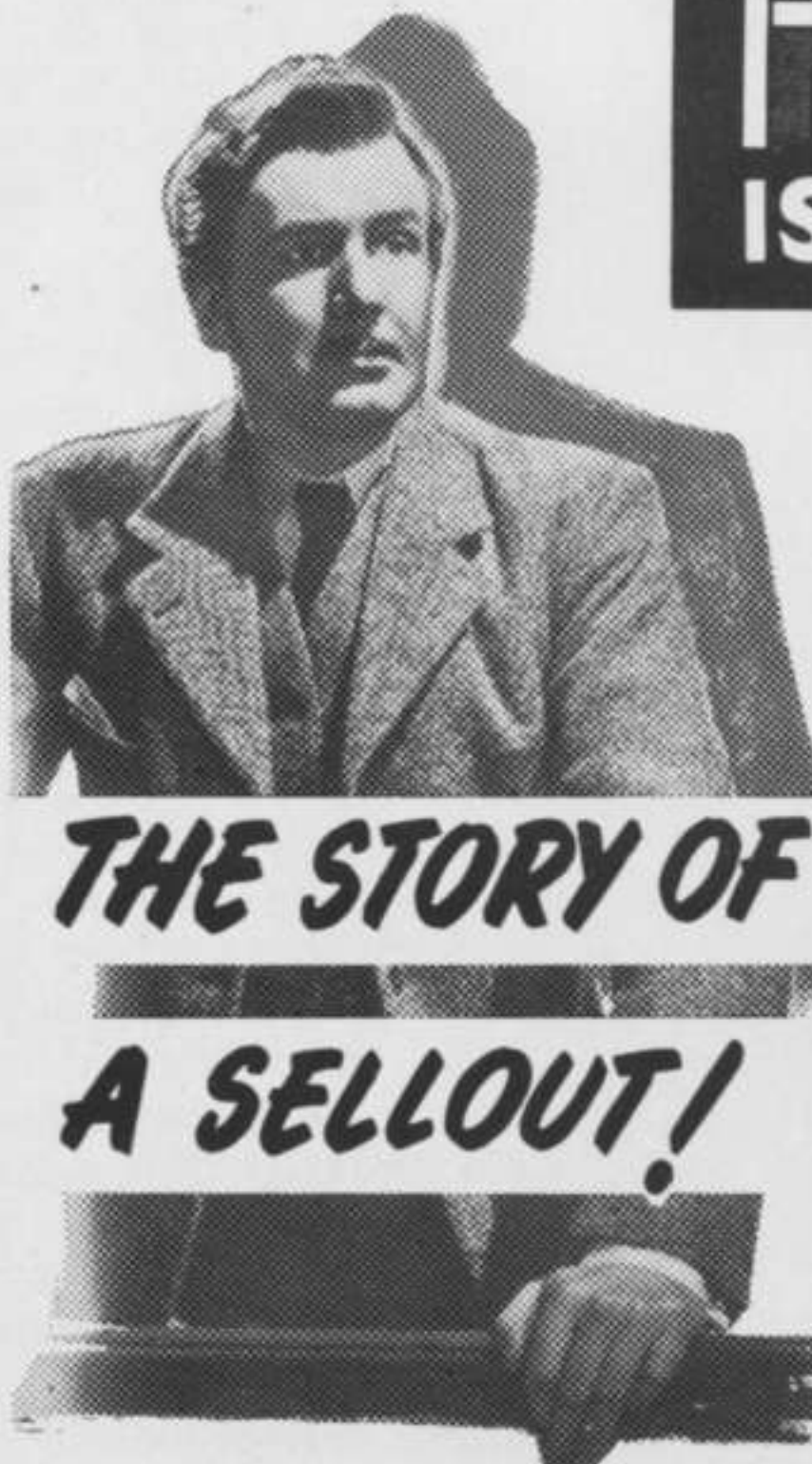
IS THE SPUR

"FASCINATING STUFF . . .
WONDERFULLY EXCITING!"
—The New Yorker

"CANNOT BE OVERPRAISED!
A RARE, GREAT FILM!"
—New York Post

"SHOULD PROVE WIDELY
FASCINATING!"
—New York Times

THE STORY OF
A SELLOUT!



Fame

IS THE SPUR

THEATRE

Ad Mat No. 203

2 Cols. x 88 Lines

THE STORY OF A SELLOUT!



"Cannot Be
Overpraised!"
—New York Post

"EXPLOSIVE AND
EXCITING
TO THE FULL!"
—New York Times

"Fascinating
Stuff . . .
Wonderfully
Exciting!"
—The New Yorker

MICHAEL REDGRAVE

Fame

IS THE SPUR

THEATRE

Ad Mat No. 202

2 Cols. x 86 Lines

Unprecedented Advance Campaign Heralds "FAME" In Chicago!

Chicago Daily Tribune

THE WORLD'S GREATEST NEWSPAPER

56 PAGES
CITY FINAL

MONDAY, DECEMBER 19, 1949

FOUR CENTS—PAY NO MORE

STARTS TODAY!

"FAME IS THE SPUR"

IN MOVIE PLAYS
IN PICTURES

Modern and Victorian England are contrasted in this new British film, starring Michael Redgrave and Rosamund John, with Anthony Wager and Hugh Burden. Start the photo preview in "Movie Plays in Pictures" today on Page 11, Part 2.

MOVIE PLAYS IN PICTURES

"FAME IS THE SPUR"

THE STORY

The struggles and triumphs of a small group of Britishers striving to achieve a political ideal in the turbulent era, 1881 to 1935. A J. Arthur Rank production, distributed by Eagle-Lion.

THE CAST

Hamer Radshaw.....Michael Redgrave
Hamer (as a boy).....Anthony Wager
Ann.....Rosamund John
Arnold Ryerson.....Hugh Burden

1 At a banquet in his honor, Lord Radshaw of Handforth, born in poverty in a mill town, takes his distinguished guests back thru the pages of political history and of his own life....

2 As a boy, Hamer Radshaw is spell-bound by the tale his grandfather tells of his fight to better the lot of working men. He is handed the symbol of the fight, the sword of Peterloo.

3 Young Hamer, fired by the story of his grandfather's struggle to form a national Labor party, listens to his first political speech in the party, organized in the small town of Ancoats, Manchester. He is stirred by the words "bread" and "liberty."

4 The years pass and Hamer joins the fight for "bread and liberty." He helps his friend, Arnold Ryerson, organize the Labor party. Ryerson is running as St. Swithins' first Labor candidate. Also helping him are Ann and Lizzie (Marjorie Fielding).

5 Arnold is defeated in the election. Hamer decides to be the candidate the next time. He plans his campaign early and asks Ann to be his wife and help him fight to win. She accepts. (Continued tomorrow.)

MacArthur to

EVERY DAY IN THE TRIBUNE

MOVIE PLAYS IN PICTURES

"FAME IS THE SPUR": PART 2

WHAT HAS GONE BEFORE

At a banquet in his honor, Lord Radshaw of Handforth (Michael Redgrave), born in poverty, takes his guests back thru the pages of his own life. As a small boy (he was Hamer Radshaw then) he was fascinated by his grandfather's story of his fight for the rights of man and was given the sword of Peterloo, a symbol of the struggle. As the years pass he takes an interest in efforts to organize a Labor party in England. He decides to become the Labor candidate from St. Swithins and asks Ann (Rosamund John) to marry him and help him. She accepts.

1 After a long, arduous campaign, the election is held at St. Swithins and Hamer Radshaw becomes the Labor party's first member of parliament from that district. Ann (right) is now his wife and they smile over their triumph.

2 As Labor's representative, Hamer is asked to address the striking miners in Wales. He makes a brilliant, inflammatory speech, brandishing the symbolic sword that killed his grandfather's sweetheart in a labor disturbance at Peterloo.

3 Hamer's speech incites the striking miners to violence. Hamer leads them in storming the mine property and during a clash with guards one of the miners is killed. Hamer's radicalism brings him considerable notoriety.

4 The 1900s bring the famous Suffragist movement. When Hamer discovers his wife, Ann, has joined the cause they find themselves in opposing camps. Hamer cause they find themselves in opposing camps. Hamer cause they find themselves in opposing camps. (Continued tomorrow.)

MOVIE PLAYS IN PICTURES

"FAME IS THE SPUR": PART 3

WHAT HAS GONE BEFORE

At a banquet in his honor, Lord Radshaw of Handforth (Michael Redgrave), born in poverty, takes his guests back thru the pages of his life. As a small boy (he was Hamer Radshaw then) he heard his grandfather tell the story of his fight for the rights of man. He was given the sword of Peterloo, a symbol of the struggle. As the years pass he takes an interest in the new Labor party politics and is elected to parliament. When he learns that his wife Ann (Rosamund John) has joined the Suffragist movement he protests, saying it will injure him politically.

1 Ann now has become a militant crusader in the votes-for-women battle. She handcuffs herself to the fence in front of a government building and is arrested. Her husband, Hamer, to protect himself from the controversy, makes no effort to free her from jail. Finally freed, she continues her campaign, and is often arrested.

2 Ann goes to prison three times for her persistence. She is finally released, dying of tuberculosis. Hamer takes her to Switzerland. Before she dies Ann asks Hamer not to forget his original ambition to dedicate his life to helping the workingmen who elected him.

3 Hamer has risen steadily in politics and in 1924 the first Labor government comes to power. Hamer becomes Sir Hamer Radshaw and minister of internal relations. Gradually his championship of the poor is submerged in the glitter of power politics.

4 Hamer, now Lord Radshaw, falters as he is telling his guests his life story at the banquet in his honor. As the ghosts of his forgotten ideals crowd upon him he goes home. There, he tries to draw the sword of Peterloo, but it has rusted in its sheath. (THE END.)

STARTING TOMORROW: "THE INSPECTOR GENERAL"

Part 2

935,000 THE CHICAGO TRIBUNE

"Best movie of the month!"

-CHICAGO TRIBUNE

"A product of distinction and merit!"

-WASHINGTON TIMES HERALD

"Vividly acted by an inspiring cast-- You should spur yourself to see it!"

-WASHINGTON EVE. STAR

"An adult engrossing film... It is the sort of celluloid stuff we seldom get from Hollywood. An absorbing film in the best tradition of British movies!"

-LOS ANGELES DAILY NEWS

These ads sold "Fame" in New York and Washington!

"WONDERFULLY EXCITING!"
—The New Yorker

By the producers of "HENRY V" & "HAMLET"

Fame

IS THE SPUR

with
Michael Redgrave
& Rosamund John

8th WEEK!
"A RARE GREAT FILM!" —N. Y. Post

"Superb!"
—HARPER'S BAZAAR

"Rousing Drama!"
—N. Y. WORLD-TEL.

"Explosive and Exciting!"
—N. Y. TIMES

LITTLE CineMET 6th AVE. at 39th ST.
LO. 4-1141

Ad Mat No. 302

"Fascinating Stuff . . . Wonderfully Exciting!"
—The New Yorker

"Explosive and Exciting to the full!"
—New York Times

TWO CITIES FILMS
Producers of
"IN WHICH WE SERVE" "HENRY V"
"HAMLET"

Now Present
MICHAEL REDGRAVE

Fame

IS THE SPUR

dupont 1332 CONN. AVE.
TELEVISION IN OUR LOUNGE
50c till 5 P.M. Col 2044
Cont. Perfs from 1 P.M.

Washington Premiere
STARTS TODAY

Ad Mat No. 208

TWO CITIES FILMS
Producers of
"IN WHICH WE SERVE"
"HENRY V"
"HAMLET"

NOW GIVE YOU
MICHAEL REDGRAVE
in

Fame

IS THE SPUR

"Fascinating Stuff . . . Wonderfully Exciting!"
—The New Yorker

dupont 1332 CONN. AVE.
TELEVISION IN OUR LOUNGE
50c till 5 P.M. Col 2044
Cont. Perfs from 1 P.M.

Ad Mat No. 105

"CANNOT BE OVERPRAISED! A RARE, GREAT FILM!"
—N. Y. POST

MICHAEL REDGRAVE
in

Fame

IS THE SPUR

"The movies do not often tackle a provocative theme so forthrightly!"
—COMPASS

"Michael Redgrave makes a real character always exciting!" —SUN

"Rousing drama!" —WORLD-TEL.

LITTLE CineMET 6th AVE. at 39th ST.
LO. 4-1141

Ad Mat No. 207

8th Smash Week!
TWO CITIES, producers of
"HENRY V" and "HAMLET"
now present

Fame

IS THE SPUR

"Fascinating stuff . . . wonderfully exciting!"
—THE NEW YORKER

Fame

IS THE SPUR

"Cannot be overpraised! A rare great film!" —N. Y. POST

Fame

IS THE SPUR

"Explosive and exciting!"
—N. Y. TIMES

TWO CITIES FILMS
Producers of
"IN WHICH WE SERVE"
"HENRY V"
"HAMLET"

Now Present
MICHAEL REDGRAVE
in

Fame

IS THE SPUR

Washington Premiere STARTS TOM'W
"Explosive and exciting to the full!"
—N. Y. Times

dupont 1332 CONN. AVE.
TELEVISION IN OUR LOUNGE
50c till 5 P.M. Col 2044
Cont. Perfs from 1 P.M.

Ad Mat No. 209

"CANNOT BE OVERPRAISED! A RARE, GREAT FILM!"
—N. Y. POST

MICHAEL REDGRAVE
in

Fame

IS THE SPUR

"Should prove widely fascinating!"
—N. Y. TIMES

"The movies do not often tackle a provocative theme so forthrightly!"
—COMPASS

LITTLE CineMET 6th AVE. at 39th ST.
LO. 4-1141

Ad Mat No. 106

Fame

IS THE SPUR

starring
MICHAEL REDGRAVE

"The movies do not often tackle a provocative theme so forthrightly!" —COMPASS

LITTLE CineMET 6th AVE. at 39th ST.
LO. 4-1141

Ad Mat No. 104

DISTRIBUTED BY
DISTINGUISHED FILMS, INC.
229 WEST 42ND STREET
NEW YORK, N. Y.
LOngacre 4-3971

"A RARE, GREAT FILM!" —POST
"Should prove widely fascinating!" —TIMES

Fame

IS THE SPUR

with Michael Redgrave

LITTLE CineMET 6th AVE. at 39th ST.
LO. 4-1141
POPULAR PRICES

Ad Mat No. 108

MICHAEL REDGRAVE
in HOWARD SPRING'S great story

Fame

IS THE SPUR

"Not since 'Citizen Kane' has the screen given us anything to compare with it!" —LONDON GRAPHIC

LITTLE CineMET 6th AVE. at 39th ST.
LO. 4-1141

Ad Mat No. 107

"CANNOT BE OVERPRAISED! A RARE, GREAT FILM!"
—New York Post

"THE MOVIES DO NOT OFTEN TACKLE A PROVOCATIVE THEME SO FORTHRIGHTLY."
—N. Y. Compass

MICHAEL REDGRAVE
in HOWARD SPRING'S great story

Fame
IS THE SPUR

"EXPLOSIVE AND EXCITING TO THE FULL!"
—New York Times

THEATRE

Ad Mat No. 204 2 Col. x 64 Lines

TWO CITIES FILMS
Producers of

"IN WHICH WE SERVE"

"HENRY V"

"HAMLET"

NOW GIVE YOU ...

MICHAEL REDGRAVE
in HOWARD SPRING'S great story

Fame
IS THE SPUR

THEATRE

Ad Mat No. 101 1 Col. x 77 Lines

"CANNOT BE OVERPRAISED! A RARE, GREAT FILM!"
—New York Post

MICHAEL REDGRAVE
in

Fame
IS THE SPUR

"FASCINATING STUFF . . . WONDERFULLY EXCITING!"
—The New Yorker

THEATRE

Ad Mat No. 102 1 Col. x 61 Lines

"CANNOT BE OVERPRAISED! A RARE, GREAT FILM!"
—New York Post

" . . . EXPLOSIVE AND EXCITING TO THE FULL!"
—New York Times

MICHAEL REDGRAVE
in

Fame
IS THE SPUR

THEATRE

Ad Mat No. 205 2 Col. x 61 Lines

THE STORY OF A SELLOUT!

"Cannot Be Overpraised! A Rare, Great Film!"
—New York Post

"Explosive And Exciting To The Full!"
—New York Times

MICHAEL REDGRAVE
in HOWARD SPRING'S great story

Fame
IS THE SPUR

THEATRE

Ad Mat No. 105 1 Col. x 47 Lines

MICHAEL REDGRAVE
in HOWARD SPRING'S great story

THE STORY OF A SELLOUT!

Fame
IS THE SPUR

"FIRST RATE FOR THOSE SEEKING ADULT ENTERTAINMENT!"
—Variety

THEATRE

Ad Mat No. 104 1 Col. x 51 Lines

"CANNOT BE OVERPRAISED! . . . A RARE, GREAT FILM!"
—New York Post

2nd EXCITING WEEK!

MICHAEL REDGRAVE
IN HOWARD SPRING'S GREAT STORY

Fame
IS THE SPUR

"The movies do not often tackle a provocative theme so forthrightly."
—N. Y. Compass

THEATRE

Ad Mat No. 207 2 Cols. x 59 Lines

Deluxe
Exploitation
Trailer
Available.
Order Direct.

Mats by Number

DISTINGUISHED
FILMS, INC.
229 W. 42nd St.
New York 19, N. Y.

LOngacre 4-3971

"FASCINATING STUFF . . . WONDERFULLY EXCITING!"
—The New Yorker

"CANNOT BE OVERPRAISED! . . . A RARE, GREAT FILM!"
—New York Post

MICHAEL REDGRAVE
in

Fame
IS THE SPUR

THEATRE

Ad Mat No. 206 2 Col. x 33 Lines

MICHAEL REDGRAVE in

Fame
IS THE SPUR

Ad Mat No. 103 1 Col. x 16 Lines

"Explosive And Exciting To The Full!"
—New York Times

MICHAEL REDGRAVE

Fame
IS THE SPUR

Ad Mat No. 106 1 Col. x 25 Lines

3rd 4th 5th 6th 7th 8th 9th 10th

E x p l o i t a t i o n

Cash is the Spur!

HERE'S HOW TO WIN NEW PATRONS BY AN ORGANIZED CAMPAIGN FOR:

Fame IS THE SPUR

In addition to newspaper stories, pictures and layouts, here are twenty ways to publicize the picture

1

In New York City the Board of Education (high schools) endorsed the picture and reviewed it in its own publication "High Points." In New York City, the Board of Education has a special setup whereby it distributes special priced tickets direct to the students in the schools. This was done. You may not have this kind of setup in your city, but you should invite school officials to see the picture, endorse it and make arrangements for ticket distribution to the schools.

The Magazine "Senior Scholastic," which is widely circulated in high schools throughout the country, reviewed "FAME" and listed it as "Movie of the Month" together with "All The King's Men."

2

You have received a list of endorsements by national organizations. Contact their local chapters and get them to give publicity to the film, arrange for theatre parties, etc.

3

The Protestant Motion Picture Council has endorsed the picture highly, and sent out notices to all churches about it. Contact the YMCA's and the Protestant Churches to give publicity, for theatre parties, etc.

4

The National Catholic weekly "Commonweal" gave a fine review to "FAME." This carries weight with Catholic schools. So do the endorsements of national organizations mentioned above. Maybe you can make an arrangement with the Catholic high schools in your city for special students tickets.

5

Labor union members are big potential market for this picture. Every union leader who has seen this picture likes it. That goes from right to left. All union publications which have reviewed the picture have praised it highly. Among those which have given it high praise are the U.E. News, Teachers' Union, Amalgamated Clothing Workers, Textile Workers and others. Get reviews in local union papers, publicity. Some unions will surely go for theatre parties.

6

Left Wing groups will know about the film from the terrific reviews in the Daily Worker. Contact the left-wing organizations for publicity, theatre parties.

7

The Progressive Party-oriented, nationally-circulated "National Guardian" devoted a full page of pictures to the film. Progressive Party officials who saw it here liked it very much. Progressive Party clubs will go for this film for theatre parties, etc.

8

Joseph Lash, who is known to representatives of "Americans for Democratic Action" from coast-to-coast, described this film as great. Get local officers to see film, endorse it, etc.

9

Better Film Groups—Archer Winsten, critic of the "New York Post," said everyone who is interested in motion pictures as an art will want to see this film. Prof. Robt. Gessner, Chairman of the Dept. of Motion Pictures, New York University, said "'FAME' is a superior film. Every student of motion pictures should see it." Get local groups interested in better films to see and endorse this picture, circularize their membership, etc.

10

All Jewish papers from left to right praised the film highly. Get your local Jewish press to see it. "The Forward," right-wing Jewish paper, heavily influential with Jewish right-wing unions, reviewed "FAME" as the "Movie-of-the-week."

11

The foreign language press and its readers are all highly interested in political events and hence in a political film like this one. Ten foreign language papers in New York City all reviewed the film with highest praise. Invite local editors of foreign language press to screening, plant publicity, etc.

12

Colleges will love this picture for its historic background and its story. Get professors of History and Literature to see the film. Get local college papers to review. "School And Society," a national publication well-known in colleges, reviewed the film, said it was very important, worthwhile.

13

Book clubs, book columns, etc. The film is based on the novel of the same name by Howard Spring, which was a Literary Guild selection here and serialized in "Redbook." Use this in special announcements for book columns, etc. Invite book reviewers to see film, get comment.

14

The International Workers Order has branches throughout the country. Organization's official publication "Fraternal Outlook" is giving picture story and swell review to picture. Contact local chapters. They will go for this picture with publicity, theatre parties, etc.

15

Invite local political leaders, all parties, to see film, give endorsements.

16

Get local celebrities to see film, give endorsements.

17

Women's Groups. This film has the best depiction of the struggle and hardships women in England underwent to win the vote, ever put on the screen. It also contains as "Parents Magazine" pointed out a "beautifully acted story of a marriage." The courageous honesty of the women in the picture is one of its high-lights. Women's groups will go strongly for this film as shown in the endorsements by national women's organizations mentioned above. Sell this angle hard to women's groups from right to left.

18

The picture has been approved for children from 8 upwards by the National Board of Review in New York. This is a selling point everywhere. Get similar endorsements in your city.

19

American Library Association endorsed film as "Exceptional." Try for display of stills and/or book at all libraries.

20

All motion picture awards for film directing and acting, nominated "Fame" as the contender. Nominated by the New York Film Critics Circle as one of the best films of the year.

RARE PRAISE FOR A RARE FILM!

NEW YORK POST HOME NEWS, TUESDAY, NOVEMBER 8, 1949

"CANNOT BE OVERPRAISED! A RARE, GREAT FILM!"

—ARCHER WINSTEN

MOVIE METER
POOR • FAIR • GOOD • EXCELLENT

For some years now there have been rumors of a great picture over in England that didn't seem able to cross the ocean. Maybe it was too pro-labor and too outspoken against the rich. It's here now, at the Little Cine Met, three or four years late but impervious to time. It's called "Fame is the Spur"

Whether or not it's pro-labor and anti-rich is beside the point. It does favor justice for the laborer, and it does poke a sharp stick at one rich man and paint an unidealized portrait of a Lord. But these are incidental to the full-length, profoundly realized portrait of a labor politician.

The picture starts when he is a young lad, learning class hatred at the knee of his grandfather who cherishes a sword wrested from the soldiers at Peterboro, 1819. That was a massacre of poor Welsh folk who marched in protest under the banners of "Bread and Liberty." It follows him through the years, as a student in a bookstore, as a delivery boy for a grocer, and finally as a silver-tongued orator fighting the battles of the poor.

The picture covers a long life. It makes many transitions, sometimes crudely, with dates sliding down the screen. It is not a picture of miraculous texture or finely worked art. The edges are rough-hewn, but the center is a performance, a character analysis and a human tragedy which cannot be overpraised.

Michael Redgrave's portrayal of Hamer Radshaw, the labor politician who rose so high in the Government that he lost sight of his first objectives, is magnificent in every respect. Within the pattern of what the world regards as success we see the inner fault that destroys men not only in politics. I have never seen a picture so brilliantly lighting up the dilemmas of failure accompanied by wordly success and rocklike integrity withstanding the assaults of wordly failure.

The greatness of this picture is not merely that it shows these things as they are. It seeks out the early intimation of what may come, and then it shows how it comes, and, finally, in what is one of the most irresistibly logical pieces of symbolism the screen has ever known, it says everything that needs to be said.

Though all else is properly subordinated to Redgrave's major performance, there are others who have perfect contributions to make. Rosamund John is wonderful as the wife whose love does not blind her to his faults. Marjorie Fielding is splendid as the old aunt whose dauntless humanitarianism had a violent period in the fight for women's suffrage. Hugh Burden provides the portrait of the steadfast labor leader who had nothing but integrity, no eloquence at all. And the saturnine Bernard Miles is a self-made, selfish man who never had to fool himself, only to fleece his victims.

The Boulting brothers, John as producer and Roy as director, are directly responsible for this rare, great picture. The screenplay was written by Nigel Balchin from Howard Spring's novel. The man behind the production was that same Filippo del Giudice, the Italian whose name has been associated with so many other fine pictures in England, from "In Which We Serve" to "Hamlet" and "Henry V."

Anyone who believes that films can be art, serious art, and that art can also teach, and tell, and show, in the highest sense, must see "Fame Is the Spur." It makes many a fine and artful picture seem small.



THE Film DAILY

"Fame Is The Spur"

with Michael Redgrave, Rosamund John.
Oxford Films 98 Mins.

IMPRESSIVE PRODUCTION CONTRIBUTES MUCH TO INTERNATIONAL UNDERSTANDING. EXPERT, UNUSUAL THEME IS WELL FABRICATED. FOR MATURE, DISCRIMINATING TRADE.

DIRECTION: Expert. PHOTOGRAPHY: Good.

Another transAtlantic voyager that contributes to wider understanding of various peoples via the medium of film, this production by the Boulting brothers, John and Roy, is an intelligent contribution to the mature, interested audience that bears the imprint of expert fabrication all down the line and permits the viewer to exercise his mental processes rather than be belabored with a set of trite conclusions and deductions.

This film translation of Howard Spring's novel is a moving examination of British politics—forces and individuals—only faintly disguised if at all. Contributing to its worth are adroit performances. It is a lengthy job, telling a long story that rarely falters in its character analysis.

The political rise of "Hamer Radshaw" from rousing embryonic stirrings in working men's clubs in mean quarters of industrial England, with strong emphasis on such phrases as "Bread and Liberty" to the heights and social circles of the Cabinet are the substance of the story. The segments which contrive to hold the structure of the characterization are such factors as the growth and decline of wife, friends and philosophies and the inclination to ignore these prime sources when the lofty perch is attained.

PROTESTANT MOTION PICTURE COUNCIL

Mrs. Jessie Bader,
National Chairman

This is the dramatic disclosure of the corroding effect of inordinate lust for fame and power. Out of the tragedy of Peterloo (1819) when poor people were sabered for "bread and liberty" came a sword and a romantic reformer, both of whom were to mold the destiny of an impressionable boy (Anthony Wager). This boy becomes a man with gifts of oratory and leadership and is animated by visions of service. As he discovers the power of these gifts he allows the lust for fame to dim his social ardor. The result is that, as he climbs in fame, he sinks in selfishness and pride, losing his vision and changing sides in the conflict. Based on Howard Spring's novel, this film achieves the impact of a strong social and ethical message while presenting absorbing entertainment of high order. Michael Redgrave's portrayal of Hamer Radshaw deserves special praise, it is intense, consistently dramatic, covering a span of fifty years. Rosamund John is Ann, his wife, a woman strong in faithfulness, conviction, discernment and charm. Marjorie Fielding is excellent as a militant feminist.

MOTION PICTURE HERALD

Fame Is the Spur

Oxford Films—Two Cities—
A Man's Weakness

A magnificently acted film with a strong, believable story that probes deep into human character, this British picture is a natural for the art houses and quite possibly for some regular theatres where British product has clicked before.

Based on the Howard Spring novel, "Fame Is the Spur" provides an ideal vehicle for Michael Redgrave, whose performance dominates the picture. He plays a man who rises from a Manchester slum to an important post in the British Cabinet. Somewhere along the line his strong socialist beliefs undergo some severe modification until, while maintaining them in principle, he becomes almost diametrically opposed to them in practice.

Redgrave is given the best possible support from Rosamund John as his wife who fights for women's rights, whom he permits to go to prison and who finally, on her deathbed, tells him the bitter truth about himself. The film was directed by Roy Boulting with a fine and sensitive hand. John Boulting produced, with Fillippo Del Giudice in charge.

The other characters all give standout performances, making this one of the best films to come from Britain in some time. It is true that American audiences may miss some of the political implications of the picture, but they cannot fail to understand the change that takes place in a man whose prosperity and social status cause him to sacrifice his friends and ideals.

Seen at the Little Cine Met in New York, where the audience sat spellbound. Reviewer's Rating: Very Good.—F. H.

PARENTS' MAGAZINE

By Catherine Edwards

Screen biography is rarely used to highlight a character's faults, except when these faults are later overcome. But this British picture is a relentless probing of unacknowledged weaknesses in a man who had many of the qualities of greatness. As played by Michael Redgrave, Hamer Radshaw is heartbreakingly human. For, compared to the evil men in high places often commit, he was a saintly soul. True, vanity was his setting sin, but he didn't know he was vain. Starting out in life as a poor boy, he dedicated himself to improving the lives of the underprivileged, but in a crisis his love of drama, of hearing the sound of his own voice, of winning the friendship of important people, time and again turned him away from those he truly wanted to serve, until in the end he was rejected by his labor constituents because of his too many compromises. Contrasted with the hero's vacillation is the steadfast adherence of his wife, Ann (Rosamund John) to the principles she believes in. Against her husband's wishes she campaigns for votes for women, ruining her health through repeated jail sentences and a final courageous hunger strike. Aside from its political overtones, some of which may be lost on American audiences, the film is a beautifully acted story of marriage. Ann loved her husband deeply even when she came to see his character weakness. Her unwavering faith that he could live up to the best in himself, and her brave insistence that he do so, is an inspiring example to present-day wives who, in their absorption in seeking equality for themselves, have let go much of their moral responsibility for holding the torch of integrity to light the steps of men in a confused and confusing world. A. & Y. EXCELLENT.



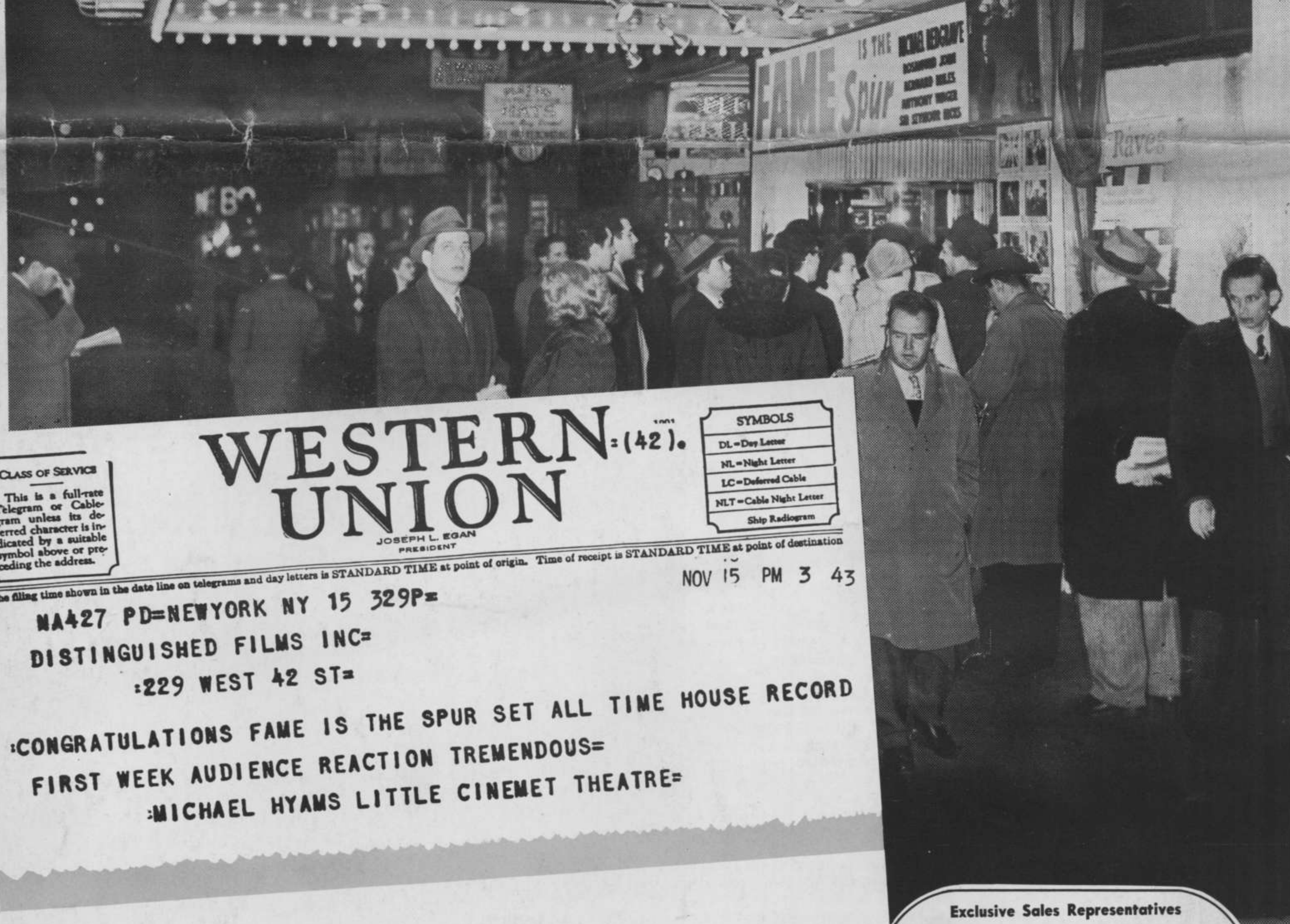
LITTLE CinéMET

"The audience sat Spellbound!"

- MOTION PICTURE HERALD

'A RARE GREAT FILM'-POST

'FAME IS THE SPUR'



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