

SHIRLEY BOOTH, COOPER NAMED OSCAR WINNERS!

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De Mille Picture Gets Honor

BY EDWIN SCHALLERT

Cecil B. De Mille, veteran Hollywood showman, last night became a prime honoree of the Academy of Motion Picture Arts and Sciences for his 70th film, which he made at the age of 70.

His production, "The Greatest Show on Earth," was voted the best picture by the members of the organization, which celebrated its 25th anniversary in a new transcontinental man-

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ner with the aid of television. The function here attracted a superb audience at Pantages Hollywood Theater.

Besides his Oscar for the best picture, De Mille received the Irving Thalberg Memorial Award, presented by Darryl F. Zanuck, past winner.

Gary Cooper was acclaimed as the best actor of 1952 for his performance in the Stanley Kramer-United Artists production, "High Noon," while Shirley Booth triumphed as the best actress for her portrayal in "Come Back, Little Sheba," a Hal Wallis production for Paramount pictures, Inc.

Director Honored

In the supporting player class, Anthony Quinn received the top accolade for his work in "Viva, Zapata!" which was made by 20th Century-Fox, and Gloria Grahame for "The Bad and the Beautiful," Metro-Goldwyn-Mayer, while John Ford was hailed as the best director for the Argosy-Republic release, "The Quiet Man."

These were the major and much-awaited awards which always attract public interest. Besides De Mille, other veterans of the business like Joseph M. Schenck, Harold Lloyd, Merian C. Cooper and Dr. Herbert Kalmus were recognized with statuettes for their contributions through a term of years to the advancement of the picture industry, while Bob Hope was also similarly honored.

This quarter-century milestone of the Academy was hailed as inaugurating a new era in many respects. The industry seldom has so signally

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OSCAR AWARDS

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taken token of those who have created its history.

Past Winners

Mary Pickford made the presentation to De Mille. Janet Gaynor, the first feminine award winner, bestowed the Oscar for Cooper which was accepted by John Wayne because of the actor's absence in Mexico.

Other past winners like Olivia de Havilland, Walt Disney, Ronald Colman, Greer Garson, Edmund Gwenn, Jane Wyman, Ray Milland, Teresa Wright, Frank Capra, Ginger Rogers and Jean Hersholt, as past president, were among the group who assisted on this major program.

In New York Conrad Nagel, as a past president, and Fredric March and Kim Hunter, as past winners, were viewed over television with Shirley Booth, who enthusiastically accepted a statuette in the eastern city.

Productions which received the most tributes included "The Bad and the Beautiful," with five awards; "High Noon" and "Moulin Rouge" with three apiece.

"The Greatest Show on Earth" and "The Quiet Man" had two each.

M.G.M. Leads Field

Other films in the winning list were "The Lavender Hill Mob," "Viva Zapata!," "With a Song in My Heart."

Metro-Goldwyn-Mayer led with a total of eight Oscars in all classifications, 20th Century-Fox had four, including the one to Schenck, who has lately severed with that organization; United Artists, four, Paramount, five, with the Bob Hope special award included, Columbia, three, Republic, two.

Writers who were honored included Charles Schnee for "The Bad and the Beautiful," T. E. R. Clarke for "The Lavender Hill Mob," Fredric M. Frank, Theodore St. John and Frank Cavett for "The Greatest Show on Earth."

Several Absent

The edge was taken off the actual receiving of the awards because of winners being absent, but TV compensated in the case of Miss Booth, who made a gracious speech in New York.

Candidates like De Mille and Miss Grahame among the principal honorees proved how

much the statuettes meant to them in conversations backstage.

De Mille's victory was regarded as an upset, because "High Noon" had been much named in straw votes as the probable No. 1 picture. De Mille himself said that he was genuinely surprised that he had been selected and felt that he must share credit with all those who were involved in the production.

Proud of Award

"I had one other special award for 'Samson and Delilah,' but this is the first that has come to me through the vote of the Academy members, and it makes me very proud, since I am now approaching my 72nd birthday," he said.

Miss Grahame, predicted as a supporting award winner, said she had never made up her mind about anything concerning the Oscar, and consequently it was a complete surprise. "I can tell you, I'm holding on to it," she said.

Following is a list of other awards apart from those for acting, direction and pictures.

Best story and screenplay: "The Lavender Hill Mob," written by T. E. R. Clarke, accepted by Piper Laurie for Universal-International.

Best screenplay: "The Bad and the Beautiful," written by Charles Schnee.

Best motion picture story: "The Greatest Show on Earth," written by Fredric M. Frank, Theodore St. John and Frank Cavett.

'High Noon' Song Tops

Best song: From "High Noon," "Do Not Forsake Me, Oh My Darlin'," music by Dimitri Tiomkin, lyrics by Ned Washington.

Best music score of a dramatic or comedy picture: "High Noon," scored by Dimitri Tiomkin.

Best scoring of a musical picture: "With a Song in My Heart," scored by Alfred Newman.

Best achievement in cinematography (color films): "The Quiet Man," photographed by Winton C. Hoch and Archie Stout.

Disney Short Winner

Best achievement in cinematography (black and white films): "The Bad and the Beautiful," photographed by Robert Surtees.

Two-reel short subjects:

"Water Birds," Walt Disney Productions, RKO Radio Walt Disney, producer.

One-reel short subjects: "Light in the Window," Art Films Productions, 20 Century-Fox, Boris Vermont, producer.

Cartoons: "Johann Mouse," Metro-Goldwyn-Mayer, Fred Quimby, producer.

Sound recording: "Breaking the Sound Barrier," London Films, United Artists.

Art Direction Winners

Art direction: black and white, "The Bad and the Beautiful," Metro-Goldwyn-Mayer, Cedric Gibbons and Edward Carfagno. **Color,** "Moulin Rouge," United Artists, Paul Sheriff.

Set direction: black and white, "The Bad and the Beautiful," Metro-Goldwyn-Mayer Edwin B. Willis and Keogh Gleason. **Color,** "Moulin Rouge," United Artists, Marcel Vertes.

Film editing: "High Noon," United Artists, Elmo Williams and Harry Gerstad.

Documentary production: short subject, "Neigh hours," National Film Board of Canada, Norman McLaren, producer. **Feature,** "The Sea Around Us," RKO Radio, Irwin Allen, producer.

Costume design: black and white, "The Bad and the Beautiful," Metro-Goldwyn-Mayer Helen Rose. **Color,** "Moulin Rouge," United Artists, Marcel Vertes.