"Broken Lance"

A Twentieth Century-Fox
CINeMAscOpE
Production
REvised PRODUCTION CAST AND CREDITS
A Cinemascope Production

BROKEN LANCE

Produced by........................................Sol C. Siegel
Directed by........................................Edward Dmytryk
Screen Play by.....................................Richard Murphy
Based on a Story by.................................Philip Yordan
Color by De Luxe....................................Leigh Harline
Music.................................................Lyle Wheeler
Director of Photography.........................Joe MacDonald, ASC
Art Direction........................................(Maurice Ransford, Jr)
                                       (Walter M. Scott)
                                       (Stuart Reiss)
Set Decorations.....................................Ray Kellogg
Special Photographic Effects....................Dorothy Spencer, ACE
Film Editor.........................................Charles Le Maire
Wardrobe Direction.................................Travilla
Costumes Designed by................................Lionel Newman
Music Conducted by.................................Edward B. Powell
Orchestration........................................Ben Nye
Makeup Artist........................................Helen Turpin
Hair Styling by......................................W.D. Flick
Sound................................................(Roger Heman)
Assistant Director...................................Henry Weinberger

CAST

Matt Devereaux......................................Spencer Tracy
Joe Devereaux......................................Robert Wagner
Barbara...............................................Jean Peters
Ben..................................................Richard Widmark
Senora Devereaux..................................Katy Jurado
Mike Devereaux.....................................Hugh O'Brian
Two Moons...........................................Edward Franz
Denny Devereaux....................................Earl Holliman
The Governor........................................E.G. Marshall
Clem Lawton.........................................Carl Benton Reid
Van Cleve..........................................Philip Ober
Mac Andrews........................................Robert Burton
O'Reilly.............................................Robert Adler
Capitol Clerk........................................Robert Grandin
Prison Guard........................................Harry Carter
Cook................................................Nacho Galindo
Manuel...............................................Julian Rivero
Court Clerk.........................................Edmund Cobb
Judge................................................Russell Simpson
Clerk................................................King Donovan
Gateman.............................................Jack Mather
Paymaster...........................................George E. Stone
Ranger...............................................John Eppers
Bailiff...............................................Paul Kruger
Stable Owner.......................................James F. Stone
FROM: 20th Century-Fox Film Corp.  
444 West 56th Street  
New York 19, N. Y.

SYNOPSIS
of
"BROKEN LANCE"

The story opens in a rude penitentiary somewhere in the great American Southwest in the 1880's. Joe Devereaux (ROBERT WAGNER) is receiving the clothes he wore into the place three years earlier. Breaking rocks, his jacket proves, has developed his shoulders, but has put lines in his young face and has honed his spirit into a sharp edge of bitterness.

A group of armed deputies meet him at the prison gate. O'Reilly (BOB ADLER), the spokesman, says they are to escort him to the governor. Devereaux unwillingly complies. At camp that night he seizes O'Reilly's gun - to expertly shoot the head off a rattlesnake. But for a few seconds he is in command, then, resignedly, thrusts the weapon back into the deputy's holster.

Next day at the state capitol, Joe is ushered into the office of the governor (E. G. MARSHALL). The two men obviously know one another well and, after rather laconic preliminaries, the governor announces firmly that for the sake of all, there will be no further violence in connection with the Devereaux ranch. With that he ushers in three men, who become identified as Joe's half-brothers. They are Ben Devereaux (RICHARD WIDMARK), a commanding personality; Mike (Hugh O'BRIAN), handsome but less sure, and Denny (EARL HOLLIMAN), something of a buffoon.

The reunion is charged with hostility, but the governor leaves them together, warning Joe to accept his brother's proposal. This is quickly revealed as an offer of $10,000, to start a new life in Oregon. Joe throws the money into a spittoon and stalks out in an atmosphere thick with the promise of violence.

Joe rides out to a fenced property, posted with the identification, "Devereaux Ranch", and prohibitions against trespass. He breaks the lock on a gate and is about to ride in when a bullet crashes into a post near him. A rider pelts up. It is Two Moons (EDUARD FRANZ), Indian foreman of the ranch. He greets Joe with the reserved affection of his kind and permits him to ride on.

The Devereaux ranch house, once an imposing residence, is now flapping with neglect. Joe strides into the huge, dusty living room, dominated by a painting of a powerful man riding at full gallop with a bullwhip at his pommmel. In a reverie, he speaks to the man in the painting as his father and as a gust of wind stirs the dust in the room, Joe's mind travels back through the years.

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Matt Devereaux (SPENCER TRACY), the man in the painting, has descended upon one of the range camps dotting his miles of grazing lands. He is powerful, vital and his quick decisions are rapidly straightening out problems, when a younger, gloriously youthful Joe excitedly gallops in to report some of their cattle have been rustled. Matt, taking Joe, another son, Ben, the Indian Two Moons and a couple of other riders, tears off in pursuit.

Riding hard, and aided by Two Moons' expert knowledge of the country, the group Matt charges in against gunfire, his bullwhip cracking a challenge. A bullet wound in the shoulder only makes him more furious. The battle ends quickly with two rustlers dead, two captured and several more taking off in flight. Matt is surprised but controlled to find the two captives are his sons, Mike and Denny.

Matt looks at the culprits as strangers and asks why they have done this thing. They say they need more than the $40 a month he allows them. When Mike presses this argument, Matt smashes him to the ground and muses aloud on the embarrassment attendant to hanging them. Ben, whose actions suggest he may have known of the rustling tries to intercede but a contemptuous word crushes him. Only Joe, who seems not to fear his father and seems to be more loved by him, is able to talk a little in their behalf. But the powerful Matt pronounces sentence: The pair are banished from his domain with their few rustled cattle as their only patrimony.

It is a couple of days later and Matt's lovely wife (KATY JURADO), whom he calls "Princess", because she is the daughter of an Indian chief, is dressing the wound in his shoulder and at the same time attempting to heal the wound in the family structure.

In their conversation and delicately modulated action is revealed the emotional fabric of the family: Matt and his "Princess" love each other with both passion and respect. Because she is an Indian, she is rejected by frontier society and so, to a lesser extent, is their son, Joe. Even Matt's three sons by his deceased first wife resent what they consider the tainting of the family dignity by their father's marriage to an Indian. The forceful Matt can and does smash the non-acceptance of his wife where it comes into the open, but she would prefer he not try. As for her three stepsons, she answers resentment with love and treats them as she does her own boy, Joe.

When they descend to a group of guests gathered in their great living room, Matt is astonished to see the banished Mike and Denny present. Because of his guests he curbs his natural impulse and, when it becomes apparent that Joe has brought them back, ultimately indicates a gruff acceptance.

The guests include the governor and his daughter, Barbara (JEAN PETERS), who has been in school in the east for the past ten years and Lawton (CARL BENTON REID), Matt's attorney. Both beautiful and female, Barbara resists Matt's overbearing ways more successfully than any of the men present, including her distinguished father. She and Joe discover one another, a fact apparent to all when, after dinner, the moon draws them outdoors together as irresistibly as it summons a sea tide.
Synopsis of "Broken Lace"

But there is an interruption! A rider reports that the cattle are mysteriously dying on one of the ranges. Matt, flanked by his sons, rides to the scene of the trouble and discovers they have been poisoned by waste from a copper mine poured into the stream from which they drink.

Matt reacts typically. With his little troop he rides all night to the mine to confront its operator, Mac Andrews, who is backed by several hundred men. When Mac Andrews responds with an insult to Matt's demand he cease polluting the stream, Matt smashes him to the ground and, with his sons, attempts a retreat. But someone, and the responsibility is never quite fixed, fires a shot which hits a mine guard and a savage gun battle is developing when the always faithful Two Moons rides up at the head of 60 vaqueros. Matt quickly turns to the offense and, with his reinforcements, wrecks the smelter. It is a tremendous battle and many men are hurt but none is killed.

When Joe returns to the ranch he finds Barbara still there although the others have departed. Joe, of course, volunteers to drive her into town and the romance develops to a point where he feels honor bound to explain the bar his Indian blood is to any happy conclusion. Barbara lightly dismisses this barrier, but feels some of its importance when she observes her father's reaction as they drive to the governor's mansion.

The problem has further repercussions several days later. Matt, who has been a political power in these parts for years and has virtually created the governor, asks his help in combatting a lawsuit filed against him by the mine operators. Although it is possible for the governor to name a favorable judge to try the case, the ethics of the matter would make it costly to the governor in the enemies he would make. Acknowledging his debt to Matt, the governor is willing to risk it - on condition he keep Joe away from Barbara. Regretfully, the governor admits his only objection is his prejudice against the Indian strain in Joe, but says the prejudice is there and he must live with it. Predictably, Matt explodes.

Joe continues to court Barbara and, during a ride in the open country they stop to water their horses in a beautiful brook. What has been a playful romp here becomes something deeper, more beautiful, more permanent - and more dangerous.

Trial of the lawsuit is filled with fireworks. Essentially it is a synthesis of the vast social change that has come over the West. The day when strong men executed justice for themselves is past and today due process of law is at hand. Matt refuses to recognize the change and makes a horrible witness for himself, despite the advice of his lawyers and sons.

Essentially he was right in his resentment of the pollution of the stream by the mine operators, but Van Cleef, attorney for the plaintiffs, takes the very effective position that Matt made no effort to use available legal channels. It becomes clear that Matt is going to lose the suit, unless it can be demonstrated that he did not order Two Moons and his vaqueros to the mine. If he did give the order, it
indicated a premeditated attack. If not, Matt's story that he rode to the mine merely to discuss the matter may stand up.

During the course of the trial, Joe learns from Barbara the part their romance has played in his father's present predicament. He feels the responsibility keenly and when Matt's attorney, Lawton, says that if one of the sons would take the blame for the appearance of Two Moons, he volunteers. Matt protests, but Lawton explains that he has made a deal with the mining company attorney: If Matt will pay the damages to the mine property and will cede certain lands they need for their operation, the mine operators will not press criminal charges against any member of the Devereaux family. Matt reluctantly agrees, but is broken in spirit by this first defeat in a long life of successful violence. Joe takes the stand, and following his admission, is jailed.

In an earlier attempt to evade judgement, Matt has transferred his holdings to his sons, a move made unnecessary by Joe's sacrifice. However, when he orders them to sign the financial agreement which will result in Joe's release, they refuse. For the first time the sons, always resentful of their father's harsh discipline and essential contempt of them, dare to defy him. The loss of the suit, this defiance and the resultant jeopardy to Joe are too much for Matt. He suffers an apoplectic stroke.

Joe languishes in jail while Matt, his mother and Barbara try to help him unsuccessfully. Finally Joe's welling bitterness compels him to tell Barbara not to visit him anymore, although she comes with messages of confidence and love.

Ultimately the three brothers attempt to sell some more of the Devereaux ranch to the mine operators. Matt, still trying to help Joe and hoping to keep intact the ranch, begs Ben, the leaders of the three for mercy. It is the first time this proud man has asked for quarter. Ben contemptuously refuses. After he rides off, Matt, with a herculean effort, rides off in an effort to intercept him. He catches Ben and the other brothers, but as he charges up, falls from his saddle dead!

Joe, in the custody of a deputy, is permitted to attend his father's funeral. He is affectionate to his mother; reserved towards Barbara and horribly vindictive towards his brothers. As the services are concluded, he seizes a lance from one of his mother's Indian kinsmen and tosses it to the ground between Ben and himself. It is the Indian way of proclaiming a blood feud.

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The story returns now to Joe standing before his father's picture. Below the painting hang his father's revolvers and he is fingering them speculatively when his mother comes through the door. Understanding the bloody burden of Joe's intention, she talks, explains cajoles - and succeeds. Partly because of her logic and partly because he really cannot make himself go contrary to her wishes, Joe agrees to leave the country. To forget revenge.

He is riding towards town and the railway station when Ben, revolver in hand, intercepts him. Joe explains he is leaving, but Ben doesn't believe. "I'll tell y'," Ben says. "Fella throws ten thousand dollars in a spittoon makes me nervous ---- an a fella throws
a lance at my feet makes me real nervous." Ben's intention is clearly murder.

As Ben prods Joe to a more secluded spot for his deed, Joe manages to catch a tree branch with his foot and snap it back. Ben is sufficiently thrown off balance, so that Joe is able to jump behind a rock, but is by no means able to escape entirely. Joe leaps from rock to rock with Ben remorselessly after him. Joe throws a rock which knocks Ben's revolver from his hand. But in the ensuing hand-to-hand fight, Ben recovers the weapon. Joe dives into a stream. Ben follows and finally corners him. He is about to kill Joe when a shot rings out and Ben drops dead. The ubiquitous Two Moons has intervened.

There is a time lapse and Barbara and Joe ride up to Matt's grave. The Indian lance still lies there and Joe takes it and breaks it. With Ben gone, the other two brothers can be controlled. The broken lance symbolizes completion of the feud. Barbara shivers and says, "Let's go home." The two ride off into the brooding prairie.
FROM: 20th Century-Fox Film Corp.
444 West 56th Street
New York, N. Y.

VITAL STATISTICS

On

"BROKEN LANCE"

"Broken Lance", produced by 20th Century-Fox, must be placed in the general category of "western" films, but it is a "western" possessed of some extremely important distinctions.

It represents the inevitable wedding between the expanded vision of the new CinemaScope photographic process and the panoramic requirements of western action and beauty. It is a union of which it may be said truly that the principals were "made for each other."

If "Broken Lance" looks at the west through fresh eyes, it also sees it from a fresh point of view. The story deals not with the winning of the west, but with the effect of a changing west upon its pioneers and their progeny.

Commanding these assets, then, Producer Sol C. Siegel employed them to acquire a third - personnel of towering talent to make the picture.

Spencer Tracy, who hadn't left his home lot, M-G-M for 13 years, arranged a loan-out to appear in "Broken Lance." Robert Wagner, the most promising young male star in Hollywood today, is under contract to 20th Century-Fox, but the studio is handling his budding career very carefully. He was cheerfully assigned to this project. Richard Widmark, the "actor's actor" was leaving the studio, but remained to work in this picture. The busy Jean Peters and the Mexican star, Katy Jurado, were lined up and backed by an extraordinarily able supporting cast. To direct, Siegel signed Edward Dmytryk, who had just finished "The Caine Mutiny" and was in tremendous demand.

Thus, by parlaying his assets, Producer Siegel was able to endow the project with tremendous vitality before the actual shooting began.

THE STORY

Richard Murphy, who was one of the pioneers of the documentary approach to entertainment pictures, wrote the screenplay of "Broken Lance" from an original by Philip Yordan, author of "Anna Lucasta" and other important productions. Murphy's credits include "Boomerang" and "Panic In The Streets" and his work generally has excited approval of critics.

"Broken Lance" tells the story of a headstrong western cattle baron, played by Tracy, who has ruthlessly craved an empire in the frontier and finds it impossible to make concessions to the march of civilization. Three of his four sons rise against him; industry encroaches upon him and the law attempts to contain him. He is indomitable, with a soft spot only for his wife, Miss Jurado, and their son, played by Wagner. The conflict between the various personalities and forces is made vividly pictorial by the colorful western background.
Vital Statistics on "BROKEN LANCE"

THE CAST

SPENCER TRACY attacked his role with characteristic authority. In life an unusually definite personality, this part was not difficult from the artistic standpoint, although physically it made more serious demands than anything he has done in many years. An experienced horseman and former polo player, he, nevertheless, went into training for a month with the roan gelding he rode in the picture, hardening himself physically in the process. When it came time for him to ride "hell for leather" over the rugged Santa Cruz valley in Arizona, he was ready. He did a lot of dangerous riding in the picture, including a fall from his horse. He suffered some scratches and severe bruises in the fall and risked much more serious hurts at other times, but the penetrating eye of CinemaScope does not forgive actors the arduous demands of their roles. Tracy wielded a bullwhip as though born with it and altogether fulfilled the requirements of the picture in accordance with standards which have brought him two Academy Awards ("Captains Courageous" and "Boys Town") and general acceptance as a leading talent in his field.

Regarded with a sort of awed curiosity by the other members of the cast, none of whom had met him previously, Tracy turned out to be a bluffly genial individual and an almost inveterate "ribber." When Robert Wagner expressed regret that he was too young for a certain role he wanted, Tracy commented: "Stick around, boy. We'll age you". At first, Wagner and the rest didn't quite know how to take Tracy, but ultimately all hands were on a basis of almost continual badinage in which Tracy happily accepted as good as he sent.

If Tracy was liked as a person, his co-workers revered him as an actor. Each feels that his career has been definitely enriched by working with him. Tracy responded with enthusiasm for them, too, and at the professional level there could be no possible improvement on their relationship.

When "Broken Lance" was completed, Tracy took off for Scotland to make "Highland Fling" and expects to make "The Old Man And The Sea" in collaboration with the novel's author, Ernest Hemingway, next Spring.

ROBERT WAGNER, as noted, is the most successful new male personality on the Hollywood scene today and "Broken Lance" his greatest professional challenge to date. In previous pictures ("Prince Valiant", "Beneath The 12-Mile Reef", etc.), Wagner has portrayed characters of a consistently youthful freshness. He brings this quality, too, to most of his role in "Broken Lance", but there is a point in the story where, under the pressure of events, his character hardens into an almost menacing quality. In a sense, he grows up before the audience's eyes.

A shift in basic characterization is always difficult for any actor and for Wagner it is a signal of expanding capabilities and is a definite landmark in his career. His role in "Broken Lance" will infinitely widen the range of his future performances, a necessary step in the construction of a solid career, and possibly could result in a different type of personality than that he has previously exhibited.

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Vital Statistics on "BROKEN LANCE"

Wagner was, himself, acutely conscious of all this and matched Tracy in his diligent preparation for the part and in his whole hearted playing of it. Before the picture began he knew his lines so well that several times Tracy amused himself by "cueing" him from random scenes in the script and listening to Wagner come back with his lines. He, too, rode hard and in a fight scene with Richard Widmark both so extended themselves that by the time they finished, they were covered with iodine and arnica. It was perhaps the best fight scene ever filmed at 20th Century-Fox, however.

If dedicated, Wagner did not lose his characteristic light hearted ness, however. He and Jean Peters built up a warm little romance which survived the end of the picture and is still glowing as of this writing. Named by Photoplay Magazine as the "most promising new star" of 1953, he took his plaque into Tracy with the mock serious announcement: "Look, Spence, if I can help you out in playing your part, I'll be around."

JEAN PETERS has been enjoying the odd distinction of making one picture after another at a time of relatively light production in Hollywood when most stars have been having difficulty in finding vehicles. She was starred opposite Richard Widmark in "Pickup On South Street", one of the big boxoffice hits of 1953, and since has appeared in a rapid succession of important films, the most recent of which were "Three Coins In The Fountain" and "Broncho Apache".

Perhaps as relaxed a star as the film industry affords, Miss Peters ably performs each role as it is assigned to her without bothering to worry about the parts she has missed or the trend of her career or the other things that trouble most actresses. In "Broken Lance" she played Wagner's girl friend and the unwitting cause of many of his troubles and those of Tracy. It involved some horsemanship, a flaming of passion and some other manifestations, all of which she handled with practiced ease.

For a time, on the production's Arizona location, she was a lone girl in a troupe of 125 men. Quite naturally this situation made her the object of more than usual interest, but she says she didn't particularly enjoy it. "It made me feel all glamorous and uncomfortable, she explained. Surely an odd attitude for a movie star.

Jean figured in one of the stranger incidents of the production. She parked her car on one of the main streets of Nogales, Arizona and returned to find a policeman writing out a citation. She had failed to place a coin in the parking meter. "Parking meter!" she exclaimed. "This is Arizona and the far west, I thought it was a hitching post!"

RICHARD WIDMARK makes his last appearance as a contract star at 20th Century-Fox in "Broken Lance" after a span of a little over seven years from the time he became an overnight sensation in the role of "Tommy Udo" in "Kiss Of Death". It will be remembered that in that picture he pushed the mother of one of his enemies down a flight of steps in a wheelchair. Since then his career has been largely villainies, relieved now and again with an occasional part as a hard-bitten soldier.

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Vital Statistics on "BROKEN LANCE"

His part in "Broken Lance" is somewhat within this tradition, but Widmark was anxious to do it here because his toughness was understandably motivated. The oppressed son of a tyrannical Tracy, he breaks loose savagely.

From here on, however, he will gently try to ween himself away from "tough guy" characterizations. He feels he has almost nowhere left to go in cinematic villainy and observes, "Who knows, maybe one day sadism will go out of style?"

Personally an extremely mild individual in contrast to his usual screen character, Widmark is regarded by fellow artists as one of the truly great theatrical talents in the whole world. The result is that other members of the cast always warmly welcome him to a picture. They both like him and like to play scenes with him—or against him. Some of his work, with Tracy particularly, in "Broken Lance" resulted in some superb scenes, one of which at least has a chance of being listed among the great moments in motion pictures. This is the one in which, after years of oppression, he finally has command over Tracy, who has suffered a stroke. He gently, yet sort of hungrily, plays with Tracy as a cat with a crippled mouse.

KATY JURADO was finally chosen to play Tracy's wife (and Wagner's mother) after much soul searching on the part of Producer Siegel because she is so young. He once rejected her on that score and then came back to her, although she is only a couple of years older than Wagner.

Miss Jurado's rather enigmatic Indian features, the producer decided, would probably not be changed much even if she were old enough to be Wagner's mother. They tried to age her by whitening her hair, but that looked artificial and the final decision was to add a few lines to her face and a few pounds to her waist. Miss Jurado's considerable artistry does all the rest. By thinking as an older woman would—nothing more—she effectively eliminated the incongruity.

It says something for Miss Jurado's artistry that she wanted to play the part. Many actresses have been aged for a role, but always when there have been sequences when they are shown at their true age—or preferably something younger. Miss Jurado was denied any such relief in "Broken Lance" and deliberately added 20 years to her true age. It is probably her most important role in an American picture.

The most highly paid feminine star in the Mexican cinema, Miss Jurado had previously worked in four American pictures, including her memorable performance in "High Noon". Daughter of an aristocratic Mexican family, she is divorced and the mother of two children.

By the end of "Broken Lance", most of the other actors were speaking in her pronounced Mexican accent. She created the most alarming incident of the production when she took a stroll and became lost in the desert while the picture was on the Arizona location.
Vital Statistics on "BROKEN LANCE"

SUPPORTING CAST

Hugh O'Brian, starred and featured in a score of films in the past few years at Universal-International, plays another of the rebellious brothers, along with Earl Holliman, new young comedian who has scored tellingly in "The Bridges At Toko-Ri". Eduard Franz, character actor who played with Ethel Barrymore and other Broadway greats before coming to Hollywood seven years ago, portrays the imposing Indian "Two Moons". Other important featured players are E.G. Marshall, recently of the cast of "The Caine Mutiny", in the role of the governor; Carl Benton Reid, distinguished Broadway performer, as "Lawton"; Philip Ober as "Van Cleve" and Robert Burton as "Mac Andrews".

THE DIRECTOR

Edward Dmytryk's youthful appearance argues against the fact that he is possessor of 31 years experience in the motion picture industry, 15 of them as a director. His training for direction was acquired as a film editor, generally considered to be the best possible way of learning to tell a story pictorially. Perhaps his earlier experience as a college football quarterback was also effective preparation.

Strongly built, forceful, but quiet, Dmytryk appears to bring the technician's approach to his job rather than temperament and emotion. Certainly aided by a businesslike cast and an equally businesslike technical crew, he brought "Broken Lance" to completion seven days ahead of schedule without strain on anyone. As mentioned, he had finished "The Caine Mutiny" before starting "Broken Lance", and shortly thereafter began work on "The End Of The Affair", from the Graham Greene novel. Although his earlier list of credits is impressive, it is apparent from these three projects that his career is just reaching a crescendo.

THE PRODUCTION

Initiated with enthusiasm, "Broken Lance" acquired a momentum which carried it smoothly over a variety of hurdles. Approximately 90 percent of the outdoor scenes in the picture were shot in the ruggedly beautiful Santa Cruz valley where some extremes in weather were experienced and where the work contained a certain element of danger.

The records of Dr. Jerry Parker, company physician, show that he treated 166 injuries, ranging from a scratch to the compound fracture of the right leg suffered by supporting actor Russell Sanders in a fall off a cliff during a fight scene. Widmark was knocked unconscious when he ducked a branch and his horse simultaneously reared. Miss Peters sprained her ankle when she stepped into a hole. A horse trampled Wagner's foot. Eduard Franz suffered severe saddle burns, and so on. This phase of the picture was pretty rough going and Producer Siegel was grateful that his casualty list wasn't worse.

It was an equally difficult assignment for members of the crew, who moved tons of lights, generators and other heavy equipment over precipitous terrain. Much of the photographic value to be found in "Broken Lance" would not have been possible except for some unique arrangements made by Unit Production Manager Richard McWhorter and individual improvisations on the part of members of the crew.

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Vital Statistics on "Broken Lance"

McWhorter put the whole company, including 20 horses and 40 head of cattle, on wheels. The livestock was motorized so that it would always be available. Although the Santa Cruz valley is "cattle country," the animals graze about one to every 10 acres and the company couldn't wait for them to be rounded up. On several days when 400 head of cattle appeared in the scenes, it was easier and cheaper to import them from stockyards in Tucson than to round them up on the spot.

In all, there were 34 vehicles in McWhorter's task force, including a new type of six-wheel drive camera car which took the CinemaScope camera to otherwise completely inaccessible locations; a sound truck of the same capabilities; a huge semi-trailer containing four dressing rooms and complete sanitary facilities, and other specialized vehicles in addition to the normal complement of cars, busses, etc.

Despite its sparse population, some of the "ranchhouses" are fabulous mansions comparable to anything to be found in the most rarified urban residential areas. Such an establishment was that of the Rail-X ranch, owned by Walter W. Kolbe, and used as the home of Tracy's family in the picture.

Most members of the company spent much of their leisure time across the border in Nogales, Mexico. Hugh O'Brian and Eduard Franz were caught in a cross-fire of a shooting scrape there. The only member of the troupe not to cross the border was, strangely, Katy Jurado, who would have been in her native land. However, she could not cross without losing her American work permit upon her return. And this was one of the very few parts of Mexico she had never visited.

Another irony of the production was the appearance in a minuscule role of Chief Geronimo Kuthlee, grandson of Geronimo, the last great Apache warrior, whose people had controlled this area until the conquest of the west by American settlers. This area may have felt the first European footstep on the western U.S. proper, when Fray Marcos de Niza crossed from Mexico in 1539. It is perhaps fitting therefore that the first CinemaScope motion picture to be shot in Arizona should have been made there.

TECHNICAL CREDITS

Joe MacDonald, ASC, a pioneer of CinemaScope and possessor of a distinguished list of photographic achievements, was director of photography; Lyle Wheeler and Maurice Ransford were art directors, with Walter M. Scott and Stuart Reiss handling set decorations. Ray Kellogg handled special photographic effects and Dorothy Spencer, A.C.E., edited the film. Charles LeMaire was wardrobe director while Travilla designed the costumes. Leigh Harline's music was presented by Musical Director Lionel Newman from arrangements by Edward B. Powell. Ben Nye was in charge of makeup; Helen Turpin, of hair styling. W.D. Flick and Roger Heman handled sound and Henry Weinberger was assistant director.

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Richard Widmark, Jean Peters, Spencer Tracy, Robert Wagner in
A Scene from the 20th Century-Fox Production
"BROKEN LANCE"
In CinemaScope - - - - - Color by DeLuxe
Printed in U.S.A.