

Lord Jim



A Film by Richard Brooks





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A Columbia Pictures Release

At the great causeway of Angkor Wat

Jim leads the attack on the General's stockade



THE PRODUCTION — Joseph Conrad wrote: "If you want to know the age of the Earth—look upon the sea in a storm. But what storm can fully reveal the heart of a man? Between Suez and the China Sea are many nameless men who prefer to live and die unknown. This is the story of one such man. Among the great gallery of rogues and heroes thrown up on the beaches and ports—no man was more respected or more damned than—Lord Jim."

Joseph Conrad's "Lord Jim" is a tale of high adventure and romance. It is the story of a young man's desperate attempt

to redeem his lost honor, set against the exciting and colorful tapestry of the Malay Archipelago at the turn of the century. To film "Lord Jim," writer-director Richard Brooks brought a company of over 100 actors and technicians half-way around the world to the Far East where nearly five months were spent in filming the Conrad novel.

Start of production in late 1963 brought to reality a seven-year dream of Brooks to film the greatest novel of one of the world's greatest writers. When Brooks purchased the rights to "Lord Jim" in

1957, he did so motivated by a deep and comprehensive appreciation of both the author and the novel. At first, it seemed impossible to translate the philosophy of the story and the author's intricate prose style into motion picture terms. Brooks read and re-read the book, along with all of Conrad's prefaces, novels, letters and personal notes. He carefully studied many of the brilliant critiques of Conrad's "Lord Jim," written by some of the world's most noted essayists, philosophers and novelists. Brooks considered this "basic training" necessary before he even attempted a rough screen treatment. In the spring of

1961, Brooks set out on a tour of the Far East to search out the kaleidoscopic, throbbing world of the Orient which Conrad knew so well and in which he had set the story of "Lord Jim."

Brooks' Far Eastern hegira resulted in a decision to make "Lord Jim" against the pulsing backgrounds of Kowloon and Aberdeen in Hong Kong, relatively unchanged since the turn of the century, and in the fastness of the Indochinese jungle amid the ruins of the magnificent, thousand-year-old Khmer towers of Angkor Wat. This mile-square compound

of temples and religious buildings, discovered less than a hundred years ago by French archeologists, is regarded as one of the great wonders of the ancient world.

Seeking a cast for "Lord Jim" was not an easy task. Brooks' meticulous attention to detail, his knowledge of the book and his intense feeling for translating it into screen terms with sensitivity and authenticity, required the finest of players. Peter O'Toole, whose splendid performance as the famed T.E. Lawrence proved him to be one of the screen's finest actors, became "Lord Jim." In rapid order, James

Batu Kring (dusk) as Jim begins journey to Patusan



Mason, Curt Jurgens, Eli Wallach, Jack Hawkins, Paul Lukas and Akim Tamiroff were brought half-way around the world to play the difficult and distinctive roles which Conrad had portrayed in his book.

On a talent search during two location-hunting trips around the world, Brooks tested experienced actresses as well as young women of many nationalities who had never even seen a movie camera, let alone acted before one. He finally decided on a young Israeli actress, Daliah Lavi. She not only was beautiful, but suited the role from a physical and spiritual point of view. Her bone structure and skin tex-

ture blended exactly with the other women of Malay extraction. Conrad described her in "Lord Jim" as a beautiful Eurasian of fiery temperament and indomitable will. The Girl was set for the role.

There remained only two principal roles to cast: Waris and Du-ramin. Two Japanese actors of exceeding grace and talent were chosen to round out the international cast. Ichizo Itami was selected for the role of Waris, and Tatsuo Saito became Du-ramin (the father of Waris).

Finally—The *People!* The vast number of nameless but vital people who fill Conrad's stories with a teeming excitement. These

authentic faces were recruited from the Orient and form an exotic tapestry in the mosaic of "Lord Jim."

Fred Young, who had received acclaim for his photographic work on "Lawrence of Arabia," was named cinematographer of "Lord Jim" and the film was under way.

The "Lord Jim" company celebrated Christmas and New Year's in Hong Kong as production began. Filming at sea was done from an improvised floating film-making studio, a huge camera barge lashed between two launches, escorted by a squadron of police cutters, Chinese junks (one of which was turned into a floating

Jim and The Girl look out across a fog-shrouded river



Schomberg, Cornelius and Gentleman Brown "steal" into Patusan



kitchen for the unit), four speedboats, a small wood-burning steamer, and two ancient coal-burning freighters, one to represent the infamous pilgrim ship S.S. Patna, and another from which Jim off-loads a shipment of gunpowder he eventually takes to Patusan.

The barge carried three large Super Panavision Technicolor cameras, plus all lighting and sound equipment. Except for the possibility of drifting into Red Chinese territorial waters, with possible threats of gunboat attack or arrest, production went off without delay. At one point a half-submerged submarine circled the floating film studio for more than an hour while members of the unit held their collective breath. Fortunately, the submarine captain was satisfied that nothing was amiss.

Following two weeks of shooting along the Gulf of Siam, the unit then made ready to move to Siem Reap, two hundred miles into the jungle interior, where the splendor of Angkor Wat, still emerging from the wilderness after being buried for centuries was to become the chief location of the picture. Angkor shows signs of lasting as long as the stone can stand up to the tropical climate.

A primitive encampment for Buddhist novices along the walls of the temples had been redesigned and enlarged to represent the village of Patusan where "Lord Jim's" story is played out. Bamboo huts rose on stilts above the lily-padded waters which surrounded the Angkor Wat complex. In the background, many of the ruins were restored and renovated by the crew

under the supervision of Angkor Wat authorities, adding greatly to the permanent work of the permanent archeological team bringing time-worn temples back to their original beauty and majesty. With only occasional interruptions from the less friendly inhabitants of the jungle, king-sized scorpions and a wide variety of poisonous snakes, the process of filming went on in the months ahead ending with three weeks of spectacular nighttime battle and Festival scenes during the first week in March of 1964.

A return to London for several interior scenes completed the "shooting." There remained only the exacting job of editing, scoring and the final technical details in order to fulfill the dream of putting "Lord Jim" on film.

Jim seeks the meaning of his "fate" from a dying Lascar



The S.S. Patna's officers desert their storm-wracked ship



Jim is taken prisoner by the General's warriors

The Girl seeks spiritual help for her people



THE STORY—Jim, a ship's officer in the Mercantile Marine, is an incurable romantic and idealist, a dreamer of heroic dreams who yearns for the day when his mettle will be tested and proved. When that day comes, on the pilgrim ship S.S. Patna sailing Eastern seas, Jim's overactive imagination betrays him. In a moment of weakness, Jim commits an act of cow-

ardice that results in the cancellation of his sailing papers and his expulsion from polite Western society.

Jim's search for a second chance takes him deep into the unmapped jungles of the East, to a trading post in Patusan, where a feudal warlord is terrorizing the peace-loving native population.

In Patusan, Jim's search for redemption and the second chance to prove himself comes full circle as the spectre of his former cowardice is resurrected and his courage is tried once again in a time of crisis. This time he is judged not by the unwritten moral laws of the West, but by the strict code which guides the people of the ancient Eastern civilization of Patusan.



Batu Kring harbor

Moslem pilgrims pray on the S.S. Patna's deck



A Patusan funeral procession

PETER O'TOOLE AS JIM



Peter O'Toole, who plays "Lord Jim," was born in Connemara, County Galway, and educated at schools in Ireland and the north of England. He had a brief fling as a journalist in Leeds before enrolling at the Royal Academy of Dramatic Arts. He got his first professional experience with the Bristol Old Vic, where he played 73 different roles—ranging from Jimmy Porter in "Look Back in Anger" to "Hamlet"—in three and a half years. O'Toole's second London play, "The Long and the Short and the Tall," earned him the "Best Actor of the Year" award for 1959 and the Paris Festival Award. He played Shylock in "The Merchant of Venice," Petrucchio in "The Taming of the Shrew" and Thersites in "Troilus and Cressida" at Stratford-on-Avon before making "Lawrence of Arabia" in the remote deserts of Jordan. O'Toole's most recent film was "Becket," in which he co-starred with Richard Burton.

JAMES MASON AS GENTLEMAN BROWN



James Mason, veteran star of stage and screen who has made more than 75 films since 1935, plays the key role of a 19th century buccaneer named Gentleman Brown in "Lord Jim." Mason began his adult life as a trained architect with two degrees from Cambridge University, but soon decided that his real vocation was the theatre. He started out by playing seasons with various repertory groups, including Noel Coward's famous company, and by 1934 he had made his London debut and starred with the Old Vic. Mason's film credits include "Odd Man Out," "The Wicked Lady," "Julius Caesar," "A Star Is Born," "20,000 Leagues Under the Sea," "North by Northwest," "Island in the Sun," "A Touch of Larceny," "Lolita," "Fall of the Roman Empire," and "The Pumpkin Eater," which was chosen as England's official entry in the 1964 Cannes Film Festival.

CURT JURGENS AS CORNELIUS



Curt Jurgens, who portrays the infamous Cornelius in "Lord Jim," started his career as an actor in his native Austria as a protege of the late Emil Jannings. He became the leading male star of the famous Burg Theatre in Vienna. In the late forties, he played a large part in the redevelopment of the German-language film industry. He wrote, produced, directed or starred in a total of 25 Austrian pictures during the postwar years. In 1955, he won the Cannes Festival Grand Prix for his portrayal of the anti-Nazi Luftwaffe officer in "The Devil's General." His performance the next year in "The Heroes Are Tired" earned him the Venice Festival's Count Volpi Cup. His recent film credits include "The Enemy Below," "Me and the Colonel," "This Happy Feeling," "Bitter Victory," "Blue Angel," "Inn of the Sixth Happiness," "Ferry To Hong Kong," "The Longest Day" and "Psyche 59."

ELI WALLACH AS THE GENERAL



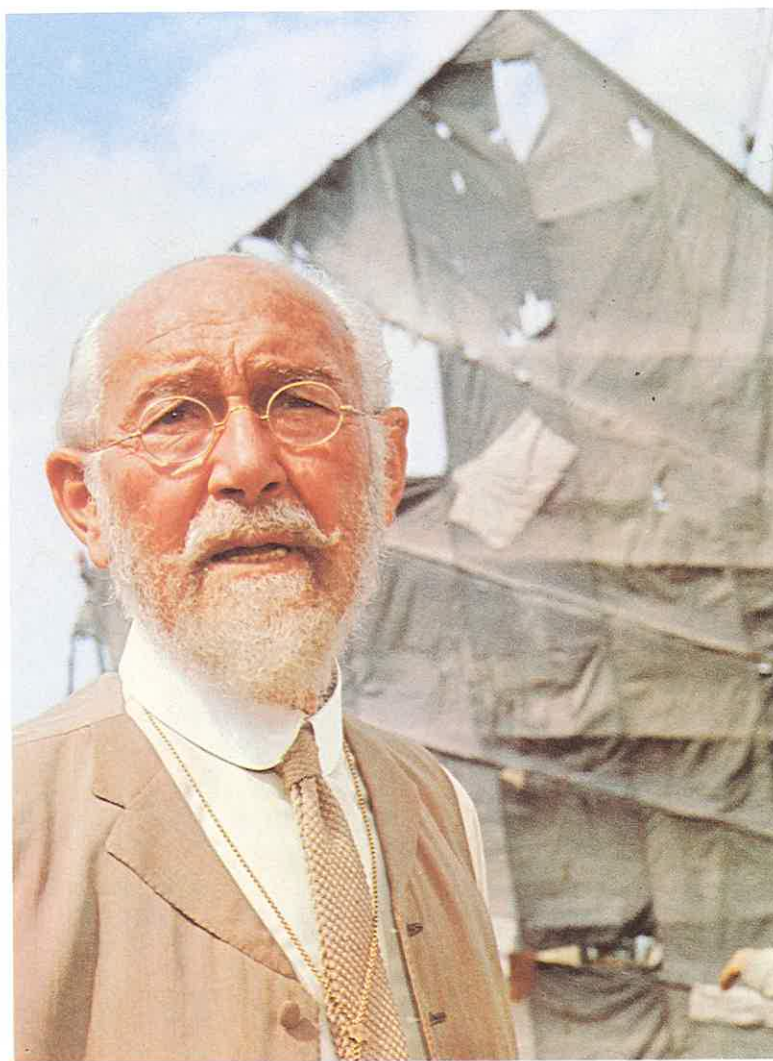
Eli Wallach, one of America's most versatile actors, plays the role of The General, a warlord without a country. Determined to become a teacher, Wallach completed his education with a Master's degree from the City College of New York in 1938. But there were few teaching jobs available and Wallach was encouraged by his parents to try for a career in the theatre. Wallach trained with the well-known Neighborhood Playhouse in New York and made his professional debut in a presentation of a Tennessee Williams' one-acter. When the Actor's Studio was formed in 1948, it led to leading roles in the Broadway productions of Williams' "The Rose Tattoo" and "Camino Real" and his first film part in "Baby Doll." He has recently appeared on the screen in "The Magnificent Seven," "The Misfits," "How the West Was Won," "The Victors," "Act One," and "Kisses For My President." His most recent Broadway hit is "Luv."

JACK HAWKINS AS MARLOW



Jack Hawkins, cast in the role of Marlow, Conrad's often-used voice for Conrad's own thoughts, is one of those rare actors who started early. He received feature billing with Laurence Olivier in "Beau Geste" when he was only 19—and never faltered. Hawkins made his mark as a bright young stage actor in the late 1930's, served with the British forces in the Far East during World War II, and then returned to London to continue his career, appearing in a series of Shavian and Shakespearean plays. When Hawkins finally turned to films, he was in a succession of impressive motion pictures, including "The Fallen Idol," "The Cruel Sea," "The Malta Story," "The Prisoner," "Ben Hur," "League of Gentlemen," "Bridge on the River Kwai," "Lawrence of Arabia," "Zulu," "Rampage" and "The Third Secret."

PAUL LUKAS AS STEIN



Paul Lukas plays the role of Stein, a sagacious trader, who offers Jim his long-awaited "second chance." Born in Budapest, Hungary, just before the turn of the century, Lukas studied at the government-sponsored Actor's Academy there and then joined a small repertory group. Lukas made his official stage debut in 1916 at the Comedy Theatre in Budapest in the title role of Molnar's "Liliom." This initial success led to a nine-year stint as leading man at the Comedy Theatre. Lukas made his film debut in the UFA Studios' production of "Samson and Delilah," which preceded the DeMille version by quite a few years. His greatest film success was in "Watch on the Rhine," which earned him the Academy Award in 1943. His recent film credits include "The Lady Vanishes," "20,000 Leagues Under the Sea," "Tender Is the Night," "55 Days at Peking," and "Four Horsemen of the Apocalypse."

AKIM TAMIROFF AS SCHOMBERG



Akim Tamiroff portrays Schomberg, the colorful owner of the rundown waterfront hotel, in "Lord Jim." Born in Russia, Tamiroff was selected out of 500 applicants from the Moscow Arts Theatre School for a position with the Moscovite Repertory Theatre. He worked there for three years before joining the famous Moscow Theatre. With this latter group, Tamiroff journeyed to America in 1923. When the other actors returned to Russia, Tamiroff elected to stay behind. The first years were difficult and he finally headed for Hollywood. Henry Hathaway cast him in "Lives of a Bengal Lancer" to kick off Tamiroff's distinguished film career. Twice nominated for Oscars, Tamiroff has starred in "Five Graves To Cairo," "Tortilla Flat," "The Corsican Brothers," "The Trial," "Me and the Colonel," "Romanoff and Juliet," "The Reluctant Saint" and "Light of Day."

DALIAH LAVI AS THE GIRL



Daliah Lavi, the raven-haired, sly-eyed beauty, who plays the role of The Girl in "Lord Jim," was born in a small village north of Haifa, the first child of a Russian-German refugee couple who settled in Israel in the late 1930's. Her career began in 1952 when Kirk Douglas made "The Juggler" on location in her little village. She became friendly with the unit and invited them all to her tenth birthday party. Her youthful enthusiasm made it possible for Daliah to study dancing and acting in Stockholm. Miss Lavi returned to Israel at the age of 16. She played a role in a Martine Carol film, which was shot on location in Israel. Subsequently, she starred in four French productions. In 1961, she appeared in her first American-made film, "Two Weeks in Another Town," playing opposite her discoverer, Kirk Douglas.

Writer-director Richard Brooks



THE WRITER-DIRECTOR—Richard Brooks, whose name is equated with forthright, compelling motion pictures about contemporary American life, has effected another transition in his career as a writer-director with the filming of Joseph Conrad's "Lord Jim."

Said Brooks: "Why 'Lord Jim,' when I've worked almost exclusively with contemporary American themes?"

"I obtained the motion picture copyright to Joseph Conrad's 'Lord Jim' at the same time as 'Elmer Gantry.' The novel by Sinclair Lewis contained a fascination in its sharp-edged, subjective point of view: the crass, cynical abuse of the American's need for religious faith.

"The dramatization of 'Lord Jim' has been a dream since my first year as a university student. As opposed to 'Elmer Gantry,' Conrad's 'Lord Jim' has a *universal* theme. I believe most people in all parts of the world, East or West, regardless of race, nationality, or religious convictions, men,

women and children will identify with the story of 'Lord Jim.'

"Who among us, rich or poor, strong or weak, young or old, has not begged God for a *second chance*?"

"And that, basically, is the main theme of Jim:—a story in which a young man of high potential, a dreamer of heroic fantasies, fails to live up to his own code of behavior. He seeks and finds a second chance to redeem his lost honor.

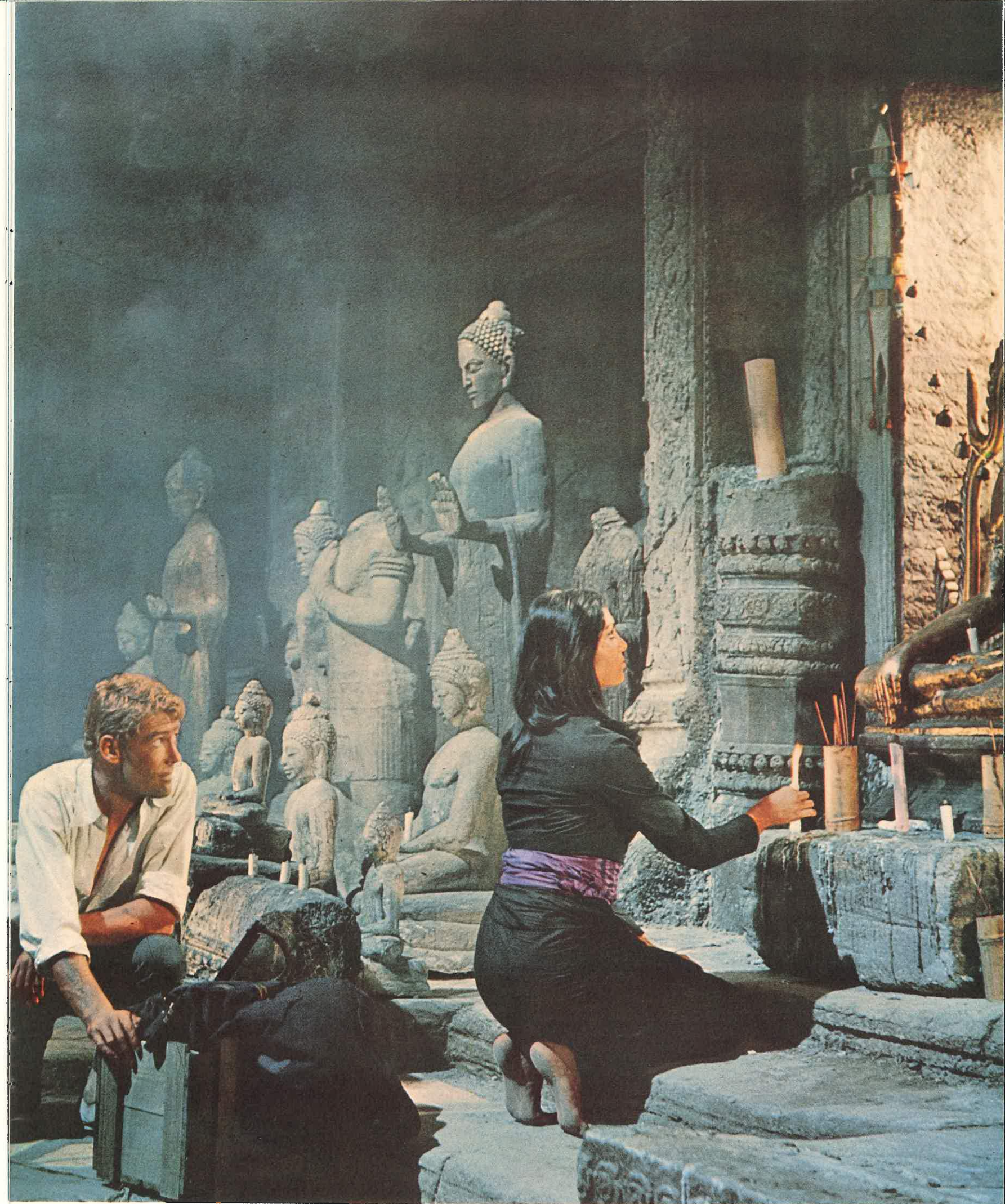
"Have we not all wanted to make amends? set things right? desperately searched for that elusive *second chance*?"

Brooks bought the motion picture rights to "Lord Jim" about seven years ago. It took him more than two years to unravel the philosophy of the story, and an additional year in which to construct a film treatment. In December, 1961, Brooks began writing the screenplay, but he felt compelled to acquaint himself with the

actual world around which Conrad had built his story. He made six trips to the Far East, exploring the Malay Archipelago and a score of harbors from the Philippines through the Java and China Seas, before finally settling on Hong Kong and South-east Asia backgrounds.

Brooks began working in the film medium as a writer and novelist. He was born and educated in Philadelphia (Temple University School of Journalism). After graduation he was a reporter on the Philadelphia Record, Kansas City Star, Atlantic City Press Union and New York World-Telegram. He was a newswriter for WNEW and NBC, wrote and directed short stories for the NBC Blue Network, and wrote radio stories for Orson Welles.

In World War II, Brooks served in the U.S. Marine Corps for three years. After the war, he wrote three novels, "The Brick Foxhole" (later made into a motion picture under the title "Crossfire"), "The Boiling Point" and "The Producer."



Jim watches *The Girl* pray before a Buddhist shrine

Jim and Stein seek a boat to ferry supplies to Patusan



Brooks' first screenplays were "Swell Guy," "Brute Force" and "Key Largo." His first film as writer-director was "Crisis" in 1950. Then came "Deadline, U.S.A." (1952) and "The Last Time I Saw Paris" in 1953. His other credits, as writer-director, are "Blackboard Jungle" (1954), "Something of Value" (1956), "The Brothers Karamazov" (1957), "Cat on a Hot Tin Roof" (1958), "Elmer Gantry" (1960) and "Sweet Bird of Youth" (1961).

"Lord Jim" is the first of two pictures which Brooks has signed to make for Columbia Pictures. When he was originally approached, his only stipulation was complete freedom in choice of subject, script and final film editing, which he received.

Says Brooks: "The Stage (legitimate drama) and the Novel, by their very dependence on the spoken or printed word, set them apart from the movie. In order to comprehend the spoken word (on the Stage) or the printed word, the language

must first be translated by the brain. Therefore, the *primary* reaction in reading a book or watching a stage play is an intellectual one. If the words are right and properly constructed, then the reader or playgoer may obtain an emotional response. Movies—like music, painting, sculpture, ballet—is the exact opposite. Movies are (or *ought* to be) an arrangement of images. In a film, words are secondary to the *visual* expression of feelings and ideas. Therefore, the *primary* reaction to a movie is *emotional*! If the images are correct and communicate their intention properly, then the audience may also achieve an *intellectual* response.

"Hence, the necessity for translating the profound, intricate prose style of Joseph Conrad's 'Lord Jim' to the more elemental medium of images.

"The few changes that were mandatory in transforming 'Lord Jim' from novel to film are based upon Conrad's own experiences.

In a few instances the changes or differences are based on Conrad's personal notes and letters—or upon factual newspaper reports, such as the news articles about the notorious S.S. Jeddah, out of which Conrad created Jim's adventure aboard the S.S. Patna.

"In the main, I feel we have been faithful to the mood and intention of Conrad's novel and theme.

"In one of his Prefaces, Conrad wrote: 'All art appeals primarily to the senses—. My task which I am trying to achieve is, by the power of the written word, to make you *hear*, to make you *feel*—it is, before all, to make you *see*! That—and no more, and that is everything!'

"Hear! Feel! See!"

"That, too, is the objective of this movie. In the 40 years since Conrad's death, his work has not diminished—if anything, it has *grown*! We hope with this film, we can help a new generation of many peoples to *hear* and *feel* and *see* Conrad's Lord Jim."

Jim defends the people of Patusan against the general's warriors



The funeral pyre



CAST

Lord Jim	PETER O'TOOLE
Gentleman Brown	JAMES MASON
Cornelius	CURT JURGENS
The General	ELI WALLACH
Marlow	JACK HAWKINS
Stein	PAUL LUKAS
The Girl	DALIAH LAVI
Schomberg	AKIM TAMIROFF
Waris	ICHIZO ITAMI
Du-Ramin	TATSUO SAITO
Brierly	ANDREW KEIR
Robinson	JACK MACGOWRAN
Malay	ERIC YOUNG
Capt. Chester	NOEL PURCELL
Capt. of Patna	WALTER GOTELL
Moslem Leader	RAFIK ANWAR
Elder	MARNE MAITLAND
Doctor	NEWTON BLICK
Magistrate	A. J. BROWN
French Officer	CHRISTIAN MARQUAND

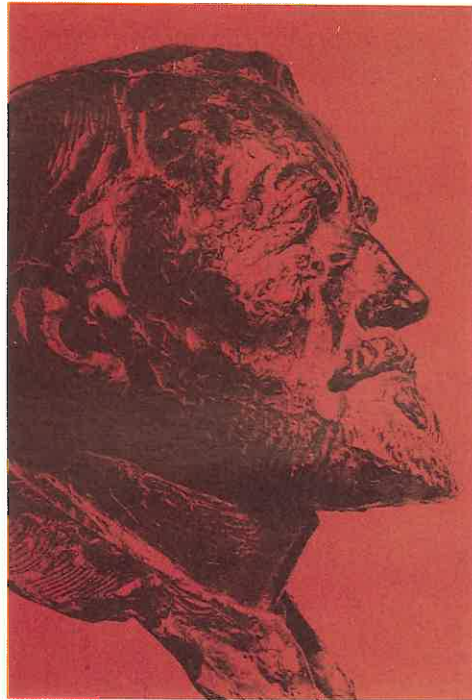
CREW

Written for the screen and Directed by	RICHARD BROOKS
Based on the novel by	JOSEPH CONRAD
Production Designer	GEOFFREY DRAKE
Photographed by	FREDERICK A. YOUNG, B.S.C.
Music	BRONISLAU KAPER
Conducted by	MUIR MATHIESON
Advisor in Oriental Music	PROFESSOR MANTLE HOOD, UCLA
Film Editor	ALAN OSBISTON
Costume Designer	PHYLLIS DALTON
Chief Makeup	CHARLES PARKER
Production Manager	RENE DUPONT
Assistant Director	ROY STEVENS
Camera Operator	ERNEST DAY
Story Editor	ARTHUR KNIGHT
Sound Recordists	PADDY CUNNINGHAM, BOB JONES
Wardrobe Supervision	JOHN WILSON-APPERSON
Sound Editor	CHRIS GREENHAM
Music Editor	PETER ZINNER
Art Directors	BILL HUTCHINSON, ERNEST ARCHER
Special Effects	CLIFF RICHARDSON, WALLY VEEVERS
Property Master	EDDIE FOWLIE
2nd Assistant Director	MICHAEL STEVENSON
Continuity	ANGELA MARTELLI

A Columbia-Keep Films Co-Production A Columbia Pictures Release
Filmed in SUPER PANAVISION® TECHNICOLOR®

Photographs in this book by Ken Danvers Book Designed by Roy Winkler
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Published and distributed by Mar-King Publishing & Novelty Corporation
1600 Broadway, New York, New York 10019

Joseph Conrad by Jo Davidson



THE AUTHOR—Joseph Conrad, author of "Lord Jim," was born Teodor Jozef Konrad Nalecz Korzeniowski of a Polish family on December 3, 1857. His parents, Apollonius and Evelina, died when he was quite young, and he was brought up in the shadow of revolution.

At the age of fifteen he tried to run away to sea, but was caught and brought back. He showed such persistence that his guardian finally decided to find him a ship. When he was eighteen, Conrad shipped out aboard a sugar trader bound

for the West Indies. Then began a long period of training and adventure at sea, first as a seaman aboard huge clipper ships, later as first officer.

During the years, Conrad suffered hardships, shipwreck and other sea hazards from Marseilles to Singapore before obtaining his Master Mariner's Certificate in 1883. He became a British subject in August, 1886.

In 1889, at the age of thirty-one, he came to London for a rest after fifteen years at

sea. On this short holiday he began writing a sea novel, though he had not spoken a word of English before he was 21. He worked on it through subsequent jungle travel and shipwreck on the Congo, where he was commanding a river boat.

The manuscript came into the hands of distinguished English writer Edward Garnett, who took it to a London publisher. The book was "Almayer's Folly," first of a long series of novels and stories chiefly inspired by Conrad's own experiences at sea and the people involved in them.

Jim aboard the storm-tossed S.S. Patna



Between 1895 and 1923 Conrad published 16 novels, numerous short stories and two volumes of "Personal Records" and "Notes on Life and Letters."

He was as noted for his profound psychological insights as for the superb authenticity of his seafaring backgrounds. "Lord Jim," generally considered a masterpiece, is the classic study of a man's downfall and search for atonement.

Conrad's "Lord Jim," which was written at Pent Farm, Stamford, near Hythe, Kent, England, for serialization in "Maga," Wil-

liam Blackwood's literary magazine was first printed in the year 1900.

"Lord Jim" has now been translated into 24 languages and published throughout the world. With "Nostromo," it is required reading in most of the universities of the United States and Great Britain.

Literary figures such as John Galsworthy, Henry James, H.G. Wells, Emile Zola, Hugh Walpole and Stephen Crane praised Conrad's work highly. Wrote John Macy: "Except Hardy, no living author has inspired among fellow craftsmen such unan-

imous and sincere enthusiasm." Said H.G. Wells: "One of my claims to distinction is that I wrote the first long appreciation of Conrad's works."

Conrad died at his last English home, Oswalds, Bishopsbourne, near Canterbury, on August 3, 1924. On the title page of his last novel, "The Rover" (1923), he had set down two lines from Spenser:

*"Sleep after toyle, port after
stormie seas,
Ease after Warre, death after life,
does greatly please."*



Sunset in Patusan



