

The Counterfeit Traitor (COLOR)

William Holden, Lilli Palmer and Hugh Griffith engaged in World War II espionage. An exciting story skillfully told; firm "A" at the boxoffice.

Paramount release of Perlberg-Seaton production, produced by William Perlberg, directed by George Seaton. Stars William Holden and Lilli Palmer; features Hugh Griffith. Screenplay, Seaton, from Alexander Klein novel of same title; camera (Technicolor). Jean Bourgois; editor, Hans Ebel; music, Alfred Newman. Previewed at DeMille Theatre, N.Y., March 18, '62. Running time, 140 MINS.

Eric Erickson William Holden
Marianne Mollendorf Lilli Palmer
Collins Hugh Griffith
Klara Holtz Erica Beer
Ingrid Erickson Eva Dahlbeck
Hans Holtz Helo Gutschwager
Max Gumpel Ulf Palme
Bruno Ulrich Werner Peters
Otto Holz Carl Raddatz
Wilhelm Kortner Charles Regnier
Jaeger Stefan Schnabel
Baron Gerhard Von Oldenbourg Ernst Schroeder
Hulda Windler Ingrid Van Bergen

Born in New York and naturalized a Swede, Eric Erickson undertook to camouflage himself as a Nazi sympathizer during World War II, but actually functioned as an agent for the Allies. He was in the oil business, adroitly gained access to information about German refineries and passed the intelligence along to the British.

The fact-based book by Alexander Klein is the genesis of strong cinematic story-telling in the Perlberg-Seaton production of "The Counterfeit Traitor." It comes off as an espionage thriller of high order, melodramatic and adventure-laden as all getout but never forsaking an aura of genuineness.

With William Perlberg handling the production reins and George Seaton directing from his own screenplay, the feature ran into weather-locationing troubles in Germany, Sweden and Denmark—this is a matter of record—but no problems are mirrored in the finished product.

Unlike so many glorifying-someone wartime retrospectives, this one has the ring of authenticity. Perhaps a better term would be production integrity, for the filmmakers cut no corners and made no compromises in getting across the action. It's clear that Perlberg and Seaton earnestly set out for the best possible in their venture—and got the best out of William Holden, Lilli Palmer and Hugh Griffith.

But there's a point to be pondered over. Why is the color (Technicolor) so inferior—and it is inferior—in the first couple of reels? Even the sound at the outset is blurry.

These are flaws, without doubt. But there are hard-hitting story values, and staging, that are more than compensating.

All in all it's a work of substance, this filmization of the now living Eric Erickson who denied himself reputation among family and friends in order to surreptitiously work for the anti-Third Reich forces.

Playing the principal part with remarkable effectiveness is William Holden. He is the astute observer of human behavior who can spot a Nazi for double-cross purposes. And, although married, can go in love with a partisan named Marianne Mollendorf (Lilli Palmer) who comes to a sympathetic end in a courtyard execution by the Germans.

Miss Palmer is an accomplished performer in this outing. She plays with sincerity the part of a woman of devotion to the anti-Nazi cause and, womanly, falling for the manly Holden.

Hugh Griffith is properly coy and cunning as the British Intelligence major domo who reasons with Holden that the latter's role is one of unrewarding sacrifice in wartime. Griffith does a top-calibre professional portrayal.

Others in the cast have names unfamiliar in the United States, but their competence cannot be questioned. Particularly stand out is Helo Gutschwager, as a vicious, brainwashed 12-year-old member of the Hitler Youth Movement, wholly capable of rattling to the Gestapo on his own German but un-Nazi father.

Erica Beer, Ulf Palme, Werner Peters, Eva Dahlbeck, Carl Raddatz, Charles Regnier, Stefan Schnabel, Ernst Schroeder and Ingrid Van Bergen are other members of the competent cast.

Scripter-director Seaton has gotten into this one an abundance of nice-paced and plausible action and credible romance. It figures to be a bigtime winner with the general audiences. Jean Bourgois's color cinematography makes it appear,

in part at the beginning (as aforementioned) that someone was remiss but the early technical shortcomings become forgotten about. Alfred Newman fiddled well in providing the all-times appropriate musical score. Gene.

The Road To Hong Kong (BRITISH)

Lively addition to this famous series. Sci-fi spoof laced with zany situations and sharp wisecracks; mixture, as before, should lead to boxoffice ditto.

London, April 3.
United Artists' release of Melnor (Melvin Frank) Production. Stars Bing Crosby, Bob Hope, Joan Collins; features Dorothy Lamour, Robert Morley. Directed by Norman Panama. Original screenplay, Norman Panama, Melvin Frank; camera, Jack Hildyard; editor, John Smith; Robert Farnon; songs, Jimmy Van Heusen & Sammy Cahn. Running time, 91 MINS.

Harry Turner Bing Crosby
Chester Babcock Bob Hope
Diane Joan Collins
Dorothy Lamour Dorothy Lamour
The Leader Robert Morley
Dr. Zorb Walter Gotell
Jhinnah Roger Delgado
Grand Lama Felix Aylmer
First U.S. Official Alan Gifford
Second U.S. Official Robert Ayres
Lady at Airport Jacqueline Jones

The seventh "Road" comedy, after a lapse of seven years, should cause a seven-year itch among tab buyers to get in the laughs. For they come thick and fast in this genial piece of nonsense. Perhaps the old formula creaks, occasionally, but not enough to cause any disappointment while the zany situations and razor-edge wisecracks keep the whole affair bubbling happily. It has been concocted with the usual zest of Norman Panama and Melvin Frank. While one or two of the sequences are over-prolonged, enough good humor has been packed into 91 minutes to satisfy most patrons.

This one takes the boys on a haphazard trip to a planet called Plutonium, though this only happens as a climax to some hilarious adventures in Ceylon and Hong Kong. It's almost useless to outline the plot. But it involves Bing Crosby and Bob Hope as a couple of flop vaudevillians who turn comers. Somewhere along the line, Hope loses his memory and that, in a mysterious manner, leads them to involvement with a mysterious spy (Joan Collins) a secret formula and a whacky bunch of thugs called the Third Echelon, led by Robert Morley. He plans to send a rocket to the moon and from there control the destiny of the world. Naturally, Bing and Bob become the unwilling aeronauts.

With this sketchy but sufficient storyline, Panama and Frank have virtually let the two stars loose. They are chased through Hong Kong's bazaars, become involved in a vaudeville act (enter Dorothy Lamour), have cockeyed adventures in the space ship and generally wisecrack and caper energetically through a safe laughter belt. Hope ogles the gals. Crosby baits Hope and also sings a couple of pleasant numbers. Hope baits Crosby. Both bait the audience. The result is an amiable comedy which should please nostalgic customers and entice those who haven't seen any of the previous "Road" pix.

The script is spiced with a number of private jokes (golf, Hope's nose, Crosby's dough, reference to gags from previous "Road" films) but not enough to be irritating to those not in the Crosby-Hope clan. Major disappointment is Joan Collins, who though an okay looker, never seems quite abreast of the comedians. She plays the girl spy who unwittingly involves the boys in their adventures and it would have pleased many to have seen Miss Lamour play the role. As it is, Miss Lamour plays herself as a vaude artist who rescues the Crosby-Hope team from one of their jams. She still looks stunning and puts over a number well, but has nothing more to do than to mug through a routine scene.

In support, Morley, as the leader of the Third Echelon, plays Morley in his usual puffy, effective style. Walter Gotell, as a scientist, and Felix Aylmer, as a Grand Lama, crop up with useful contributions. Panama's direction errs only in occasionally allowing scenes to milk the yocks a shade too long. Notable instance of this is a sequence in the rocket when Crosby and Hope, who have unknowingly replaced a couple of experimental apes, are fed with bananas and milk through a machine. At first view this is a sidesplitter, but it hangs around a bit too long.

Jack Hildyard has done a smooth lensing job while Wally Veevers and Ted Samuels have chipped in

Bell' Antonio

Italo-French pic, which opened this week in New York and is being handled domestically by Embassy Pictures, was rated "extremely well-made...boasting topnotch direction, fine acting" and provocative material when *Hawk* reviewed it in Rome for VARIETY, April 20, '60.

Story deals with a temporarily impotent Sicilian unable to satisfy his young wife. Pair are Marcello Mastroianni and Claudia Cardinale, both potent names for the arty marquee. Reviewer found Mastroianni "excellent" and Claudia Cardinale "fine," albeit in a limited role. *Hawk* also said that Mauro Bolognini has directed his "best film to date with his usual elegance of style and fine sense for timing." Film runs 97 minutes.

with some effective special effects. As guest artists, Frank Sinatra and Dean Martin help to round off the film. David Niven appears for no good reason while the best interlude is that of Peter Sellers. He plays a native medico, examining Hope for amnesia and it is a brilliantly funny cameo.

Jimmy Van Heusen and Sammy Cahn have produced a duet for Crosby and Hope called "Teamwork" and a romantic ditty for Crosby which the performers expertly put over. Rich.

Harold Lloyd's World of Comedy

Boff film anthology of past Lloyd hits from 1920 to 1932; clips and longer segments edited together in showmanship which should appeal to every type of audiences. One of great novelties of the year.

Hollywood, March 30.
Continental release of Harold Lloyd production. Stars Lloyd; features Jobyna Ralston, Constance Cummings, Josephine Crowell. Narration, Art Ross; music, Walter Schaff; sound effects, Del Morris. Previewed in Hollywood, Calif., March 29, '62. Running time, 95 MINS.

Harold Lloyd comes out of retirement with this assembly of clips and long sequences from his comedic releases down through the years. "Harold Lloyd's World of Comedy" is a return to the golden age of laughter, in a day when too many producers seemingly prefer downbeat subjects to entertainment, and in its 95-minutes' running time is embodied a surefire blockbuster which may be exploited to top returns.

The comedian who started his career in one-reelers as Lonesome Luke and progressed to the bespectacled and frantic character who packed more gags and situations in his films than any other, then or since, will be a new and delightful personality for younger theatergoers and a welcome treat for older patrons who followed him religiously. Film has been edited by Lloyd personally from considerably in excess of 100,000 feet of his comedies, and he's come up with a belly-laugh novelty which will delight every type audience. Most of the footage is silent, despite fact he cuts in some of his talking pix; it's more effective that way, for Lloyd's sight gags, which he employed to such great advantage, do not require dialog.

Lloyd builds his film around sequences from seven features, leading up to main portion with clips from half a dozen shorts. Features, which many will recall with enthusiasm, include "Hot Water," "Why Worry," "Girl Shy"—silents—and the talking "Professor Beware," "Movie Crazy," "Feet First," "Milky Way." Among the clips are footage from "The Freshman," "A Sailor Made Man," "Kid Brother," "Hunted Spooks," "An Eastern Westerner" and several others. Lloyd digs back to 1920 for start of his spread, which extends to 1932.

Unfoldment is hilarious comedy, slapstick and situation, not seen on the screen since Lloyd bowed out of his own picture-making with "Movie Crazy" in 1932. Jobyna Ralston, for many years his leading lady in silents, appears in several sequences, as do, too, Barbara Kent and Constance Cummings in his later effusions.

Feature, which Lloyd is using as a test and will pave the way to future excursions into the pact if it proves boxoffice, will be shown as a special entry at the upcoming

Cannes Film Festival, with comedian slated to make a personal appearance.

Lloyd produced film, with Jack Murphy his associate producer, and special narration written by Art Ross. Harold Lloyd Jr. is listed as story consultant. Sound effects by Del Harris are inserted for showmanship effect, and Walter Schaff wrote a complete music score, with orchestration by Lew Shuken and Jack Hayes. Whit.

Postman's Knock (BRITISH)

The Spike Milligan name is good marquee value in Britain, but the comedy doesn't employ his gifts adequately; fair dualer.

London, March 27.
Metro (Kinnoch) production and release. Stars Spike Milligan, Barbara Shelley; features John Wood, Wilfred Lawson, Miles Malleon, Archie Duncan, Ronald Adam. Directed by Robert Lynn. Screenplay, John Briley, Jack Trevor Story, Spike Milligan, George Barlow; music, Ron Goodwin; camera, Gerald Moss; editor, Geoffrey Foot. Previewed at Metro Private Theatre, London. Running time, 87 MINS.

Harold Pettis Spike Milligan
Jean Barbara Shelley
P. C. Woods John Wood
Inspector Archie Duncan
Postman Wilfred Lawson
Psychiatrist Miles Malleon
Mr. Fordyce Ronald Adam
District Supt. Bob Todd
Rupert Warren Mitchell
Sam Arthur Mullard
Pete John Bennett
Joe Lance Percival
Villager Mario Frabizi

Spike Milligan, one of Metro's British contract thespis, is a big name on tele, with a zany sense of nonconformist humor which here has been labeled "goonery." But he is a funny fellow whose contributions to the gaiety of an audience must be fairly shrewdly rationed. In "Postman's Knock," he has to bear the brunt of most of the picture's action and, to do that, he needs a specialized form of comedy role. In this, he has a role which could have been played as well and, more logically, by several other comedians. The public image of Milligan is never that of a down-trodden, naive character and certainly not that of the guy who gets the girl.

With this prime fault, plus some competent but not humorously inspired direction by Robert Lynn, "Postman's Knock" emerges as an inconspicuous comedy which will serve as a modest dualer. But this and the recent "Village of Daughters" hardly add up to a boff start for Metro's expanding British production lineup.

Milligan plays a country postman who gets elevated for training at London's top mail depot. He runs into plenty of problems on his first visit to the big city and finds simple romance with an unsuccessful art student. He has his life further complicated when the two are suspected by police and Post Office officials as being the brains behind a gang of mail robbers. All this trickles along amiably but funnier dialog would have helped while the romantic issue bogs down the entire affair.

There are some excellent moments, but not enough to get the best out of Milligan's curious form of humor. The discovery that, as a mail sorter, he can work faster than an expensively installed electric machine is a sure yock. There is also a final Mack Sennett chase through the Central Post Office in which cops and robbers get mixed up in a whirl of slapstick.

Milligan largely plays pianissimo and his supporting cast work loyally to keep the tempo of the film at the bubbling point. John Wood has an arduous job as a cop who, in various disguises, is detailed to keep tabs on the suspected couple. Wood mugs valiantly but can do nothing to prevent the chore becoming monotonously unfunny. Warren Mitchell, Arthur Mullard, John Bennett and Lance Percival are a bunch of labored crooks. Miles Malleon, as a psychiatrist, and Wilfred Lawson, as Milligan's mentor in learning how to be a bigtime postman, chip in with useful contributions.

Only notable femme role is that of Milligan's girl friend. It's played by Barbara Shelley and she has little chance to show her undoubted ability. She is a cool good-looker who appears to be having an uphill fight to prove to British producers that she could well be a top asset in U.K.'s femme film thesping. London location scenes are well done. The lensing of Gerald Moss and the editing of Geoffrey Foot are worthy of a far better screenplay. Rich.

The Horizontal Lieutenant (SCOPE-COLOR)

Buck private in the service comedy genre. Meagre fun, in spite of efforts of Jim Hutton and Paula Prentiss. B.o. prospects not too promising.

Hollywood, March 21.
Metro release of Joe Pasternak production. Stars Jim Hutton, Paula Prentiss, Jack Carter. Directed by Richard Thorpe. Screenplay, George Wells, based on Gordon Cotler's novel, "The Bottletop Affair"; camera (Metrocolor). Robert Bronner; editor, Richard W. Farrell; music, George Stoll; assistant director, William Shanks. Reviewed at Beverly Theatre, March 21, '62. Running time, 90 MINS.

Lt. Merle Wye Jim Hutton
Lt. Molly Blue Paula Prentiss
Lt. William Monck Jack Carter
Akiko Miyoshi Umeki
Commander Hammerslag Jim Backus
Colonel Korotny Charles McGraw
Yeoman Buckles Marty Ingels
Roy Tada Yoshio Yoda

"The Horizontal Lieutenant," Joe Pasternak production for Metro, never really gets off the ground. The basic premise is lean, the gags are tired and the incidental situations are shopworn and obvious. Costars Jim Hutton and Paula Prentiss, here paired for the fourth consecutive time, are a popular couple with film audiences, but at this relatively early stage in their blossoming careers it is doubtful that they can carry as tepid a concoction as this.

Based on Gordon Cotler's novel, "The Bottletop Affair," George Wells' screenplay has Hutton as an accident-prone loonie assigned to the unenviable 1944 task of capturing a Japanese soldier still at large on a South Pacific island already occupied by the Americans for seven months. The capture is made after a series of contrived failures.

Neither Hutton nor Miss Prentiss has much of an opportunity to work to comic advantage, especially the latter. Most of Hutton's contribution consists of spills and cross-eyed reactions to hard knocks on the noggin. He's capable of better things. Others implicated in the plot, none with a significant amount of comedy success, are Jack Carter (nitery-tv comic in his screen debut), Jim Backus, Miyoshi Umeki and Charles McGraw. Marty Ingels does well in a drunk bit, and Yoshio Yoda, a product of the USC cinema department in his picture bow, has a major assignment which he dispatches with a certain amount of flair. Yuki Smimoda handles some jiu-jitsu with accomplishment.

Director Richard Thorpe fails to generate the necessary momentum, but he hasn't much of a script to work with. The assists of cameraman Robert Bronner, editor Richard W. Farrell, art directors George W. Davis and Merrill Pye, and composer George Stoll are adequate, but instill no special style or excitement into the production. A routine title tune by Stoll and Stella Unger is sung by The Diamonds. Tube.

H. M. S. Defiant (BRITISH-COLOR)

Drama of the old British Navy; firstrate marquee value: Alec Guinness, Dirk Bogarde and Anthony Quayle along with some tough battle scenes.

London, March 27.
BLC release of a Columbia presentation of a John Brabourne production. Stars Alec Guinness, Dirk Bogarde, Anthony Quayle; features Tom Bell, Maurice Denham, Victor Maddern, Murray Melvin. Directed by Lewis Gilbert. Screenplay, Nigel Kneale, Edmund H. North, from "Mutiny," a novel by Frank Tilsley; camera Christopher Challis; music, Clifton Parker; editor, Peter Hunt; special effects, Howard Lydecker. At Odeon, Leicester Square, London. Running time, 101 MINS.

Capt. Crawford Alec Guinness
Lieut. Scott-Paget Dirk Bogarde
Vizard Anthony Quayle
Evans Tom Bell
Surgeon Goss Maurice Denham
Admiral Jackson Walter Fitzgerald
Dawlish Victor Maddern
Wagstaffe Murray Melvin
Kilpatrick Nigel Stock
Wheatley Johnny Briggs
Ponsonby Richard Carpenter
Sgt. Kneebone Bryan Pringle
Mrs. Crawford Joy Shelton
Harvey Crawford David Robinson

Getting in well ahead of "Mutiny On The Bounty," with which it shares a kindred theme, "H.M.S. Defiant" is a strong naval drama about the days of the Napoleonic wars, enhanced by the strong marquee appeal of Alec Guinness, Dirk Bogarde and Anthony Quayle. There is a firstclass naval battle and some scenes of violence which are perhaps a shade overdone. But mostly it is an intriguing battle of character between two excellent actors, Guinness and Bogarde, and stacks up to a more than worthwhile booking.

Based on Frank Tilsley's novel, (Continued on page 19)