THE RANK ORGANISATION PRESENTS
A VAL GUEST PRODUCTION

THE Beauty JUNGLE
This man with the viewfinder to his eye is producer-director-screenwriter Val Guest. To his many talents can be added that of ‘star-maker’. For in the course of the eighty-nine films to his credit many stars now famous for their glamour and sex-appeal as well as their acting ability have him to thank for their first break—Jean Simmons, Shirley Anne Field, Mylene Demongeot, Susan Hampshire and the late Belinda Lee to name but a few.

Among 200 of the world’s loveliest girls who appear in THE BEAUTY JUNGLE is Janette Scott chosen by Val Guest to undertake the most important role of her screen career.
In THE BEAUTY JUNGLE Janette plays Shirley Freeman, a happy young brunette on holiday, who suddenly finds herself the focal point of a human interest story 'manufactured' by newspaperman Don Mackenzie (Ian Hendry) and photographer Walter (Ronald Fraser). Don encourages Shirley to enter a second-rate beauty contest. She loses, but the beauty business holds her in its spell. She leaves her home, job and boyfriend and under Don's management is transformed into a sizzling, glamorous blonde going from competition to competition and bigger and better rewards. But life becomes more and more complicated for Don. He falls hopelessly in love with his 'creation' to find that the new Shirley, whom ambition has made hard, greedy and ruthless, is incapable of returning his affection.

Shirley goes from success to success. She meets playboy film star Rex Carrick (Edmund Purdom) and beauty contest promoter Armand (Jean Claudio) later becoming a challenger in the Miss Globe competition held in Nice. Determinedly she uses her sex in an attempt to influence the result.

In the final scenes of this fascinating exposé the question is posed: Is the real 'winner' the girl who wins the title or the girl who is able to become an ordinary person again? This is for you to see and decide, so turn the pages now and look at life as it is lived in The Beauty Jungle......
ONE SHEET 40" × 27" (102 × 68 cm)

ALSO AVAILABLE BUT NOT ILLUSTRATED

QUAD 30" × 40" (77 × 102 cm)
24 SHEET 108" × 240" (272 × 610 cm)

THREE SHEET 80" × 40" (204 × 102 cm)

SIX SHEET 80" × 80" (204 × 204 cm)
ADVANCE PUBLICITY: Start spreading the word as soon as you know you are playing the film. Whenever your theatre telephone is answered remind the caller "...and remember we are showing THE BEAUTY JUNGLE on (playdate)".

• A single column advertisement before playdate—'Take a trip through THE BEAUTY JUNGLE at (theatre and playdate details)'.

• In the week prior to playdate, display a selection of the poster press quotes. Without mentioning the title, have a showcard reading 'THIS IS HOW THE PRESS REVIEWED THE MOST COLOURFUL, EXCITING FILM OF THE YEAR. IT'S COMING TO (TOWN)...WATCH OUT FOR DETAILS'.

• 50 telegrams sent to people who will talk about the film is well worth while.

OPINION CARDS

Important advance publicity can be obtained by writing to editors, feature writers and a selected cross-section of your public, inviting them to see the film in advance of the public showing. After the screening ask them to complete opinion cards. These can easily be adapted by your artist into a punchy foyer or front-of-house display board, and can include photographs of the personalities who attended with their recommendations. This display could also be reproduced in leaflet form and distributed in the districts where the personalities reside.

TRAILER

Have a special roller trailer added to your normal trailer made up of world-wide press quotes supplied by your Rank office.

BLOW-UP DISPLAY

There is no better way of putting across to the public the content and excitement of THE BEAUTY JUNGLE than with a blow-up display. In advance of your playdate set up displays in main stores, photographers’ windows and most important of all in your foyer. Stills recommended for this display are:

JANETTE SCOTT:
- Ports. 1, 2, 14, 22
- Prod. 47-56; Prod. 1, 30
- Prod. 166, 148; Pub. 22, 125, 155.

IAN HENDRY:
- Prod. 15, 41, 112.

RONALD FRASER:
- Port. 4; Prod. 75, 150.

EDMUND PURDOM:
- Port. 3; Prod. 73, 92, 110, 111, 112.

From the lobby ceiling, hang star heads on invisible threads.

PRESS ADS

Whet the public’s appetite with your own teaser ads, incorporating press quotes and the quotes of people who saw the film at the special screenings.

Publish in your newspaper a Merry Christmas greeting with a Santa Claus illustration plugging the film. It makes an eye-catching ad and most readers will look at the ad to see why.

TELEVISION AUDIENCES

Leaflets aimed at T.V. audiences stressing that they cannot see anything as colourful and exciting as THE BEAUTY JUNGLE.

WORD OF MOUTH

Hold a special talker screening and invite people who are in constant touch with your patrons—newspaper editors, hairdressers, hotel staff, delivery men, restaurant proprietors—and people from offices and factories. Remember also any manufacturer and those who are tying up with the film and as an added gesture invite along a society which has co-operated in the past.

This is the sort of film that women will want to see, this is the sort of picture women will talk about, so during the first few days of your playdate, hold a special screening for women’s associations. Don’t have the usual admission prices but offer a special concession rate or run the show in conjunction with a charity, the event being sponsored by one of the societies. As an extra effort on your part, perhaps you could supply morning coffee in your lobby after the screening.

This is a news item so with an eye to that free press coverage, also invite women correspondents of your newspapers. Follow up this stunt by displaying pictures of the event in the lobby with the various societies' views of the film.

REACHING THE PUBLIC

The blow-ups illustrated on Page 12 make effective display material for out-door events, such as carnivals, floats, in sportsgrounds, on your theatre canopy and other sites. The drawings will give you some idea of how they can be used.

• Contact women’s guilds, men’s clubs, factories, welfare officers, in fact any organisations or places where the public can be reached, through personal letters, special screening invitations and the mailing of regular material from your theatre.

• Contact students, art colleges, universities, technical colleges, civic authorities and tie-in with carnivals, fêtes and any type of outdoor activity reaching the public.

• Shorthand message about the film sited on the theatre front to interest office workers and secretaries.

• Hanging cards on car door handles and simple messages about the film tucked under the windscreen wipers.

• Cards reading 'Back soon, gone to see THE BEAUTY JUNGLE' on shop doors, offices etc.

• Cards slipped inside taxis.

• Place a display block for the film in your theatre car park.

• Distribute leaflets and display material to beauty salons, doctor’s waiting rooms, dentists, opticians, hairdressers, etc.

• Remember to give stills and posters to youth clubs and film appreciation societies.

HOLIDAY RESORTS

If your theatre is in a coastal or holiday resort, place display cards in all hotels, boarding houses, restaurants, public information centres, bus and railway stations.

In these situations remember the Publicity Officer who could be looking for contest angles and may be interested in a tie-up.
FROM THE BEGINNING
For maximum enjoyment THE BEAUTY JUNGLE should be seen from the beginning. Appeals to cinemagoers not to miss the start are fairly common these days, but ask your local film writers to stress the point in their columns, making sure that it is done in such a way to promote better cinemagoing rather than become another publicity stunt.

★ Continually plug this point by special stage, public and foyer announcements.

★ Produce a bannerette with the copy: "FOR THE MAXIMUM ENJOYMENT OF THIS FILM, YOU ARE ADVISED TO SEE IT FROM THE BEGINNING.

★ Use pay-box stickers with the same wording.

★ If you have foyer clocks, special emphasis can be laid on times or programme changes.

★ A couple of lines added to your normal Press advertising mentioning this will be well worth-while, and what is more, much appreciated by your patrons.

OVERPRINTED MENUS
Overprint shopping bags and shopping checklist pads for shops and supermarkets, and also serviettes and table menus for restaurants either attached to the theatre or in the town.

FLORISTS
The shops are a good outlet where window or counter displays can be in the form of a bouquet tribute to the lovely star of the film.

DIRECTIONAL SIGNS
Directional signs can be brought out for this film. Have them placed at strategic points away-from-the-theatre simply reading:

THIS WAY TO
THE BEAUTY JUNGLE

THEATRE DOOR STICKERS
For the sake of patrons leaving a performance, put this sticker on your theatre doors, reading "IF YOU'VE ENJOYED THE BEAUTY JUNGLE, DON'T TELL US, TELL YOUR FRIENDS!"

STILLS: There are plenty of excellent glamour stills of Janette Scott to support any stunt you may have in mind. Make sure that all your tie-up situations, coffee bars, dance halls and youth clubs have pin-up pictures.

Place the feature material of Janette Scott with local newspapers, the most suitable photographic material having more value if featured in 'Men Only' publications.

GLAMOUR CONTEST
What makes Janette Scott attractive? Is it—1) Sophistication 2) Good Grooming 3) Figure 4) Choice of Clothes 5) Deportment 6) Charm 7) Manner of Speech. Arrange the contest through your newspaper asking readers for their views. A beauty salon could part-sponsor this contest and offer a special beauty treatment as a prize, the winner being invited to your premiere.

BEFORE AND AFTER
Build a feature around Pub. 8, and Port. 2 illustrated here, using the angle that any girl can improve her appearance by correct application of cosmetics, fashions and hair-styling to enhance her natural attributes in the best possible manner.

Alternatively, the feature could discuss the popular idea of hairstyiles and hair-colour, the promotion being run in conjunction with a hairdressing salon.

Ask your newspaper to reproduce a photograph of the winner and compare her with Janette Scott as she appears in the film.

WOMEN'S PAGE FEATURE
The fashion angle is important. Invite fashion editors of newspapers and magazines to a special screening and interest them in writing features high lighting the transformation of Shirley Freeman (Janette Scott) from a ordinary typist into an international beauty queen.

Here's an idea for a Star Doubles Competition with a difference. The difference being that the winner is the girl who most resembles Janette Scott after her hair-colour transformation.

This is a feature that will interest your newspaper editor and should be run a week or two before your actual playdate, launched through leaflets, posters and in and around town. Approach stores and beauty salons for prizes, including a completely new hairstyle, face and eye treatment, a new range of make-up and cosmetics, a dress and possibly a night out on the town.

FASHION STILLS
This set of 14" x 11" stills can be used in many ways.

★ For tie-ups with leading fashion stores, beauty salons, hair-stylists.

★ For advance foyer or window displays.

★ Offering them to your local photo or fashion editor for use with any features on beauty.
PRESS QUOTE DISPLAY  Make a display of the very many excellent press quotes that THE BEAUTY JUNGLE has had from the world's press. Your Rank office will be able to give you a varied selection.

POSTER CUT-OUTS  As a teaser, in advance of your playdate use cut-outs of the three-sheet poster on your theatre doors (see 'Posters').

BUSTAFOTO  As a piece of advance publicity, try this. Put the 27" x 38" bustafoto of Janette Scott (available from your Rank office) in a large booth and illuminate it from inside so that it can be viewed through a small peep-hole in the front panel. Inside the booth, underneath the bustafoto, have another caption aimed at the men 'YOU CAN SEE MORE OF ME IN THE BEAUTY JUNGLE'.


MODEL SCREEN  A very large model of a cinema screen on which are mounted cut-outs of all the beauty queens and contestants in the film will make a very eye-catching theatre display. Put a banner across the top of the 'Screen' reading 'NEVER BEFORE HAS SO MUCH BEAUTY BEEN SEEN ON THE CINEMA SCREEN AND IT'S ALL IN THE BEAUTY JUNGLE HERE NEXT WEEK'.

Contestants for the 'Miss Globe' contest are shown in the still below, which is ideal for use in this display.

RADIO AND T.V.

Remember that live coverage of many of your promotions will also make good listening and viewing. It is well worth the effort of making a personal approach to radio and television stations for their interest and co-operation.

MUSIC SCREENING: Remember the importance that music plays in exploitation of a film and also the value of radio and television plugs. Invite disc jockeys and record reviewers to a special screening and give them copies of your disc.

DISC JOCKEY PLUG: Ask a popular disc jockey to play THE BEAUTY JUNGLE theme music announcing that he will mail a 'Hot English Dish' to anyone who can identify the music—the 'Hot English Dish' being Port 47 of Janette Scott.

GIANT BALLOONS  From the canopy of your cinema, or other vantage point, fix three helium filled balloons, each with a word of the title.

STUNTS

NOISE MAKER: A noise maker consists of two rubber bands attached to a wire ring stapled inside a folded card and placed into an envelope and sealed. On the outside is printed 'Secret, please do not open'. People being what they are will open the envelope and let their curiosity get the better of them. Immediately they do, the noise maker will escape like an angry insect and startle everyone. As a result, nobody will throw the gimmick away and all will replace the noise maker with possono to friends. Ask a manufacturer to sponsor this. Give him advertising space on the card but leave room for your film credits.

WRECKED AUTOMOBILE: Offbeat or out-of-place stunts are certain eye-catchers. From a wrecked yard borrow an automobile about to be demolished and simply turn it over in front of your theatre or on some wasteland nearby and paint your playdate details on it.

CAR-WASH: Another idea for cars—tie-up with a garage or car-wash company and ask them to supply you with special discount cards for a car-wash which you can give away to your patrons. At the garage put up a display which reads 'Get your next car-wash on a discount when you attend (theatre) and playdate details' to see THE BEAUTY JUNGLE.

GIANT HANDS: So easy to make and yet so effective—this is the idea. Outside your theatre and in the busiest parts of the town, have a man walking along the street with his arms raised in the halt position holding two large cardboard hands. The left one should read 'STOP' and the right one a question mark. On the reverse side you should have "THE BEAUTY JUNGLE" and your theatre playdate details.

No one can resist looking at this gimmick, and to construct them, simply cut out giant hands from four pieces of card, about 30" x 40". Glue them in pairs at the edges, leaving the bottom open for the hands of the carrier to go up inside.

LAPEL BADGES: Ask a florist or printer to tie-up with you in the production of flowers or flags, to be worn in lapels, modelled on the film's Rose of England design. Have attractive girls in swimsuits armed with baskets of flowers or flags touring the streets and pinning them on male passers-by.

DECORATED FLOAT: Arrange a large BEAUTY JUNGLE display, made up of posters and blow-ups, on the back of a truck, which can be toured around town. In the centre of the display have a large wheel with four star heads placed around at intervals and also a pointer. Invite passers-by to spin the pointer and if it should stop at a specified star, give guest tickets to see the film.
THE MUSIC

The lush score for THE BEAUTY JUNGLE was written by talented British composer Laurie Johnson. The main theme, The Beauty Jungle has been released by Pye Records Limited—Pye 7N15715.

Make every effort to arrange tie-ups with radio and television stations by giving them supplies of the disc.

Play it in your foyer over the public address system and during show intermissions.

Send records to Army, Navy and Air Force camps. Most of them have their own internal broadcasting system and disc-jockey programmes.

Tie-up with record shops by supplying them with stickers and by having counter notices and stickers put on all parcels despatched from the store.

SELLING THE TITLE

STREET BANNER Most cities will not allow a banner across the street but a portable banner is one way round the problem. Using a couple of poles, stretch a large banner bearing the title and playdate message above the height of any vehicle traffic and have it carried by two girls in bathing costumes down a busy street.

SPELLING THE TITLE The obvious way of spelling this title is to ask the town’s loveliest girls for their co-operation in spelling out the words THE BEAUTY JUNGLE. You need at least fifteen girls in bathing costumes each carrying a letter. Present them at the town centre where they can spell out the title.

POSTCARDS Invite people to write "THE BEAUTY JUNGLE" as many times as they can on a specific size of postcard and mail it to your theatre. Entries with the most titles win a free seat.

THE TITLE IN FLOWERS The film’s title spelled out in flowers in your foyer or large stores is an impressive way to draw attention to the film. With the help of a local florist, set up a back-board of ordinary garden trelis with the title of the film picked out in flowers supported by two blow-ups.

PHOTOGRAPHIC CONTEST Arrange a competition for amateurs to submit their favourite pin-up photograph. Ask photographic dealers for their co-operation. They will want to make the most of any idea which will help them sell cameras, and films.

COLOURED STILLS A most impressive set of 11"x 14" coloured exhibition stills is available. Primarily intended for your front-of-house, you can double the value of these by using them in the weeks prior to your playdate until they are needed for theatre use during your release. Set up a display in one of your main stores or other away-from-theatre situation, linking each still to an appropriate teaser question.

One still in the set of eight shows 9 girls at the Miss Globe competition. Each has a sash stating her nationality. The reference number of this still in colour is C45 and in black and white Prod. 107. Paint out the nationalities on the sashes and display the photograph in your theatre, shop windows or in the press and offer a prize to anyone who can guess the nationalities. Of course, to be able to do this, contestants will first have to see the film.

TIE-UP WITH KODAK Take a look at the blow-ups, Ref. E and F on Page 12. These are just two of ten (Prod. 47—56) special portraits taken by George Courtney Ward, one of Pinewood Studio’s and the British film industry’s top stills men. The main characteristic of all of them is their simplicity. According to George Courtney Ward this is the secret of all good photography:

"Keep your picture simple, keep it immaculate. You are photographing a pretty girl so you must concentrate on the girl. It sounds obvious, doesn’t it? But so many people try to get too much into a picture and, by doing so, spoil the resultant effect."

STILLS

Avoid busy backgrounds, harsh and violent colours. And talking of colours, limit yourself to one or two at the very most. Make sure too that the colours are right and that they don’t clash. Colours and backgrounds may be eye-catching but it is the subject alone who must catch the eye. Be sparing, therefore, with your props. If you can do without them, then do so. Some girls may need a little help with their pose, so just make use of one prop, such as a beach ball, a cocktail stool or a pair of sunglasses.

Many amateur photographers fall into the temptation of trying to be too clever with their lighting. Keep it as simple as possible. The more lights you use the more you will accentuate any faults there may be in your subject’s figure or skin texture. And, most important, the more lights you have to adjust before taking the picture, the more uncomfortable and the more tiring it will be for your model. This will quickly show in the pose and in the face of even the most experienced model.

This brings me to the second major factor in the production of a good pin-up portrait. Frit to start your picture must be immaculate. The background must be fresh and clean, the model’s hair, make-up and costume must be fresh and clean and the processing from negative to finished print must be treated as carefully as the rest of the operation.

For these pictures I used a 10"x8" KODAK VIEW, the keylight was a 2K. For the black and white shots I chose Panacolor Royal—exposed 1/50th at F16. The colour photographs were on Ektacolor I—exposed 1/50th at F8. I recommend you to use the same but whatever you do, remember two things. Make it simple and keep it neat and tidy.

Display this narrative and photograph of George Ward and the blow-ups in photographers shops stocking Kodak cameras and film and arrange stills sessions at the shop when amateur photographers can take pin-up pictures of a special BEAUTY JUNGLE model.
blow-ups . . .

Introducing the new glamorous JANETTE SCOTT

72" x 40" 'F'

72" x 40" 'E'  Also available as 30" x 40" Ref. A

40" x 30" 'H'

WELCOME MISS GLOBE

40" x 30" 'G'

20" x 30" 'C'

40" x 30" 'J'

PAGE TWELVE
Make up your own leaflet of beauty tips from the world's loveliest girls — the beauty queens in THE BEAUTY JUNGLE—illustrated with photographs.

TO STOP YOUR SHOE TOES CURLING
Susan Pratt (Still Ref.: PORT 24), Miss England 1963, who plays a beauty queen in THE BEAUTY JUNGLE says:

To stop the toes of pointed shoes curling, stuff some tissue paper, which you have previously wetted, into the toes of the shoes. Try on your shoes to make sure your feet aren’t cramped, then leave to dry. Of course, you still need shoe trees.

TO PREVENT YOUR BOOTS WRINKLING
Rosemarie Frankland (Still Ref.: PUB 126), Miss World 1961, who plays Miss Australia in THE BEAUTY JUNGLE gives this tip:

It is better to buy plastic boots rather than leather ones. Leather cossack boots lose their firmness and wilt around the ankles. Besides looking smarter, plastic ones are much cheaper.

TO KEEP DARK CLOTHES SMART
Leila Williams (Still Ref.: PORT 42), Miss Gt. Britain 1959, who plays a beauty queen’s chaperone in THE BEAUTY JUNGLE says:

To get hairs and fluff off dark clothes wind transparent sticky tape around your hand, sticky side out, until your hand is covered with a sticky ‘mitten’, then pat it firmly all over the garment. This will remove hairs, dandruff, etc. quicker than a brush and leave the material completely unharmed.

FOR GUMMED-UP FALSE EYELASHES
Jackie White (Still Ref.: PUB 30), Miss Gt. Britain 1962 who plays a beauty queen in THE BEAUTY JUNGLE gives this tip:

Even self-adhesive false lashes need extra ‘stick’ after the first time of wearing. But you can’t keep adding layers of glue. The answer to this, as gum remover is not included, is to buy carbon tetrachloride in the chemists and immerse the lashes in a little of the chemical. This is effective for hair or nylon but fur lashes disintegrate.

FOR SUBTLE EYE-SHADOWING
Sue Burgess (Still Ref.: PUB 99), an ex-Miss Gt. Britain plays Miss Finland in THE BEAUTY JUNGLE and says:

To prevent bright unnatural eyelids, mix your eye-shadow with brown eye-shadow in the palm of your hand before applying. This brown shadow can also be used for giving the impression of hollows under the cheekbones when mixed with foundation cream.

TO MAKE A CONTEST-WINNING SWIMSUIT
Margaret Bristow (Still Ref.: PUB 94; PUB 134), Miss Modern Venus 1963 who plays Miss France in THE BEAUTY JUNGLE says:

The idea of a competition swimsuit is to make the figure look as nearly perfect as possible—without the aid of padding, boning and wiring which is not allowed—and the most flattering suits are black or white as these colours show off shape and sun-tan to best advantage.

Use an old costume as the basis of your new one—even if the elasticity has given. Wash and dry the suit carefully and then unpick it. Next, tack it together again after making some alterations—cut the neck lower, the legs higher. Take great care at this stage as the suit must enable you to stand and walk gracefully and at the same time cling to every curve. When the costume fits really well, work out a design in black and white lace to emphasise the smallness of your waist and the contrast between it, your hips and bust.

This re-make should make your suit like a second skin and you’ll probably have a struggle to get into it; put a long zip up the back—it could be a winner!

And other advice from girls in the film:

- Rather than waste the end of your lipstick, use a lip brush to get it out.
- To prevent your tight skirts ‘seating’, wear a tight taffeta waist slip—this also conceals suspender bumps.
- Hang clothes in polythene bags to keep them dust-free.
- To prevent getting lipstick and powder on your clothes, tie a very light chiffon scarf round your face before pulling your dress or jumper over your head.
- If your hair is fair, use fresh lemon juice in rinsing water to give it a shine. If your hair is dark, vinegar will have the same effect.
- To keep your pleated skirts immaculate, roll them up in nylon stockings.
- To get rid of ‘office elbow’—those hard scaly bits of skin—top and tail a lemon, upturn them in two saucers and put glycerine on top. Then rest your elbows in them for about half an hour, perhaps while you’re reading. This treatment will also remove ingrained dirt.
- Never be caught out in a shower—always carry a folding rainhat or waterproof scarf in your handbag.
- And finally—to remove lipstick from your boyfriend’s collar, use Eucalyptus!

COMPOSITE PAGE

JANETTE SCOTT

Glamour star with IAN HENDRY

The Beauty Jungle

Invite traders to take space on a composite glamour page. Here is a mock page to show you how it could be done.
YOUR OWN BEAUTY QUEEN

Take photographs on Polaroid of some of your prettiest patrons as they enter the theatre. Polaroid gives you ready-made slides which can be flashed on to the screen simultaneously with stage announcements of each girl's name, age, occupation, etc. Ask patrons to applaud so that the winner can be chosen, a prize going to the lucky girl together with a certificate stating that "This is to certify that (name) appeared on the screen at (theatre) on (date) in the same programme as Ian Hendry and Janette Scott in THE BEAUTY JUNGLE".

THE BEAUTY JUNGLE GIRL

Have an attractive girl dressed in a swimsuit, at given points in your town, with a sash reading 'I AM THE BEAUTY JUNGLE GIRL'. Let her give out leaflets advertising the film and take photographs of random passers-by, handing out a card entitling people to free admission if their picture is displayed in the foyer.

THE BEAUTY ANGLE

Beauty preparations are ready made tie-ups involving a number of stores. Your main store can arrange for beauty experts to give advice, samples, etc. at special times during the day. Or alternatively, if space is available in the theatre, construct THE BEAUTY CORNER and support it with banners, blow-ups, etc. and full film credits.

WARNING

A DIRECT ENDORSEMENT BY ANY OF THE STARS IN THIS FILM MUST BE AVOIDED.

Contact suppliers of a well-known brand of face powder for a bulk supply free of charge. Enclose a small cellophane envelope giving the name of the suppliers on one side, and overprint the reverse with wording like "You can look as lovely as Janette Scott in THE BEAUTY JUNGLE". Alternatively, overprinted scented cards carrying news of the film make excellent give-aways to women patrons.

BEAUTIES IN YOUR TOWN

Invite the Art Editor of your newspaper to feature each day photographs taken by the press of an undiscovered beauty—the most glamorous model, charming shop assistant, pretty housewife or simply a pretty schoolgirl.

EYE-CATCHING INVITATION

Every man is susceptible to a pretty girl, so send the prettiest you can find, dressed in a bathing costume, through the streets delivering personal invitations to press contacts, civic dignitaries and 'talkers' for opening night or special screenings.

FIT THE FIGURE

You will see that in the accompanying photograph an anatomical mix-up (by design) has occurred. This makes the basis of a novel contest in which successful entrants have to restore the four young ladies to their original form. The photograph, Ref: J5-4 is provided with the solution and is available as a 10" x 8" still for use as a competition block.

OFFICIAL ADVERTISING

CREDITS

TRANSLATOR'S WARNING

The title "MISS GLOBE" must be used or in its precise translation and not be transmuted into "Miss World" or "Miss Universe" or any other synonymous title.

Other titles awarded to beauty Queens which are specified in the film must be carefully adhered to in translations, e.g. "MISS ROSE OF ENGLAND".

The Rank Organisation presents

a VAL GUEST Production

IAN HENDRY

JANETTE SCOTT

RONALD FRASER

EDMUND PURDOM

in

THE BEAUTY JUNGLE

a CinemaScope Picture in Colour

Written for the screen by

Robert Muller and Val Guest

Produced and Directed by Val Guest

This film is made under licence from Twentieth Century-Fox Film Corporation—the registered proprietor of the trademark CinemaScope.

Notes: (1) Percentages are in relation to size of star names, not size of title.
(2) Gong symbol must be used.

Notice is hereby given that the official advertising credit layout is derived from the production company's legal contracts, and must be adhered to wherever such credit information is used for advertising purposes.

PAGE FOURTEEN

SUMMARY OF ADVERTISING MATERIAL

SLIDE

A coloured announcement slide 3½" square

STORY IN STILLS

A set of 12 8" x 10" black and white stills with special captions

BROCHURE

A 16-page brochure in full colour illustrating the story

RADIO MATERIAL

No. 494 'Preview': A 14-minute radio adaptation of the soundtrack of the film

No. 395 'Profile of Laurie Johnson': A 28-minute musical programme narrated by Gordon Gow on the career of composer Laurie Johnson

No. 497 'Magazine': Music from the film and interviews with Ian Hendry, Janette Scott, Jean Claudio and Edmund Purdom

'Movie Quiz'-No. 4 14-minute movie quiz promoting THE BEAUTY JUNGLE

TELEVISION MATERIAL

A 14-minute programme comprising interviews with Director Val Guest, Janette Scott and two extracts from the film

As a reminder place a tick in the boxes for the material you need to order

Order all material offered in this brochure from:

THE RANK ORGANISATION

World Film Distribution—Overseas Division, 52 Mortimer Street, London, W.1
Great Scott—you’re fabulous!

By taking the starring role in the Val Guest production THE BEAUTY JUNGLE, Janette Scott has written a new and exciting chapter of her career as a film actress.

She was Britain’s first child star, and if her American counterparts wore scaled-down mink coats while Janette was still in wartime “utility”, she (as distinct from some of her American counterparts) achieved the distinction of becoming an adult actress—well balanced and still working.

Shirley Temple has received a nostalgic limbo as has Margaret O’Brien. The revelation of Judy Garland’s unhappy childhood behind the cameras only served to explain the sad precedent to a troubled adult life.

Undressed

But her long-term fans and admirers are about to receive a jolt when they see the new Janette Scott in THE BEAUTY JUNGLE. She is more often undressed than not.

She wears swimsuits, bikinis and a selection of sexy underwear. She also wears the sophisticated clothes of a highly fashionable woman—Dior ballgowns, Paris-inspired suits and cocktail dresses.

If ever a girl had Stardust in her eyes it’s Janette. Listen to this: “I don’t want to be like other people. I hate peeling potatoes, I loathe scrubbing floors and I don’t like cooking.”

“I drink champagne, I like looking glamorous, I like to wear diamonds and I love being a star. I’m not a spare-time housewife and I never intend to be a full-time housewife. I earn enough money to pay someone else to do it for me”.

The Veteran

Janette Scott learned about show business by the process of assimilation from an early age. Contracts and camera angles were mentioned in the same breath as school and skipping.

She has now starred in 53 films. Because of this vast, incredible, fund of experience Burt Lancaster and Kirk Douglas, her co-stars in “The Devil’s Disciple”, dubbed Janette “The Veteran”.

“Let’s ask the veteran,” they would say when something came up for arbitration. She had appeared in more films than the two of them together.

But at the beginning of 1963 Janette made a pact with herself. She had been starring for too long as a nice brown-haired girl.

So, Janette decided, she would put a full stop to her career until she found a role to break the mould. If necessary she would not work for a year of two.

Blonde Wig and Slinky Dress

And, as part of the plot, she had a completely new wardrobe specially designed—dresses that hugged her figure, the figure she was never allowed to show.

Then, in late September 1963, the right role came along. Janette heard that producer-director Val Guest was searching for an actress to play a young girl who is thrown into the international world of beauty contests.

So Janette borrowed a shoulder length platinum blonde wig, gave herself a glamour make-up and wore her slinkiest dress and, uninvited, presented herself at the producer’s London home.

If her determination impressed him—her looks did more. They astounded him.

For here, on his own doorstep, was the fabulous girl he had been seeking for five whole months. And not only was she gorgeous to look at, but more important, she could act.

“I have known Janette since she was a 14-year-old schoolgirl”, said Val Guest later, “but I never dreamed she could look so seductive”.

Transformed

THE BEAUTY JUNGLE, now showing at (Theatre) tells of twelve exciting and crucial months in the life of an ordinary girl.

During two hours screen time Janette changes from a mousey typist into a blonde beginner in the beauty business, then into a professional glamour queen and ultimately she wears the inevitable mask of beauty, immaculate, well-groomed, clothed in the height of fashion and victim to the beauty jungle.

She hopes that this transformation, taking place in front of the audience, will also transform her own career.
**Edmund Purdom talks about the life of – Edmund Purdom**

**EDMUND PURDOM** talking. And talking on the Pinewood set of the Val Guest film THE BEAUTY JUNGLE in which he has a starring role. He was in a frankly self-analytical mood.

"I have a theory that the one important thing is not to go against one's own nature. If somebody ruthlessly destroys something, whether living or inanimate, they are doing something against themselves.

"I am not really pro-anything" he said. "I am anti-everything. Sometimes I am very much anti-myself.

"But I take no violent action against things I dislike. I tend just to walk away from them. Probably I shouldn't do that.

"Hollywood—just walked away. I couldn't be bothered to argue. Hollywood seems to cultivate an atmosphere of uncertainty and fear. I think the big studios felt they could handle their stars better that way.

"I never paid much attention to their pressures. They tried to get me to go to premieres and personal appearances. I just never showed up. They probably thought that I mucked them about.

"But I did make five films in a year. Though I made great efforts to get out of doing films I didn't believe in."

**COULD NOT LIVE APART**

Of his much publicised off-on-apt-together marriage to Linda Christian he said: "We have found that we couldn't live apart from each other.

"We have given up running away from each other because we discovered that each satisfies the other in more facets and directions than we could possibly find in anyone else. This is quite apart from the love that we may have for each other—just in mundane, day to day living."

Of women Edmund Purdom said: "Every woman is multi-sided like a diamond. They reflect the light in all directions. And, of course, they have to have light cast on them. A diamond doesn't glitter in the dark."

Of friends he has this to say: "Both Linda and I abhor friendship for gain. We have never made friends in order to get something out of them.

"Our friends are people like ourselves. People you can let your hair down with. And because of it we don't have to go to night clubs. We don't have to go anywhere. We can amuse ourselves."

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**I ENJOY BEING A BLONDE**

says JANETTE SCOTT

IN the first reels of the film THE BEAUTY JUNGLE, now showing at (Theatre), its star, Janette Scott plays a young brunette who wins a second-rate glamour contest. Urged on by a newspaper reporter (Ian Hendry) and the lure of a world title with its accompanying cash rewards, Janette joins the beauty queen rat-race becoming a glamorous blonde in the process.

The screen transformation from brunette, Janette's natural colouring (see inset) to blonde has now become a permanent change in real life—Janette enjoys being a blonde and here she tells you why.

**VIVACIOUS**

"Going blonde has had an extraordinary effect on me. I feel more vivacious, more alert mentally."

**TRANSFORMATION**

"The first person I met after my 'transformation' was an actor I'd been rehearsing with for two weeks. Yet he walked right past me! Then I realised why—because he didn't recognise me as a blonde. Suddenly I felt very excited."

**NEW WARDROBE**

"I've chosen a completely new wardrobe to match my new look. I can now wear much more colour and a greater variety of colours than I could before. Brown shades which I didn't like when I had brown hair now look great!"

**SEDUCTIVE**

"They say that inside every fat man there's a thin one trying to get out. I'm darned sure that inside every mousey girl there's a seductive blonde dying to be let out."

**WHO'S THAT?**

"I still catch sight of a reflection in shop windows and wonder: 'Who's that?' And each time it happens I realise just how much I enjoy being a blonde."

**FLIRTATIOUS**

"A strange thing about becoming a blonde is that not only your hair but your whole personality changes. 'There's possibly a little more wiggle in your walk, a more flirtatious gleam in your eye and an extra consciousness of being feminine."

"Why I waited so long to be a blonde, I'll never know."

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**CAN WE HELP YOU?**

Mats of the 65 screen editorial blocks illustrated in this brochure may be obtained from your local Rank office.
press information

YOU COULD BE THE NEXT DISCOVERY OF VAL GUEST

As the studio hairdresser makes a final check, producer-director Val Guest and Janette Scott share a joke on the set of THE BEAUTY JUNGLE which also stars Ian Hendry, Ronald Fraser and Edmund Purdom.

TB-J-05

ANY film stars now famous for their glamour and sex appeal as well as their acting ability have Val Guest to thank for their first break.

Jean Simmons, Mylene Demongeot, Shirley Anne Field, Susan Hampshire and Belinda Lee are among them.

"I found Jean Simmons in a casting director's waiting room when I was looking for a girl to play a certain kind of role. I grabbed Jean and she appeared in my film without even being tested."

"Belinda Lee knocked at my door one day. I was again looking for a girl for a particular role, and had seen about 50 without finding anyone suitable—until I saw Belinda."

200 BEAUTIFUL GIRLS

In Val's latest production THE BEAUTY JUNGLE, a lavish colour spectacle as well as an absorbing true-to-life story, he gives a number of unknowns the chance for permanent recognition. Some of the 200 beautiful girls who appear in THE BEAUTY JUNGLE may well be on their way to international fame as actresses.

And Janette Scott, who stars in THE BEAUTY JUNGLE, hopes that her performance in this major production will change the face of her career and thrust her into a new, golden image.

MAKE-UP

When he did cast Janette Scott, she underwent a transformation so complete that even her best friends didn't recognise her.

"For a start I decided that she should become a blonde", says Val. "Right away that changed her whole personality. Jan herself said that it was amazing.

"We created a hair style that showed off the best of her face. We changed her make-up from a young girl to that worn by a sophisticated woman".

NEW TALENT

Does Val think that any girl stands a chance of being discovered by a film producer?

"Of course she does", he says. "New talent is always in demand.

"The real quality that makes a girl unique is personality. If she has it, then she shines out in a crowd of thousands".

Girls, don't be another Venus de Milo—she's too plump!

It appears that the Modern Figure-Fabulous is a shapely 36-23-36 whereas the famous Venus de Milo statue, carved in stone about the fifth century B.C. and now in the Louvre Museum, Paris, is 37-26-38.

So Venus, long regarded as having the perfect female form, would not have had a look in had she been real and alive today—unless she went on a diet!

All the girls appearing in THE BEAUTY JUNGLE had to give their vital statistics to Pinewood's wardrobe mistress. And some interesting facts emerged.

The lovelies came from different backgrounds and from different countries. Some were photographers' models, some were actresses, and some were professional beauty queens—girls who make their living from the prizes they earn going from one contest to another.

According to wardrobe mistress Elsa Fennell, the ideal model girl is a little taller and a lot slimmer than the actresses and the professional beauty queens. Typical measurements: 35-22-34.

"The actresses", said Elsa Fennell, "are on the whole a little plumper".

Perfect Housewife

Most statuesque of those who filmed in THE BEAUTY JUNGLE is 20-year-old Margaret Nolan. She tapes up to a very shapely 41-23-37.

The ideal beauty queen, it would seem, is a girl with a small waist, whose bust and hip measurements are equal.

For example—Sue Burgess, ex-Miss Great Britain, 36-23-36: Alizia Gur, 35-22-35; Susan Pratt, former Miss England, 36-24-36: Leila Williams, former Miss Great Britain, 36-23-36.

There is one girl in Val Guest's film who is fully entitled to call herself "Miss Modern Venus". She is 24-year-old Margaret Bristow, a housewife who won the title in the summer of 1963.

Not only is Margaret, Miss Modern Venus, but she has perfect 36-23-36 statistics as you can see in the photograph.

Margaret Bristow, extreme right, a modern Venus, lines up with other beauty queens for a scene in THE BEAUTY JUNGLE which stars Ian Hendry, Janette Scott, Ronald Fraser and Edmund Purdom.

TBJ-06
PRESS ADS

The Rank Organisation presents a Val Guest Production

IAN HENDRY - JANETTE SCOTT - RONALD FRASER - EDMUND PURDOM

THE BEAUTY JUNGLE

IN COLOUR

Written for the screen by Robert Muller and Val Guest
Produced and Directed by Val Guest

THE BEAUTY JUNGLE

IN COLOUR

Written for the screen by Robert Muller and Val Guest
Produced and Directed by Val Guest

all they needed was a smile, a figure, a costume and a heart of stone.
THE SHORT, SWEET
FABULOUS WORLD OF
 GIRLS THROWN INTO
 THE RAT RACE OF
 BEAUTY
CONTESTS

THE RANK ORGANISATION presents
a VAL GUEST PRODUCTION

THE BEAUTY
JUNGLE

A CINEMASCOPE PICTURE
in COLOUR

STARRING
IAN HENDRY • JANETTE SCOTT
RONALD FRASER • EDMUND PURDOM

Written for the screen by Robert Muller and Val Guest.
Produced and Directed by Val Guest
The Rank Organisation presents a Val Guest Production

THE

BEAUTY JUNGLE

A CINEMASCOPE PICTURE in COLOUR

Starring
IAN HENDRY - JANETTE SCOTT - RONALD FRASER - EDMUND PURDOM

Written for the screen by Robert Muller and Val Guest. Produced and Directed by Val Guest
All the half-tone blocks are
65 screen (25 metric)
THE PRODUCTION TEAM

Produced and Directed by
Val Guest
Assistant Director
Roy Baird

Associate Producer
Mersy Grant

Written for the screen by
Frank Sherwin Green
Sprinters Deson

Robert Muller
Claude Hitchcock
& Val Guest
Ken Cameron

Laurie Johnson
James Shields

Arthur Grant B.S.C.
Tony Sfrorini

Bill Lenny
Ian Jaega

Maurice Carter
Biddy Chyrystal

Robert Lynn
Louis Fleury

Beatrice Dawson
Daniel Wronicke

Christian Dior
Ian Jaega

of London
George Courtney Ward

A CinemaScope picture in Colour

This film is made under licence from Twentieth Century Fox Film Corporation — the
registered proprietor of the trade mark CinemaScope.

Filmed at Pinewood Studios, London, England - Executive Producer Earl St. John
Distributed by THE RANK ORGANISATION

THE CAST

IAN HENDRY
IANETTE SCOTT
RONALD FRASER
EDMUND PURDOM
JEAN CLAUDE
KAY WALSH
NORMAN BIRD
JANINA FAYE
TOMMY TRINDER

DON MACKENZIE
FRANCIS MATTHEWS
SHIRLEY WALTER
JERRY DESMONDE
WALTER CARRICK
PETE ASHMORE
ARMAND MRS. FREEMAN
JACQUELINE JONES
MRS. FREEMAN
ALJISA GUR

CHARLIE DURANT
JACKIE WHITE
HARRY TAYLOR
LEILA WILLIAMS
TAYLOR ROSE OF ENGLAND ORGANIST
PAUL CARPENTER
LUCIA LUCAS
RAYMOND YOUNG
JEAN WATSON
MARIANNE STONE
BARBARA SULLA STEEL
2ND CHAPERONE
SUSAN TOWERS
AMERICAN TOURISTS
GLORIE ORGANISER
SUSAN TOWERS
TYPOH TYPHO
JUDY DUNN
JANET JANET
ANGELA ANGELA
JULIE JULIE
CORA CORA
CAROLINE CAROLINE