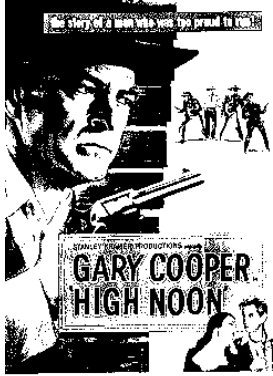


HIGH NOON

(United Artists, 1952, 85 minutes)



Director Fred Zinnemann
Writer Carl Foreman
from "The Tin Star"
by John W. Cunningham
Producer Stanley Kramer
Original music Dimitri Tiomkin
Cinematography Floyd Crosby
Editor Elmo Williams
Singer Tex Ritter
Lyricist Ned Washington

Gary Cooper Will Kane
Thomas Mitchell Jonas Henderson
Lloyd Bridges Harvey Pell
Katy Jurado Helen Ramirez
Grace Kelly Amy Kane
Otto Kruger Percy Mettrick
Lon Chaney Jr. Martin Howe
Harry Morgan Sam Fuller

Ian MacDonald Frank Miller
Eve McVeagh Mildred Fuller
Morgan Farley Minister
Harry Shannon Cooper
Lee Van Cleef Jack Colby
Robert J. Wilke James Pierce
Sheb Wooley Ben Miller
Jack Elam Charlie

FRED ZINNE MANN (29 April 1907, Vienna, Austria— 14 March 1997, London, England, UK.) was nominated for eight best director Academy Awards: *Julia* 1977, *A Man for All Seasons* 1966 (won as director and also as producer), *The Sundowner* 1961 (nominated for director and producer), *The Nun's Story* 1959, *From Here to Eternity* 1953 (won), *High Noon* 1952, *Benjy* 1951 (Documentary Short, won), and *The Search* 1948. Some of his other films are *The Day of the Jackal* 1973, *A Hatful of Rain* 1957, *Oklahoma!* 1955, *While America Sleeps* 1939, and *Tracking the Sleeping Death* 1938.

GARY COOPER (Frank James Cooper, 7 May 1901, Helena, Montana—13 May 1961, Beverly Hills) acted in almost 120 films, beginning with an uncredited role in *Ben Turpin* 1925, and ending with *The Naked Edge* 1961. He was nominated for 5 Academy Awards and won 2 of them: *Mr Deeds Goes to Town* 1936, *Sergeant York* 1941 (won), *Pride of the Yankees* 1942, *For Whom the Bell Tolls* 1942, *High Noon* 1953 (won). He was also given an Honorary Award in 1961. Some of his other memorable roles are *The Wreck of the Mary Deare* 1959, *Ten North Frederick* 1958, *The Friendly Persuasion* 1956, *The Fountainhead* 1959, *Cloak and Dagger* 1946, *Meet John Doe* 1941, *The Westerner* 1940, *The General Died at Dawn* 1936, *The Plainsman* 1936, *Lives of a Bengal Lancer* 1935, *Alice in Wonderland* 1933 (he was the White Knight), *A Farewell to Arms* 1932, *The Virginian* 1929, and *Wings* 1927.

GRACE KELLY (12 November 1929, Philadelphia— 14 September 1982, Monaco) had acted on nearly all the major television dramatic programs in the 1950s, but she had only one minor screen part (*Fourteen Hours* 1951) before her performance in *High Noon*. Except for some hosting and narrator roles, she retired from filmmaking after her marriage to Prince Rainier of Monaco in 1956. Among her other films are *High Society* 1956, *To Catch a Thief* 1955, *The Bridges at Toko-Ri* 1954, *The Country Girl* 1954 (for which she won an Oscar, a British Academy Award, and best actress awards from the Golden Globes and the New York Film Critics Circle), *Rear Window*

1954, and Mogambo 1953.

CARL FOREMAN (23 July 1914 – 26 June 1984, Beverly Hills) was blacklisted in the mid-1950s. Some of his other films are Young Winston 1972, Mackenna's Gold 1969, the Guns of Navarone 1961, A Hatful of Rain 1957 (originally uncredited), The Bridge on the River Kwai 1957 (originally uncredited), The Sleeping Tiger 1954 (as Derek Frye), the Men 1950, Young Man with a Horn (1950) and Champion 1949. He was nominated for Academy Awards for Champion, High Noon, The Guns of Navarone, and Young Winston and he won the Award for The Bridge on the River Kwai, one of the films on which his name could not be used.

HIGH NOON was nominated for seven Oscars and won four of them Gary Cooper for Best Actor, Harry Gerstad and Elmo Williams for Best Editing, Dmitri Tiomkin for Best Scoring, and Dmitri Tiomkin and Ned Washington for Best Song. The nominations were Fred Zinneman for Best Director (the award went to John Ford for "The Quiet Man"), Stanley Kramer for Best Picture (the award went to Cecil B. DeMille for "Greatest Show on Earth"), and Carl Foreman for Best Screenplay (the award went to Charles Schnee for "The Bad and the Beautiful"). The New York Film Critics Circle awarded it Best Picture and Best Director.

I was armed to the teeth with a pitiful little Smith Wesson's seven-shooter, which carried a ball like a homopathic pill, and it took the whole seven to make a dose for an adult. But I thought it was grand. It appeared to me to be a dangerous weapon. It only had one fault--you could not hit anything with it. One of our "conductors" practiced awhile on a cow with it, and as long as she stood still and behaved herself she was safe; but as soon as she went to moving about, and he got to shooting at other things, she came to grief. The Secretary had a small-sized Colt's revolver strapped around him for protection against the Indians, and to guard against accidents he carried it uncapped. Mr. George Bemis was dismally formidable. George Bemis was our fellow-traveler. We had never seen him before. He wore in his belt an old original "Allen" revolver, such as irreverent people called a "pepper-box." Simply drawing the trigger back, cocked and fired the pistol. As the trigger came back, the hammer would begin to rise and the barrel to turn over, and presently down would drop the hammer, and away would speed the ball. To aim along the turning barrel and hit the thing aimed at was a feat which was probably never done with an "Allen" in the world. But George's was a reliable weapon, nevertheless, because, as one of the stage-drivers afterward said, "If she didn't get what she went after, she would fetch something else." And so she did. She went after a deuce of spades nailed against a tree, once, and fetched a mule standing about thirty yards to the left of it. Bemis did not want the mule; but the owner came out with a double-barreled shotgun and persuaded him to buy it, anyhow. It was a cheerful weapon--the "Allen." Sometimes all its six barrels would go off at once, and then there was no safe place in all the region round about, but behind it.

Mark Twain, Roughing It, 1872

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