He had to have the best—even if it meant murder!

A Domino Production

ALAN BATES

NOTHING BUT THE BEST

DENHOLM ELLIOTT • HARRY ANDREWS • MILLICENT MARTIN

Produced by DAVID DEUTSCH. Directed by CLIVE DONNER. Screenplay by FREDERIC RAPHAEL. Music by RON GRUMER. AS: ANN HORTON.
CAST

Jimmy Brewster ................................ ALAN BATES
Charlie Prince .................................. DENHOLM ELLIOTT
Mr. Horton ........................................ HARRY ANDREWS
Ann Horton ...................................... MILICENT MARTIN
Mrs. March ....................................... PAULINE DELANY
Coates ............................................. GODFREY QUIGLEY
Mrs. Brewster ................................... ALISON LEGGATT
Nadine ............................................. LUCINDA CURTIS
Ferris ............................................. NIGEL STOCK
Hugh ............................................... JAMES VILLIERS
Denis ............................................... DREW HENLEY
Mrs. Horton ...................................... AVICE LANDON
Roberts .......................................... ERNEST CLARK
Gerry .............................................. WILLIAM RUSHTON
Ex-Politician .................................... PETER MADDEN
Basil ............................................... ROBERT BRUCE
Jutson ............................................ HOWARD LANG
Mr. Brewster .................................... PAUL CURRAN
Taxi Driver ...................................... JOE LEVINE
Adrian Slater ..................................... DONALD PICKERING
Jimmy’s Secretary ............................... JOANNA MORRIS
Waitress ......................................... JUNE WATTS

CREDITS

Produced by .................................. DAVID DEUTSCH
Directed by .................................... CLIVE DONNER
Screenplay by .................................. FREDERIC RAPHAEL
Based on a short story by .................... STANLEY ELLIN
Associate Producer ............................. GEORGE WILLOUGHBY
Art Director ..................................... REECE PEMBERTON
Director of photography ...................... NICK KOEG
Editor ............................................ FERGUS MCDONNELL
Music composed and conducted by ......... RON GRAINER

REGISTRATION DETAILS

Length 8,979 feet  Running Time 99 minutes

World War II removed many of the old social barriers in Britain. The established order of society had been shaken but, being Britain of course, this apparently revolutionary state of affairs wasn’t quite what it seemed—and nobody knew this better than Jimmy Brewster. He knew in the swinging 1960’s there was only one way to get up where it really mattered in the affluent, welfare Britain. He had a fresh lesson each morning at Horton’s, the elegant estate agents in St. James’s where he worked. It wasn’t what you could do, or how you did it, but what you were and where you came from that gave you the important things in life. To get what he wanted he needed the style of the young public school men whom he instructed in property development, only to see them take the very importance he felt he could so easily fill himself. But how to acquire the style? He had all the talents. What he needed was the tutor and the opportunity.

Which came when he met, by chance, Charlie Prince, a well-bred layabout, in whom he sees the key to his life’s ambitions. After some impressive chatter from Charlie, Jimmy offers to share his lodgings with him in return for some education on how to join the strata of the social elite. Charlie readily agrees, and as time passes, Jimmy learns the fundamentals of finesse, facts on vintage wines, rare foods, clothes, speech and general characteristics of the select few in the upper reaches of society.

In return for Jimmy’s affections, his landlady, Mrs. March, promises to say nothing of two guests sharing the same room—As long as he is amorous, she remains agreeable.

Progress is equally swift at Horton’s. Jimmy charmingly knives his way upwards, watched by the perceptive and opportunist Ruth and his beautiful and observant daughter Ann. In her, Jimmy recognises everything he desires. Unable to love, he can appreciate her, as a professional; her qualities are the same as his. Their attraction is mutual, and they have few delusions, realising they are stronger together than apart.

On hearing of Charlie’s desire to move on, “You’re now graduated. You don’t need me”, Jimmy sees his chance and acts swiftly. He strangles his room mate, ironically with the ‘old school tie’, conceals the body in a huge trunk, formerly Charlie’s, and drags it down to the cellar, deceiving his curious landlady with a gibb explanation and some welcome flattery.

Jimmy masterminds an important series of property deals, much to Horton’s satisfaction. He proposes to Ann and is accepted. Jimmy then arranges for his working class parents to emigrate to the rest of the family in Australia.

Everything is, in fact, going his way, until one evening in the Horton home, his wedding imminent, he learns that Charlie was Ann’s brother. To his horror, he hears his future father-in-law’s sudden decision to forgive Charlie for his past misdemeanours and welcome him home once more. His trunk, he says, has already been collected and is here.

Jimmy’s eyes are transfixed on the trunk as it is carried upstairs. It jolts... slips... flies open.

But it reveals only a few worthless belongings. A visit to his landlady soon gives him the answer, in the shape of a newly bricked-up wall, the body of Charlie lying behind it. For her silence he must now pay her many regrets.

On Jimmy’s return from his honeymoon, he receives a brief message from her, reading: “Something has gone wrong. Better clear out now.”

Only when he visits a re-development site, does he realise the full implications of the message—They are demolishing the same house where he had once lived, where Charlie’s body is still buried. But suddenly he sees a group of workmen together, and others soon come running. What have they found?... Jimmy knows only too well...
Der zweite Weltkrieg beseitigte viele der alten gesellschaftlichen Strukturen in England. Die bestehende Gesellschaftsordnung war erschüttert, aber, da es eben England war, war dieser offenbar revolutionäre Zustand nicht ganz was er schien— und keiner wollte das besser als Jimmy Brewer. In den bewegten 40er Jahren wollte er, daß es nur einen Weg gab, um dahin zu kommen, wo es sich im wohlhabenden und reichwerdenden England zu sein lohnte. Das wurde ihm jeden Morgen von neuem gezeigt bei Horton, dem vornamen Grundstücksmakler in St. James, wo er arbeitete. Nicht was du konntest oder wie du es ausführtest, sondern was du warst und wohin du kamst, das war für das Leben wichtig.

Um das zu bekommen, was er haben wollte, brauchte er den Stil der jungen Leute von den Hochschulen, die er im Grundstückssektor unterrichtete, nur um dann zu sehen, wie sie die Schlussfolgerungen einnahmen, die er selbst, wie er fühlte, genau so leicht hätten besetzen können. Aber wie sollte er den Stil sich erwerben, der es erlaubte dabei zu sein, wenn er hatte alle begabung dafür, es fehlte nur der Lehrer und die Gelegenheit.


Asganggabe für Jimmy's Zuneigung verspricht seine Wirtin, Mrs. March, nichts zu sagen, daß zwei Leute ein Zimmer bewohnen—Solange er ihr Liebe gibt, bleibt sie zuvorkommend.

Bei Horton ist der Fortschritt ebenfalls gut. Jimmy braucht scharrmant seinen Elbogen um vorzukommen und der aufmerksame und wohlschmeckende Horston und seine schöne und scharfsichtige Tochter Ann beobachtet ihn dabei. In ihr erkennt Jimmy alles, was er sich wünscht. Er hat es in sich, die Erfindung zu lieben, kann er sie schätzen, von der Beruf her gesehen; ihre Vorsätze sind die gleichen, die er hat. Die Anziehung ist wechselseitig, und sie irren sich nicht, wenn sie erkennen, daß sie vereint stärker sind als allein.


Tatsächlich geht alles nach seinen Plänen, bis er eines Abends in dem Hause der Hortons, kurz vor seiner Hochzeit, erfährt, daß Charlie Ann Bruder war. Zu seiner Entsetzen hört er, wie sein zukünftiger Schwiegersohn plötzlich berichtet, Charlie seine bisherigen Dummheiten zu verzeihen und ihn wieder bei sich aufzunehmen. Sein Koffer, sagt er dabei, sei abgeholt und auch schon angekommen. Jimmy's Augen sind auf den Koffer geheftet, der die Treppe hinaufgezogen wird. Er rutscht ... fällt ... öffnet sich.


Die volle Bedeutung dieser Nachricht wird ihm aber erst klar, als er einen Neubauordnung testet—Das Haus, in dem er früher gewohnt hat, wird abgerissen, das, in den Charles Leichnam begraben ist.

Plötzlich sieht er, wie die Arbeiter sich sammeln, wie andere angelaufen kommen. Was haben sie gefunden! Jimmy weiß es nur allzu gut. . .

**SCENARIO**

Avec la Deuxième Guerre mondiale beaucoup de villes barrières sociales ont disparu. C'est à Grande Bretagne—cette place de chasse apparemment révolutionnaire n'était pas exactement ce qu'il semblait être—et personne ne le savait mieux que Jimmy Brewer. En pleine les années 40 il n'y avait qu'un seul moyen d'arriver où il fallait dans une Grande Bretagne opulente et providente. Chaque matin il avait une nouvelle leçon chez Horton, cette dernière chance, inimaginable où il travaillait. Ce n'était pas ce que vous pouviez faire, ni comment vous le fisiez, mais ce que vous vous deviez donnant ce qui était le plus important dans la vie.

Pour obtenir ce qu'il voulait il devait avoir le style d'un de ces jeunes gens sortant d'une école privée auxquels il enseignait les spéculations immobilières, et qu'il voyait prendre des postes d'importance qu'il aurait, si facilement pu remplir lui-même. Mais comment acquérir ce style? Il avait tous les talents. Ce qu'il lui fallait c'était un professeur et l'occasion.

Ce qui arriva lorsqu'il rencontra, par hasard, Charlie Prince, un bon à rien bien élevé, dans lequel il vit la clé des ambitions de sa vie. Après un bavardage impressionnant de Charlie, Jimmy offre de partager son logement, en échange il sera dévoré sur la manière d'atteindre les couches de l'élite sociale. Charlie accepte volontiers, et au fur et à mesure que le temps passe, Jimmy apprend les principes fondamentaux de la finesse, les mystères des grands vins, les mets rares, les Vêtements, l'élocution ainsi que les caractéristiques générales des quelques élus de la société.

En échange des faveurs de Jimmy, sa propriétaire, promet de ne rien dire à propos des deux invités qui partagent la même chambre—Tant qu'il est porté à l'amour, elle demeure consentante.

Le progrès est également rapide chez Horton. Jimmy fait son chemin comme un charme, vêillé par le perspicace et opportuniste Horton ainsi que par sa fille Annie belle et attentive, qui ne reconnaît pas à tout ce qu'il déclare. Incapable d'aimer, il peut l'apprécier, en tant que professionnel; ses qualités sont les mêmes que les siennes. Leur histoire est remplie de d'illusions, lorsqu'ils s'apprêtaient qu'ils sont plus forts ensemble que séparés.

Lorsqu'il entende que Charlie désire changer, 'vous êtes arrivé maintenant, vous avez plus besoin de moi', Jimmy aperçoit une occasion et agit rapidement. Il échange son compagnon de chambre, ironiquement avec la carte de l'ancienne école, dissimule le corps dans une grande malle, ayant appartenu à Charlie, et la traîne dans la cave, trompant la curiosité de sa propriétaire par une explication douteuse et quelques fritures bienvenues.

Jimmy conçoit une importante série d'affaires immobilières, à la grande satisfaction d'Horton. Il demande à Charlie en mariage qui accepte. Jimmy s'arrange pour qu'il se marie, de la classe ouvrière, éminents et rejoignent le reste de la famille en Australie.

En fait tout va comme il veut, jusqu'à ce qu'un soir chez les Hortons, son mariage étant imminent, il apprend que Charlie était le frère d'Alice. A sa stupéfaction il entend la découverte de son futur beau-père, pardonner Charlie pour ses fraqueries passées et l'accueillir une fois de plus au sein de la famille. Sa malle a déjà été prise et elle est là.

Les yeux de Jimmy sont pénétrés par la malle alors qu'on l'amène en huit. Elle cahote... glisse... s'ouvre.

Mais seules quelques affaires sans valeur sont révélées. Une visite chez sa propre fratrie lui donne bientôt la réponse, sous la forme d'un nouveau mur en pierres. Jimmy's Augen sind auf den Koffer geheftet, der die Treppe hinaufgezogen wird. Er rutscht ... fällt ... öffnet sich.


NOTHING BUT THE BEST
PRESS INFORMATION —

ALAN BATES STRIVES FOR 'NOTHING BUT THE BEST'

Alan Bates starring in the role of James Brewster, a glib and unscrupulous opportunist, in the Eastman Colour film Nothing But The Best, has his first chance to play an imaginative 'only seen on the screen' part. Until recently, he has been associated with the realistic trend in film making, (Look Back In Anger and Whistle Down The Wind); and it was in A Kind of Loving that he first made himself an international name when the film carried the top prize from the 1962 Berlin International Film Festival. Since then, he has made two other important films: The Running Man and The Caretaker. It was in connection with this last production that, for the second consecutive year, he flew to Berlin as its representative when it was chosen as special top award winner in 1963.

Twenty-eight-year-old Alan is one of the few recently established young actors who possesses the looks that were at one time accepted as the indispensable ingredient of film stardom. Dark, slim, good-looking and with a burning talent that makes him contender for the title of the most important young actor of the year.

His attitude towards acting has recently undergone a major change.

"I've always enjoyed it and knew that I could do it—but now it's become the most important thing in my life. I feel intensely about acting. I passionately want to be a very, very good actor".

As for leisure, travel is one of his few real extravagances. He seizes every opportunity for extended visits to France, Italy—and when the chance occurs, America.

Alan feels strongly about social inhibitions. Class differences come under satirical observation in Nothing But The Best, and he particularly views this element of the film with great relish.

Alan's performance in this film adds another dimension to the ever-growing stature of this actor who applies the exacting standards of nothing but the best to his own work, and achieves it!

M.M. - MILLICENT MARTIN

A young wealthy 'town' girl whose family ranks in the upper stratas of society is a welcome role for an actress whose ambition it is to hit the highest peak of her profession, especially when a chance to play the role comes at a time when her target is within reach.

Mللicent Martin, the girl selected to play this choice part, can be grateful to her incandescent personality, stunning appearance and faultless verbal delivery. By no means a newcomer to the big screen, Millie has had a glittering career on the stage through The Crooked Mile, Espresso Bongo and The Lord Chamberlain Regrets, and has recently been the 'talk of the town' with her performances on television. A very successful recording artist, Millie has played the Broadway stage, receiving great acclaim from the critics—"The boop-a-doo girl of Broadway" and "The female Danny Kaye".

Born at Chadwell Heath, Essex, she received her training at the Italia Conti School and made her first appearance on the stage as a chorus girl in Blue For A Boy.

Her rise to stardom has gained her the comfortable position of being able to select from future work and prospective parts; this status being achieved through her weekly appearances on television’s satirical show, That Was The Week That Was where her personal success is now legendary. Her range of versatility was given full expression and her verve and zestful originality established her as a top favourite with a sizzling talent.

Her sparkling performance as Ann Horton, the girl who becomes the wife of an unscrupulous social-climbing clerk in the Anglo Amalgamated Eastman Colour film, Nothing But The Best, has proved yet again the rare versatility of talented Millicent Martin.

Produced by David Deutsch and directed by Clive Donner, Nothing But The Best stars Alan Bates, Denholm Elliott, Harry Andrews and Millicent Martin.

DENHOLM ELLIOTT ATLANTIC COMMUTER

London-born Denholm Elliott studied at RADA and made his first West End appearance on the stage in 1946 in The Guinea Pig.

His first film, made in 1949, was Mr. Prohack, and later films include The Cruel Sea, Heart of the Matter, Sound Barrier, Pacific Destiny and Scent of Mystery. In recent years he has worked extensively in America, appearing regularly in many Broadway productions, the most recent of these being Write Me A Murder a year ago. In 1962 he filming a leading role in Station Six Sahara with Carroll Baker. Most recently he starred in the stage production of Domino and a spectacular T.V. production Disraeli in New York.

For an actor accepted as an integral part of the English theatre, 41-year-old Denholm is in the curious process of re-discovering Britain as a working and home base after spending many years as an Atlantic commuter appearing on the Broadway stage.

'Sahara' was his first film in two years and this he now follows with a brilliant performance as a dissolute upper-class layabout in the new Eastman Colour comedy-drama Nothing But The Best.

At least six months of every average recent year have been spent in New York, and he believes that nowadays he is better known there than he is around the quiet square where he lives in London.

"They've become two homes to me," he says, "I recognised myself as being part of New York one day when I went over to do a play and the garbage collector said "Haven't seen you for some time. Been out of town?"."
HARRY ANDREWS HAS THAT “EXTRA SOMETHING”

Harry Andrews was born in 1911, in Tonbridge, Kent, the son of a doctor. On leaving school, he began work in an office, but four weeks of that proved to be enough for him and he left to join the Liverpool Repertory Company earning £4 a week. He made his West End stage debut in Worse Things Happen at Sea in 1936, and the following year he appeared on Broadway in Hamlet. Since then nothing has stopped his steady rise to prominence in the theatre, and afterwards, the cinema.

After a number of seasons at Stratford and with the Old Vic Company he made his film debut in 1952 in The Red Beret. A very busy film career ensued, with roles in The Black Knight, The Man Who Loved Redheads, Helen of Troy, Alexander the Great, A Hill in Korea and Moby Dick. Other films include St. Joan, I Accuse, Ice Cold in Alex, Devil’s Disciple, Salamand and Sheba, Touch of Larceny and Circle of Deception. Most recently he has appeared in Nine Hours to Rama, Bareback, The Inspector, 55 Days at Peking and The Snout.

Playing the role of a leading socialist and company director in the new comedy-drama Nothing But The Best Harry Andrews has proved, by virtue of his past successes, to be a most versatile performer and an actor who is continually sought to play the roles that need that “extra something” that experience has to offer.

SUSAN LLOYD

SHE WANTS TO GIVE UP £5000 A YEAR

Susan Lloyd, beautiful 23-year-old redhead, who plays the part of a debutante in the Eastman Colour comedy-drama Nothing But The Best, is a top fashion model by profession. Earning £5,000 a year, she is trying hard to give up her current position, enviable as it is, in order to become an actress.

“Even if I didn’t make nearly as much money as an actress, I’d much rather continue a film career than work as a model”, she explains.

5 ft. 8 in. tall, and possessor of haughty type blonde structure, with a flair for projecting comedy, Sue has already been hailed as ‘another Kay Kendall’, a claim which seems justified by her appearance in Nothing But The Best.

Confessing that she spends money as fast as she can make it, Sue enjoys throwing parties and entertaining friends whenever she can. She admits, “Apart from loving to be able to entertain freely I’m not ambitious to make a lot of money—I’d just like to make a success of an acting career for its own sake primarily”.

Nothing But The Best is produced by David Deutsch, directed by Clive Donner, and stars Alan Bates, Denholm Elliot, Harry Andrews and Millicent Martin.

THE DIRECTOR

‘NOTHING BUT THE BEST’ from Director CLIVE DONNER

As 37 years of age, Clive Donner is undoubtedly one of Britain’s most vital young directors. His career in the film industry is one of constant success, having edited such films as Genevieve and The Million Pound Note, and extending his talents to television where he has worked extensively, directing episodes for Danger Man and the Sir Francis Drake series. His films include, The Secret Place, Heart of a Child, Some People and recently, The Caretaker, a very controversial subject that was sponsored by independent backers, and which carried away the Silver Bear Award in the 1963 Berlin International Film Festival.

Clive Donner has introduced a unique clause into his contract which gives him freedom to have a minimum of three weeks rehearsal before a film actually goes on the floor. This was his method on Some People, The Caretaker, and his latest for Anglo Amalgamated, Nothing But The Best. He explains, “‘Bringing the arties together a few weeks prior to commencing filming is vital. There is time then to go through important moves, discuss minor dialogue changes, and the shadings of characterisation. When they finally move into the studio to shoot the scene—then it’s a matter of picking up the mood, and remembering lines but not, at least, wasting time on discussing basic fundamentals about the scene. You’re ready to shoot’.

‘While I was an editor I remember being horrified by the waste of time on one film when a day-and-a-half was spent in just deciding how a scene was going to be played, without a single foot of film being shot. That was when I made up my mind that such a thing would never happen on any film that I ever directed’.

Showing invariable energy in the studio, Clive “lives” the film for the whole of the production period. Tensed and highly keyed, he releases a steady charge of comments, directions and gags between scenes on the set.

Of his latest feature, Nothing But The Best, he says, “It’s up to the public to decide whether we’re sticking a funny moustache on the image of high-life or sticking a knife in its back”.

A decision that can only be reached after seeing this David Deutsch production, relating how a young social-climbing clerk will stop at nothing to gain for himself Nothing But The Best, even if it means murder... This Eastman Colour comedy-drama stars Alan Bates, Denholm Elliot, Harry Andrews and Millicent Martin, is produced by David Deutsch and directed by Clive Donner.

THE PRODUCER

DAVID DEUTSCH talks about “THE BEST”

After an education at London University, Nothing But The Best producer, David Deutsch, served his military service in the Intelligence Corps and entered the Film Industry as an assistant editor in 1949. After working on many major productions, he became personal assistant to producer Sydney Box in 1951 and worked on To Danny a Sea and The Prisoner. Joining the Rank Organisation in 1959 as assistant to the producers, he worked in that capacity on An Alligator Named Daisy. He was later appointed Associate Producer on High Tide at Noon, The One That Got Away and Floods of Fear and in 1959 he produced the highly acclaimed Blind Date. He subsequently joined Anglo Amalgamated Film Distributors as an executive in charge of production, recently producing Pity It Could.

David summarises his new film as, “A black comedy, taking as its central theme a story which could have been treated dramatically, but which we have played for comedy”. He became intensely interested in the story when he first discovered it and subsequently commissioned Frederich Raphael to script the screenplay.

A top production executive, he explains, “Although much of my working life is spent in finding good stories for other producers to make, this was an idea which I felt was marked with my name. It appealed to me in many ways. It amused me and excited me. It is essentially an entertainment”.

He considers his most satisfying working time is spent during the early planning stages of a new film. “This is when a producer has the most influence over his subject he says. “During the shooting, his control must be limited.” This 37-year-old Birmingham-born producer is an enthusiastic film maker who stays with his project from the very first moment of its inception.

“Apart from the fact that I couldn’t bear myself away from it even if there wasn’t a good reason for being there, I find that I just can’t think enough about every scene. Usually something can be added right up to the last moment immediately before shooting” he says.

A zestful, vigorous man of ideas and action, he admits, “My own films...will reflect my tastes and stories and I shall continue to make subjects which stimulate me”.

Nothing But The Best is produced by David Deutsch and directed by Clive Donner. This Eastman colour film stars Alan Bates, Denholm Elliot, Harry Andrews and Millicent Martin.
A NEW KIND OF LIVING... FOR ALAN BATES

Alan Bates faced many rigours of a different kind for his latest starring role in the ironic comedy of top-strata life, Nothing But The Best, filmed mainly on location around London in Mayfair and Belgravia.

In a month's filming he lost six pounds in weight through playing vigorous games of squash with co-star Denholm Elliott, had to belatedly master riding a bicycle, learn to shoot, and was twice marooned in the middle of a river while punting a canoe.

To offset these hazards, however, he had the chance of wearing his first screen Savile Row suit for his new-style character of someone who calculatedly schemes to reach the top rungs of social success.

Playing the role of Jimmy Brewster, a social-climbing clerk, Alan Bates makes a determined bid to gain Nothing But The Best when he learns all the short cuts to society through a well-bred layabout, Charlie Prince (Denholm Elliott). Very soon he can find no further use for his 'teacher' and cunningly ends his existence, assuming his identity for financial profit. Jimmy marries his Managing Director's daughter (Millicent Martin) and ironically, his past catches up on him, but, luckily, just fails to overtake him...

Produced by David Deutsch and directed by Clive Donner, Nothing But The Best is filmed in Eastman Colour and stars Alan Bates, Denholm Elliott, Harry Andrews and Millicent Martin.

MILLIE - MARRIAGE, MEN & MISCELLANY

Playing the female lead in the refreshing new comedy drama, Nothing But The Best, Millicent Martin appears as the wealthy daughter of an upper-crust British family who lives a life of luxury and frivolity. Another entirely different role for Millie to chalk up on her long list of 'Instant Successes'. Her career has ranged from stage performances in successful shows, Expresso Bongo, The Crooked Mile, to recording a best selling L.P. entitled simply Millicent, and as resident songstress in the smash-hit satirical T.V. programme, That Was The Week That Was.

Acclaimed on Broadway as the "Female Danny Kaye", Millie has exploited her talents in a completely new light to portray the elegant society girl, and between takes on Nothing But The Best, she takes time to enlarge on her favourite topics. After marrying singer Ronnie Carroll, she took a different approach to her show business career.

"The main thing in keeping a show-business marriage intact is to retain the day-to-day contact. It's so easy in this business for one person to go away for months at a time—that's the beginning of the end, I think."

"My taste in men is strictly for the gentle, considerate type. I don't go for he-men at all. My husband definitely fits into the first category. He's relaxed and easy-going and absolutely nothing gets him in a tizz."

"I'm not a bad cook, but I'll never make a completely domesticated hausfrau. I'd stagnate and become terribly miserable being at home all the time. I need to work, and be in a career of my own, and fortunately, my husband is all for it."

"Socially, our friends don't all come from the show business world by any means. Our two best friends have no connection with the business. We all go out and have dinner, or go bowling, or just sit at home and talk—but never about show business!"

"I like shocking people. I think we should expose to the light of day some of the subjects which people prefer to ignore because it makes them feel uncomfortable. This is what I enjoyed so much about the satire in That Was The Week".

Outspoken...yes. Enthusiastic?...yes. Imaginative?...yes. With all these qualities Millicent has proved herself a first-class singer, comedienne and actress, and as an actress she applies that "something extra" to characterise the young carefree girl who lives the kind of life that can only be described as Nothing But The Best. This David Deutsch production is filmed in Eastman Colour and stars Alan Bates, Denholm Elliott, Harry Andrews and Millicent Martin.

fashion TIE-UP

Nothing But The Best is probably the most exploitable title that any film could possibly have.

Use the stills depicted here for a window display to tie up with shops specialising in clothing—male and female. The most obvious catchline would be the most effective, i.e.--------------------------wears the Best in Nothing But The Best and--------------------------stores sells Nothing But The Best!!--------------------------

Reciprocal theatre foyer displays would effect a convincing commercial tie-up.

N.B. Nothing But The Best can be exploited in many ways other than fashion: Furniture, Automobiles, Drinks (spirits) etc. etc.

A, B & D -- MILLICENT MARTIN
C -- SUSAN LLOYD
E -- ALAN BATES

NBTB—A
NBTB—B
NBTB—C
NBTB—D
NBTB—E
POSTERS

1 sheet (American size—27" x 40") .......................................................... 3 6 each
3 sheet (American size—40" x 79") .......................................................... 12 6 each
6 sheet (American size—80" x 90") .......................................................... 17 6 each

In addition to these eye-catching posters, there is also available, but not illustrated, a full colour Quad poster (British size—30" x 40") at 3/6 each

PUBLICITY MATERIAL AVAILABLE

BLACK AND WHITE STILLS
Set of 20 (10" x 8") .................................................................................. £1 5 0 per set
Set of 30 (10" x 8") .................................................................................. £1 17 6 per set
Set of 50 (10" x 8") .................................................................................. £3 2 6 per set
Additional stills available at 1/3d. each
Set of 8 (11" x 14"—Broadside) ............................................................... £1 0 0 per set
Set of 20 (11" x 14"—Broadside) ............................................................... £2 10 0 per set
Additional stills available at 2/6d. each

COLOURED STILLS
Set of 8 (11" x 14") .................................................................................. £1 0 0 per set

SLIDES
Fully coloured announcement slides are available at 2/6d. each

TRAILER
An excellent Eastman Colour Trailer is available

BLOW-UPS
All numbered editorial half-tones illustrated in this Press Book are available at the following prices:

10" x 8" .................................................. £2
11" x 14" .................................................. £2
20" x 16" .................................................. £2
22" x 28" .................................................. £2
23" x 30" .................................................. £2
24" x 30" .................................................. £2
30" x 40" .................................................. £1 6 0
40" x 60" .................................................. £2 10 0
He had to have the best—even if it meant MURDER!

A DOMINO PRODUCTION

ALAN BATES
NOTHING BUT THE BEST

DENHOLM ELLIOTT · HARRY ANDREWS · MILICENT MARTIN

Directed by CIDE BINNER
Screenplay by FREDERICK RIPLING
Music by RON GRADY

8 in. × 3 col. price 22/-

He had to have the best—even if it meant MURDER!

A DOMINO PRODUCTION

ALAN BATES
NOTHING BUT THE BEST

DENHOLM ELLIOTT · HARRY ANDREWS · MILICENT MARTIN

Directed by CIDE BINNER
Screenplay by FREDERICK RIPLING
Music by RON GRADY

4 in. × 1 col. price 9/-

3 in. × 2 col. price 10/6

6 in. × 1 col. price 12/-

2 in. × 1 col. price 7/-

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SELL — NOTHING BUT THE BEST

CATCHLINES

He wanted the best out of life—and for the cost of a life, he got it!!

A burning ambition to get to the top transformed him into a common murderer!

Comedy in colour . . . murder in secrecy . . . and suspense in abundance!!

An amorous landlady, a debutante fiancee, a trunk with a body in it . . . this boy has problems . . .

His aim was the top of the ladder . . . but he climbed down very low to get there!!

Some want money, some want power, some want love . . . He wanted the lot!!

He wants it!!

What he wanted he wanted desperately - enough to murder!

To get to the top someone had to go!

NEWSPAPER CONTEST

BUILD UP CURIOStY AND INTEREST WITH A NEWSPAPER CONTEST! Nothing But The Best deals with the life of a social-climbing clerk who will stop at nothing to get the best out of life—even if it means murder!

A contest could be arranged with your local newspaper, inviting readers to write in giving their own ideas of what in their opinion a life of Nothing But The Best would or should be like, OR how they themselves would go about getting to the top, seriously or otherwise! This could stimulate a great deal of interest in the film, and if the best entries were published in the newspaper, valuable advance publicity for Nothing But The Best would be obtained.

A small prize for free tickets could be given for THE BEST entry received.

TEASER QUOTES

A few days (weeks) before playing Nothing But The Best, insert a quote every day (week) in your local newspaper up to the opening of the film—preferably on the same page every time and in the same position.

Quotes should read as follows:—

1st Day (week): HE WANTS ONLY THE BEST!

2nd Day (week): SHE HAS ONLY THE BEST!

3rd Day (week): HE’LL STOP AT NOTHING FOR THE BEST!

Last Day (week): NOTHING BUT THE BEST CAN BE SEEN AT THE . . .

CINEMA.

The last quote should carry full details of playdate, etc. This teaser campaign is inexpensive and easily provokes public interest.

SERIALISATION

A specially scripted 7,500-word, five-part newspaper serialisation of Nothing But The Best is available. When placing the serialisation with your local newspaper, use illustrations from the editorial pages of this press book. Order your copy early so that your local editor has plenty of time to read the serialisation and arrange publication to coincide with your release of the film.
Nothing But The Best provides Alan Bates with his first upper-strata role in either films or theatre. As an ambitious clerk he sets himself the target of everything indicated by the title. Born in Derby in 1936, he started his stage career as a teenager graduating from acting lessons to a full time drama course and then on to R.A.D.A.

After two years’ National Service, he returned to R.A.D.A. and then joined the Midland Repertory Company touring on a tight schedule which he now describes as the most hard-worked period of his life. Out of several hundreds auditioned, Alan landed a part in The Mulberry Bush and afterwards appeared in Look Back In Anger which was later transferred to the Broadway stage where it played for nine months. Returning from New York, Alan starred in numerous television plays including the T.V. presentation of Look Back In Anger and the Arthur Miller play Memory of Two Mondays. Playing a leading role in The Caretaker consolidated Alan’s stage success and after starring in it once more on Broadway, left the cast to play in the award-winning drama A Kind of Loving which brought him world-wide recognition as a film actor.

He recently completed filming an important role in The Running Man and The Caretaker, directed by Clive Donner, with whom he now works again.

Millicent Martin, red-headed queen of satire, appears in Nothing But The Best as the well-bred daughter of an upper-crust English family. Her unique personality flourished in That Was The Week That Was, the T.V. series which made her the toast of the entertainment business in Britain. She has played leading roles in The Crooked Mile, Expresso Bongo, The Boyfriend and The Lord Chamberlain Regrets and received rave notices for all these performances. As a singer, Millie has had a number of discs high in the popularity charts, including her best-selling L.P. Millicent. Born at Chadwell Heath, Essex, she received her training at the Italia Conti School and made her first appearance on the stage as a chorus girl in Blue For A Boy. Her films include Invasion Quartet, The Horsemen, Libel and, most recently, Girl In The Boat.

Highly polished and professional, Millicent still retains the early consuming enthusiasm of a stage-struck youngster. During the filming of Nothing But The Best, she rarely missed a day on the set even when she was not actually filming herself.

Playing the part of an upper class layabout living on an allowance from his wealthy parents, Denholm Elliott is essentially a stage artiste whose film roles come as incidental to his acting career. Nothing But The Best features his stage talents in such a way so as to bring out the full character of the role he portrays.

This time, as Charlie Prince, he creates to perfection a character who has obviously had years of high social up-bringing although he has turned out to be a very bad lot; a blackguard and a social outcast.

His technique and obvious professional experience is exhibited in no uncertain terms and, with countless successes on the Broadway stage, Nothing But The Best will rank alongside of his numerous triumphs.
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FILM DISTRIBUTORS LTD

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Prices quoted are for mats, but blocks can also be supplied. Please state clearly when ordering whether mats or blocks required.

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