

a preposterous comedy



**OPEN
THE DOOR
AND SEE ALL THE
PEOPLE**

a new film by
JEROME HILL
 producer-director of **THE SANDCASTLE**
 music by **ALEC WILDER**



OFFBEAT COMEDY OF IMAGINATION AND INNOVATION FOR SELECTIVE PATRONS

Direction: Inventive Photography: Very Good

"A comedy of imagination and unique off-beat charm in this new Jerome Hill production. Shot on location in Greenwich, Conn., it deals with a conflict between two neighboring households, headed by two 70-year-old women who are twins. Differences in outlook on life are etched with sharp humor and insight. Frequently the touches are hilariously satirical. *This offering has a freshness that merits attention.* Selective patrons will find it rewarding."
 — FILM DAILY

• CAST-CREDITS •

“OPEN THE DOOR AND SEE ALL THE PEOPLE”

a preposterous comedy by Jerome Hill

Blake Household

Alma Blake	Maybelle Nash
Dan	Alec Wilder
Jerry	Jeremiah Sullivan
Andrew	Charles Rydell
Chris	Chris Schroll
Jo	Johanna Hill
Luke	Paul Chu
Melvina	Melvina Boykin

Fahnstock Household

Thelma	Maybelle Nash
Mimosa	Ellen Martin
Raoul	Lester Judson
Veronica	Louise Rush
Steadman	Harry Rigby
Paul	Tony Ballen
Wei #1	Day Tuttle
Wei #2	Chao Li Chi

Others

Antoine	John Holland	Solitary Girl	Astride Lance
Amryllis	Susana de Mello	Cashier	Sheilah Chang
Gypsy Mother	Gwen Davies	Tramp	Taylor Mead
Mayor	Gene Fallon	Archibald Davies, Jr.	Billy Leavitt

Written, Produced and Directed by JEROME HILL

Music by ALEC WILDER

Orchestra conducted by Samuel Baron

Sound by Robert C. Fine

Director of Photography Gayne Rescher

Production Co-Ordinator	Otto Lang	Assistant Director	Tony La Marca
Assistant Producer Co-Ordinator	David C. Stone	Production Assistant	William Stevenson
Assistant to Producer	Julia Knowlton	Editor	Henry Sundquist

• SYNOPSIS •

OPEN THE DOOR, AND SEE ALL THE PEOPLE is a comedy-fantasy in which five or six interwoven subjects are bound together by a central idea. This binding theme is the conflict between two households, each headed by a 70 year old woman (both played by Maybelle Nash). These women are not only sisters, they are twins—identical twins. Their physical resemblance to each other belies the fact that in every other respect they are completely opposed. One is wealthy, morose, hypochondriacal, jealous of power, afraid of life, domineering and yet cowardly. The other is easy-going, industrious, affectionate, and quixotic.

The first lives in a dreary castle where she holds her granddaughter (Ellen Martin) virtually a prisoner in a tower room. She is trying to force this child into the image of her late mother, a famous actress. Mimosa must wear her mother's clothes, and

her rooms are papered with the scenery from her mother's plays. This sinister masquerade is abetted by an obese brother, Raoul (Lester Judson) who is proud of an elaborate bomb shelter that he is building in the front yard.

The second sister works in a food market. Her husband (Alec Wilder, who also wrote the score) is an invalid. They have no children, but a heterogeneous adopted family of all ages and types has assembled itself in her hospitable domain.

Not only do the two women clash, but also their households, especially the younger members. There are two corresponding love stories, which although parallel, progress along opposite lines. In one case Boy (Jeremiah Sullivan) frees Girl, and in the other Girl (Susana de Mello) captures Boy (Charles Rydell).

The picture was filmed entirely on location in Greenwich, Connecticut

"OPEN THE DOOR" TO OPEN

Jerome Hill is following his unconventional "The Sand Castle" which created a great amount of talk in off-beat movie circles, with another maverick film feature. The new venture, which will have its premiere at the..... Theatre on..... is called "Open the Door and See All The People," a title based on the old childhood nursery game: "Here is the church/here is the steeple/open the door/and see all the people."

Described as "a preposterous comedy," the film deals with the conflict between neighboring households headed by two 70-year old women who are identical twins. One of the sisters is poor, garrulous, happy — an extrovert; her twin, also garrulous, is rich, tyrannical, miserable. The happy sister is surrounded by a carefree adopted brood, one of whom falls in love with a gypsy girl who runs barefoot around the neighborhood. Another of her adopted sons falls in love with the rich sister's granddaughter who is held prisoner in a tower. He communicates with her through the medium of tap dancing: she answers with a soft shoe routine. This is surely one of the more unusual courtships in the records of romance. Various characters, such as an obese brother, afraid that strontium may have gotten into his non-vintage champagne, the town tramp, a male hairdresser who doubles as a fortune teller, wend their way crazily through the film.

"Open the Door and See All The People" was shot on location in Greenwich, Conn. Jerome Hill, who produced and directed the Academy Award-winner, "Albert Schweitzer" and "The Sand Castle," served in the same capacities for the new film, and also is responsible for the screenplay.

Maybelle Nash plays both twins, other leading roles being portrayed by Charles Rydell, Ellen Martin, Jeremiah Sullivan, Lester Judson, John Holland, Susana de Mello and Taylor Mead. Alec Wilder, who also appears in the film, composed the musical score.



Lester Judson and Ellen Martin in a spooky episode from the "preposterous comedy" by producer-director Jerome Hill, "Open The Door And See All The People" which will open at the..... theatre on..... MAT 2A



Susana de Mello in "a preposterous comedy" by producer-director Jerome Hill, "Open The Door And See All The People" which will open at the..... MAT 1A



Jeremiah Sullivan in "a preposterous comedy" by producer-director Jerome Hill, "Open The Door And See All The People" which can now be seen at the..... theatre. MAT 1B

**"AN EYE FOR THE ABSURD
IN THE JACQUES TATI
TRADITION!"**

It is a pleasure to report that Jerome Hill, whose "Sand Castle" enchanted us, has not lost his light touch with the fantastic. Alec Wilder's film score is a complete delight in itself!"

—Judith Crist
Herald Tribune



JEROME HILL'S
OPEN
the **DOOR**
and **SEE**
ALL
the **PEOPLE**

"SCREWY"
—Telegraph
"OUTLANDISH"
—News
"OFFBEAT"
—Post
"TOMFOOLERY"
—Times



2 Col. x 75 Lines — 150 Lines

Ad Mat 203

ADS



**"OPEN THE DOOR
& SEE
ALL THE PEOPLE"**
A PREPOSTEROUS COMEDY

BY JEROME HILL
Producer-Director of
"THE SAND CASTLE"
Music by ALEC WILDER

1 Col. x 42 Lines
Ad Mat 101

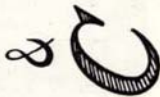
JEROME HILL'S

OPEN the DOOR and

2 Col. x 11 Lines — 22



the



"SCREWY" —Telegraph "OUTLANDISH" —News "OFFBEAT" —Post "TOMFOOLERY" —Times



"AN EYE FOR THE ABSURD
IN THE JACQUES TATI
TRADITION!"
—Judith Crist, *Herald Tribune*

"A COMEDY OF IMAGINATION
AND UNIQUE OFFBEAT
CHARM!"
—Film Daily

JEROME HILL'S
**OPEN the DOOR and
SEE ALL the PEOPLE**
Music by ALEC WILDER

2 Col. x 69 Lines — 138 Lines

Ad Mat 202

SEE ALL the PEOPLE
Music by ALEC WILDER

Ad Mat 201



A PREPOSTEROUS COMEDY

**"OPEN THE
DOOR &
SEE ALL THE
PEOPLE"**

A NEW FILM BY JEROME HILL
PRODUCER-DIRECTOR OF
"THE SAND CASTLE"

1 Col. x 157 Lines
Ad Mat 103



**"OPEN THE DOOR
& SEE
ALL THE PEOPLE"**

A PREPOSTEROUS COMEDY
BY JEROME HILL
Producer-Director of
"THE SAND CASTLE"
Music by ALEC WILDER

1 Col. x 92 Lines
Ad Mat 102

The CINEMA

By Walter J. Carroll

Open the Door and See All the People

Appreciating this work requires a re-orientation of prevailing preconceptions of what a feature film should be. Forget your notions of the art film or the Hollywood film. It is neither, nor is it a haphazard Beatnik production. It is, I think, perhaps the first genuinely surrealist film made in America.

Even the word surrealist stirs up preconceptions of artistic pretensions, but that is wrong. This film expresses the essence of surrealism, humor. It is a self-indulgent gay fantasy by Mr. Hill and that precisely is its major value, for Jerome Hill has a magnificent sense of play, a delight in simplicity, discovery, and absurdity.

This film is unlike anything the public (and evidently critics) is used to—in films. It stands alone in the world of cinema but this does not mean the public has no taste for Mr. Hill's kind of humor. They enjoy it in cartoons like "Peanuts," "Miss Peach," and "Pogo."

No one asks that the characters in these cartoons be real, yet their popularity suggests that their readers find their interpretation of human life most real. This film, like these cartoons, is a playful fantasy, weird and inane on one level, and yet as you get into the spirit of it, you will find that life is indeed really like this.

The characters live, scheme, plot, and speak as no other screen characters ever have before. The effect, at first possibly antagonizing, becomes enchanting. Mr. Hill is, after all, telling a fairy tale—of the good and wicked sisters (both played splendidly by Mabel Nash), of a Princess locked in a tower, of her Knight in the guise of a carpenter who wins her love by dancing marvellously on a tower he built to see over the trees into her window, of a swami who arranges her liberation, and many other delightful characters.

But isn't life really like this? Aren't all us scheming for good and bad, and is not every love a prisoner awaiting our rescue? By reducing emotion to fundamentals, by giving his characters the absurd speech of everyday life, Jerome Hill has told a truth which few other films even acknowledge: that life is pathetically funny.

New York Herald Tribune



Alec Wilder and Maybelle Nash portray a contented husband and wife in "Open the Door and See All the People."

'Open the Door and See All The People': Parts Vs. Sum

FIFTH AVENUE CINEMA

A screenplay written, directed and produced by Jerome Hill; released by Barrymore Film Associates. Running time: One hour and 22 minutes, with the following cast:

June and Thelma.....	Maybelle Nash
Don.....	Alec Wilder
Jerry.....	Jeremiah Sullivan
Andrew.....	Charles Rustel
Chris.....	Chris Scheel
Alma.....	John Holland
Amoryll.....	Suzanne De Meilo
Gracie Mother.....	Queen Davies
Almase.....	Elen Martin
Veronic.....	Leslie Johnson
Tramp.....	Louise Rush
	Taylor Mead

By Judith Crist

Jerome Hill, the writer-director-producer whose "Sand Castle" enchanted us three years ago, is now offering "Open the Door and See All the People," described as a "preposterous comedy."

It is a pleasure to report that Mr. Hill, a man with a mind for the fey and an eye for the absurd in the Jacques Tati tradition, has not lost his bright touch with the fantastic, his appreciation of the non sequitur and his own peculiar double vision that enables him to see the poesy in the prosaic and the magic in the mundane.

THE NEW MOVIES

But it's what happens in between and all around that provides the pleasures of the play: a seemingly hideous roadside car accident that comes to life as a happy roadside picnic; a fake swami's visit to his "guru" amid the endless hanging curtains of her store-front establishment; a delicate dance on a snowy Parisian stage set in counterpoint to an ardent soft-shoe on a nearby construction tower; a disjointed discussion of strontium in non-vintage champagne; the sparking of a tong war between rival Cantonese restaurants; a lovers' race along a riverbank.

And the characters themselves are pleasantly offset. The twins are played by Maybelle Nash, the lady who avoided the sun on the sunny beach in "The Sand Castle," and she's a nice old thing whether she's mother-henning her happy brood as the fockless Alma or catering to her hypochondria as the fussy Thelma. John Holland makes a fey charlatan of the hairdresser who serves as Thelma's swami; Louise Rush is straight out of a Mary Petty drawing as Thelma's ever-loval housemaid, and Taylor Mead brings graceful pantomime to the tramp who wanders through the film collecting and dispersing rubbish. Alec Wilder doubles again as actor and composer as he had in "The Sand Castle," contributing a cryptic portrait of Alma's husband and a film score that is a complete delight in itself.

• QUOTES •

"AN EYE FOR THE ABSURD IN THE JACQUES TATI TRADITION!"

— Judith Crist, *Herald-Tribune*

"It is a pleasure to report that Jerome Hill, whose "Sand Castle" enchanted us, has not lost his light touch with the fantastic. Alec Wilder's film score is a complete delight in itself!" — Judith Crist, *Herald-Tribune*

"Outlandish comedy." — Wanda Hale, *Daily News*

"Jerome Hill's new film has the same style of screwy characters as in 'The Sand Castle,' where he worked with a combination of charm and grotesque humor." — Alton Cook, *World-Telegram*

"The sort of tomfoolery that always attracts." — Bosley Crowther, *N. Y. Times*

"Off-beat quality." — Archer Winsten, *Post*

"Appreciating this work requires a re-orientation of prevailing preconceptions of what a feature film should be. Forget your notions of the art film or the Hollywood film. It is neither, nor is it a haphazard Beatnik production. It is, I think, perhaps the first genuinely surrealist film made in America." — *The Villager*

REPERTORY COMPANY OF THE ABSURD IN NEW FILM "OPEN THE DOOR AND SEE ALL THE PEOPLE"

For his second wacky film feature, "Open the Door and See All the People," now showing at the..... Theatre, producer-director-writer Jerome Hill used many of the players who appeared in his previous off-beat picture, "The Sand Castle." Although the roles were written to order for performers whose idiosyncracies were familiar to him, Hill claims he has no intention of starting what amounts to a Repertory Company of the Absurd.

He began his movie career as a producer of documentaries, later becoming known for his biographical pictures. Some of the real-life figures whose activities he dramatized on film were ski-champion Otto Lang, the beloved "primitive" painter Grandma Moses, and the celebrated humanitarian-doctor Albert Schweitzer. The Schweitzer movie received the accolade of an Academy Award for the best feature in its field.

For his first "story" film, "The Sand Castle," Hill did a complete about-face, turning from these world-famous personalities to a cast of unknowns. Using the gag technique of silent film comedies, he deliberately chose people who could impersonate screwballs seen in everyday life. For "Open the Door and See All The People," he used some of the same performers, with the locale transferred from a beach to a small American town.

Actors carried over from the previous film include Maybelle Nash who plays both of the identical 70-year old twins, Charles Rydell, Lester Judson, and Alec Wilder, who also composed the musical score. Mrs. Nash was trained for the theatre but she is best known in New York as a voice coach, among

whose noted pupils is star comedienne Nancy Walker.

Charles Rydell, a native of Jamestown, N. Y., emerged from three and a half years in the Marine Corps to appear with Kitty Carlisle in "Lady in the Dark," playing the role originated by Victor Mature. He has since appeared opposite Nancy Walker in "Wonderful Town," with Marie Wilson on tour in "Gentlemen Prefer Blondes," in "Lil Abner," and in the long-running "Threepenny Opera," alternating in the roles of the Street Singer and Mack the Knife. Lester Judson is a song writer, having contributed to various night club and intimate revue programs.

Other leading players in the film are Ellen Martin, who has appeared in "Make A Wish," on Broadway, in the revue "From Here and There" in London, in such New York night clubs as the Versailles and the Showplace, and with the dancer Paul Draper on tour: Jeremiah Sullivan, a dancer with Ray Bolger in "Where's Charley?," who is now a consulting industrial engineer; John Holland with appearances in such Broadway plays as "The Ponder Heart," O'Casey's "Within the Gates," and "Blood, Sweat and Stanley Poole" to his credit.

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a new film by
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Biographical Background

JEROME HILL

Jerome Hill is a maverick movie-maker whose films run against established Hollywood patterns. His latest off-beat feature "Open The Door And See All The People" was preceded by the equally unconventional "The Sand Castle," for both of which he served in the triple capacity of producer-writer-director. Before that he won an Oscar for his biographical "Albert Schweitzer" film.

Born in St. Paul, Minn., Hill attended Yale University, majoring in music. After graduation he went to Rome and then to Paris, where he studied painting at the Academie Scandinave under Friesz, Dufrene and Groumaire. He has had one-man shows in Paris and New York. He also painted the frescoes and stained glass windows in the church of Boca Grande, Florida. From his travels in Greece, he came up with a book of photographs published by Merle Armitage. In Gansbach, France, he recorded the Schweitzer organ pressings that have been released by Columbia. On the ski slopes of Austria and the United States, he has both practiced the snowy sport and filmed it. During the war, Hill was liaison officer with the famous 1/5 squadron of which the leader was Marin de Medee, one of the greatest aces of World War II.

Home to this multi-talented gentleman is Cassis, in the south of France, where he has lived since 1950 in a house which he designed himself, built within the ruins of a Napoleonic fort. His picture collection includes, in addition to major works of many of the French moderns, paintings by such older masters as Delacroix and Constable which he inherited from his grandfather James J. Hill, "empire builder" of the Northwest and one of the last century's great railroad magnates.

He has been able to integrate many of his other interests into his film-making career. Besides a prime color short on "Grandma Moses" and the lauded "Albert Schweitzer" feature, he has made two skiing pictures, one in Austria with Hannes Schneider, a second in the United States with Schneider-protage Otto Lang.

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