

32

ND ANNUAL



Academy  
Awards

PRESENTATION

APRIL 4, 1960

RKO PANTAGES THEATRE

HOLLYWOOD

# The Academy of Motion Picture Arts and Sciences

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# Thirty-Second Annual Academy Awards Presentation

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# Program

*The Star Spangled Banner*

•

*Prologue*

•

*Overture*

•

*The Stage*

•

*MR. B. B. KAHANE*

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*Academy of Motion Picture Arts and Sciences*

*Documentary Awards*

*Presentation of First Nominated Song*

*Costume Design Awards*

*Special Effects Award*

*Presentation of Second Nominated Song*

*Supporting Actor Award*

*Sound Award*

*Short Subjects Awards*

*Supporting Actress Award*

*Presentation of Third Nominated Song*

*Foreign Language Film Award*

*Film Editing Award*

*Presentation of Fourth Nominated Song*

*Art Direction Awards*

*Cinematography Awards*

*Presentation of Fifth Nominated Song*

*Music Awards*

*Writing Awards*

*Directing Award*

*Best Actor Award*

*Best Actress Award*

*Best Motion Picture of the Year Award*

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*Honorary Awards for special achievements or services to the industry, the Irving G. Thalberg Memorial Award, and the Jean Hersholt Humanitarian Award, if given, are determined by vote of the Academy Board of Governors, not by vote of the general membership.*

# Nominations

## For Distinctive Achievement in Documentary Production

(Features)

THE RACE FOR SPACE, *Wolper, Inc., David L. Wolper, Producer.*

SERENGETI SHALL NOT DIE, *Okapia-Film Production, Transocean-Film (German).  
Bernhard Grzimek, Producer.*

(Short Subjects)

DONALD IN MATHMAGIC LAND, *Walt Disney Prods., Buena Vista Film Distribution Co.,  
Inc., Walt Disney, Producer.*

FROM GENERATION TO GENERATION, *Cullen Associates, Maternity Center  
Association. Edward F. Cullen, Producer.*

GLASS, *Netherlands Government, George K. Arthur-Go Pictures, Inc. (The Netherlands).  
Bert Haanstra, Producer.*

## Best Achievement in Costume Design

(Black-and-White Films)

CAREER, *Hal Wallis Prods., Paramount. Edith Head.*

THE DIARY OF ANNE FRANK, *20th Century-Fox. Charles LeMaire and Mary Wills.*

THE GAZEBO, *Avon Prods., Metro-Goldwyn-Mayer. Helen Rose.*

SOME LIKE IT HOT, *Ashton Prods. & The Mirisch Co., U. A. Orry-Kelly.*

THE YOUNG PHILADELPHIANS, *Warner Bros. Howard Shoup.*

## Best Achievement in Costume Design

(Color Films)

BEN-HUR, *Metro-Goldwyn-Mayer. Elizabeth Haffenden.*

THE BEST OF EVERYTHING, *Company of Artists, Inc., 20th Century-Fox. Adele Palmer.*

THE BIG FISHERMAN, *Rowland V. Lee Prods., Buena Vista Film Distribution Co., Inc.  
Renie.*

THE FIVE PENNIES, *Dena Prod., Paramount. Edith Head.*

PORGY AND BESS, *Samuel Goldwyn Prods., Columbia. Irene Sharaff.*

## Best Achievement in Special Effects

BEN-HUR, *Metro-Goldwyn-Mayer. A. Arnold Gillespie and Robert MacDonald (Visual  
Effects). Milo Lory (Audible Effects).*

JOURNEY TO THE CENTER OF THE EARTH, *Joseph M. Schenck Enterprises, Inc., &  
Cooga Mooga Film Prods., Inc., 20th Century-Fox.  
L. B. Abbott and James B. Gordon (Visual Effects). Carl Faulkner (Audible Effects).*

## Best Performance by an Actor in a Supporting Role

HUGH GRIFFITH in *"Ben-Hur," Metro-Goldwyn-Mayer.*

ARTHUR O'CONNELL in *"Anatomy of a Murder," Otto Preminger, Columbia.*

GEORGE C. SCOTT in *"Anatomy of a Murder," Otto Preminger, Columbia.*

ROBERT VAUGHN in *"The Young Philadelphians," Warner Bros.*

ED WYNN in *"The Diary of Anne Frank," 20th Century-Fox.*

## Best Achievement in Sound

BEN-HUR, *Metro-Goldwyn-Mayer Studio Sound Department.*  
*Franklin E. Milton, Sound Director.*

JOURNEY TO THE CENTER OF THE EARTH, *20th Century-Fox Studio Sound Department.* *Carl Faulkner, Sound Director.*

LIBEL!, *Metro-Goldwyn-Mayer London Sound Department (British).*  
*A. W. Watkins, Sound Director.*

THE NUN'S STORY, *Warner Bros. Studio Sound Department.*  
*George R. Groves, Sound Director.*

PORGY AND BESS, *Samuel Goldwyn Studio Sound Department.* *Gordon E. Sawyer, Sound Director;* and *Todd-AO Sound Department.* *Fred Hynes, Sound Director.*

## Live Action Short Subjects

BETWEEN THE TIDES, *British Transport Films, Lester A. Schoenfeld Films (British).*  
*Ian Ferguson, Producer.*

THE GOLDEN FISH, *Les Requins Associes, Columbia (French).*  
*Jacques-Yves Cousteau, Producer.*

MYSTERIES OF THE DEEP, *Walt Disney Prods., Buena Vista Film Distribution Co., Inc.*  
*Walt Disney, Producer.*

THE RUNNING, JUMPING AND STANDING-STILL FILM, *Lion International Films, Ltd., Kingsley-Union Films (British).* *Peter Sellers, Producer.*

SKYSCRAPER, *Joseph Burstyn Film Enterprises, Inc. Shirley Clarke, Willard Van Dyke and Irving Jacoby, Producers.*

## Cartoon Short Subjects

MEXICALI SHMOES, *Warner Bros. John W. Burton, Producer.*

MOONBIRD, *Storyboard, Inc., Edward Harrison. John Hubley, Producer.*

NOAH'S ARK, *Walt Disney Prods., Buena Vista Film Distribution Co., Inc.*  
*Walt Disney, Producer.*

THE VIOLINIST, *Pintoff Productions, Inc., Kingsley International Pictures Corp.*  
*Ernest Pintoff, Producer.*

## Best Performance by an Actress in a Supporting Role

HERMIONE BADDELEY in "Room At The Top," *Romulus Films, Ltd., Continental Distributing, Inc. (British).*

SUSAN KOHNER in "Imitation of Life," *Universal-International.*

JUANITA MOORE in "Imitation of Life," *Universal-International.*

THELMA RITTER in "Pillow Talk," *Arwin Prods., Inc., Universal-International.*

SHELLEY WINTERS in "The Diary of Anne Frank," *20th Century-Fox.*

## Best Foreign Language Film

BLACK ORPHEUS, *Dispatfilm & Gemma Cinematografica (France).*

THE BRIDGE, *Fono Film (Germany).*

THE GREAT WAR, *Dino De Laurentiis Cinematografica (Italy).*

PAW, *Laterna Film (Denmark).*

THE VILLAGE ON THE RIVER, *N. V. Nationale Filmproductie Maatschappij (The Netherlands).*

## Best Achievement in Film Editing

ANATOMY OF A MURDER, *Otto Preminger, Columbia. Louis R. Loeffler.*  
BEN-HUR, *Metro-Goldwyn-Mayer. Ralph E. Winters and John D. Dunning.*  
NORTH BY NORTHWEST, *Metro-Goldwyn-Mayer. George Tomasini.*  
THE NUN'S STORY, *Warner Bros. Walter Thompson.*  
ON THE BEACH, *Lomitas Prods., Inc., U. A. Frederic Knudtson.*

## Best Achievement in Art Direction

*(Black-and-White Films)*

CAREER, *Hal Wallis Prods., Paramount. Hal Pereira and Walter Tyler.*  
THE DIARY OF ANNE FRANK, *20th Century-Fox. Lyle R. Wheeler and George W. Davis.*  
THE LAST ANGRY MAN, *Fred Kohlmar Prods., Columbia. Carl Anderson.*  
SOME LIKE IT HOT, *Ashton Prods. & The Mirisch Co., U. A. Ted Haworth.*  
SUDDENLY, LAST SUMMER, *Horizon Prod., Columbia. Oliver Messel and William Kellner.*

## Best Achievement in Art Direction

*(Color Films)*

BEN-HUR, *Metro-Goldwyn-Mayer. William A. Horning and Edward Carfagno.*  
THE BIG FISHERMAN, *Rowland V. Lee Prods., Buena Vista Film Distribution Co., Inc. John DeCuir.*  
JOURNEY TO THE CENTER OF THE EARTH, *Joseph M. Schenck Enterprises, Inc. & Cooga Mooga Film Prods., Inc., 20th Century-Fox. Lyle R. Wheeler, Franz Bachelin and Herman A. Blumenthal.*  
NORTH BY NORTHWEST, *Metro-Goldwyn-Mayer. William A. Horning, Robert Boyle and Merrill Pye.*  
PILLOW TALK, *Arwin Prods., Inc., Universal-International. Richard H. Riedel.*

## Set Decoration

*(Academy Statuettes to be given to the Set Decorators of the Productions receiving Awards for Art Direction)*

*(Black-and-White Films)*

CAREER, *Hal Wallis Prods., Paramount. Sam Comer and Arthur Krams.*  
THE DIARY OF ANNE FRANK, *20th Century-Fox. Walter M. Scott and Stuart A. Reiss.*  
THE LAST ANGRY MAN, *Fred Kohlmar Prods., Columbia. William Kiernan.*  
SOME LIKE IT HOT, *Ashton Prods. & The Mirisch Co., U. A. Edward G. Boyle.*  
SUDDENLY, LAST SUMMER, *Horizon Prod., Columbia. Scot Simon.*

## Set Decoration

*(Color Films)*

BEN-HUR, *Metro-Goldwyn-Mayer. Hugh Hunt.*  
THE BIG FISHERMAN, *Rowland V. Lee Prods., Buena Vista Film Distribution Co., Inc. Julia Heron.*  
JOURNEY TO THE CENTER OF THE EARTH, *Joseph M. Schenck Enterprises, Inc. & Cooga Mooga Film Prods., Inc., 20th Century-Fox. Walter M. Scott and Joseph Kish.*  
NORTH BY NORTHWEST, *Metro-Goldwyn-Mayer. Henry Grace and Frank McKelvy.*  
PILLOW TALK, *Arwin Prods., Inc., Universal-International. Russell A. Gausman and Ruby R. Levitt.*

## Best Achievement in Cinematography

(Black-and-White Films)

- ANATOMY OF A MURDER, *Otto Preminger, Columbia. Photographed by Sam Leavitt.*  
CAREER, *Hal Wallis Prods., Paramount. Photographed by Joseph LaShelle.*  
THE DIARY OF ANNE FRANK, *20th Century-Fox. Photographed by William C. Mellor.*  
SOME LIKE IT HOT, *Ashton Prods. & The Mirisch Co., U. A.*  
*Photographed by Charles Lang, Jr.*  
THE YOUNG PHILADELPHIANS, *Warner Bros. Photographed by Harry Stradling, Sr.*

## Best Achievement in Cinematography

(Color Films)

- BEN-HUR, *Metro-Goldwyn-Mayer. Photographed by Robert L. Surtees.*  
THE BIG FISHERMAN, *Rowland V. Lee Prods., Buena Vista Film Distribution Co., Inc.*  
*Photographed by Lee Garmes.*  
THE FIVE PENNIES, *Dena Prod., Paramount. Photographed by Daniel L. Fapp.*  
THE NUN'S STORY, *Warner Bros. Photographed by Franz Planer.*  
PORGY AND BESS, *Samuel Goldwyn Prods., Columbia. Photographed by Leon Shamroy.*

## Best Song

- THE BEST OF EVERYTHING from "The Best of Everything," *Company of Artists, Inc.,*  
*20th Century-Fox. Music by Alfred Newman. Lyrics by Sammy Cahn.*  
THE FIVE PENNIES from "The Five Pennies," *Dena Prod., Paramount.*  
*Music and Lyrics by Sylvia Fine.*  
THE HANGING TREE from "The Hanging Tree," *Baroda Prods., Inc., Warner Bros.*  
*Music by Jerry Livingston. Lyrics by Mack David.*  
HIGH HOPES from "A Hole In The Head," *Sincap Prods., U. A.*  
*Music by James Van Heusen. Lyrics by Sammy Cahn.*  
STRANGE ARE THE WAYS OF LOVE from "The Young Land," *C. V. Whitney Pictures,*  
*Inc., Columbia. Music by Dimitri Tiomkin. Lyrics by Ned Washington.*

## Best Scoring of a Musical Picture

- THE FIVE PENNIES, *Dena Prod., Paramount. Leith Stevens.*  
LIL ABNER, *Panama and Frank, Paramount. Nelson Riddle and Joseph J. Lilley.*  
PORGY AND BESS, *Samuel Goldwyn Prods., Columbia. Andre Previn and Ken Darby.*  
SAY ONE FOR ME, *Bing Crosby Prods., 20th Century-Fox. Lionel Newman.*  
SLEEPING BEAUTY, *Walt Disney Prods., Buena Vista Film Distribution Co., Inc.*  
*George Bruns.*

## Best Music Score of a Dramatic or Comedy Picture

- BEN-HUR, *Metro-Goldwyn-Mayer. Miklos Rozsa.*  
THE DIARY OF ANNE FRANK, *20th Century-Fox. Alfred Newman.*  
THE NUN'S STORY, *Warner Bros. Franz Waxman.*  
ON THE BEACH, *Lomitas Prods., Inc., U. A. Ernest Gold.*  
PILLOW TALK, *Arwin Prods., Inc., Universal-International. Frank DeVol.*



## *Best Screenplay—based on material from another medium*

- ANATOMY OF A MURDER, *Otto Preminger, Columbia. Screenplay by Wendell Mayes.*  
BEN-HUR, *Metro-Goldwyn-Mayer. Screenplay by Karl Tunberg.*  
THE NUN'S STORY, *Warner Bros. Screenplay by Robert Anderson.*  
ROOM AT THE TOP, *Romulus Films, Ltd., Continental Distributing, Inc. (British).  
Screenplay by Neil Paterson.*  
SOME LIKE IT HOT, *Ashton Prods. & The Mirisch Co., U. A.  
Screenplay by Billy Wilder and I. A. L. Diamond.*

## *Best Story and Screenplay—written directly for the screen*

- THE 400 BLOWS, *Les Films du Carrosse & SEDIF, Zenith International (French).  
Story and Screenplay by Francois Truffaut and Marcel Moussy.*  
NORTH BY NORTHWEST, *Metro-Goldwyn-Mayer.  
Story and Screenplay by Ernest Lehman.*  
OPERATION PETTICOAT, *Granart Company, Universal-International. Story by Paul King  
and Joseph Stone. Screenplay by Stanley Shapiro and Maurice Richlin.*  
PILLOW TALK, *Arwin Prods., Inc., Universal-International. Story by Russell Rouse and  
Clarence Greene. Screenplay by Stanley Shapiro and Maurice Richlin.*  
WILD STRAWBERRIES, *Svensk Filmindustri, Janus Films (Swedish).  
Story and Screenplay by Ingmar Bergman.*

## *Best Achievement in Directing*

- BEN-HUR, *Metro-Goldwyn-Mayer. William Wyler.*  
THE DIARY OF ANNE FRANK, *20th Century-Fox. George Stevens.*  
THE NUN'S STORY, *Warner Bros. Fred Zinnemann.*  
ROOM AT THE TOP, *Romulus Films, Ltd., Continental Distributing, Inc. (British).  
Jack Clayton.*  
SOME LIKE IT HOT, *Ashton Prods. & The Mirisch Co., U. A. Billy Wilder.*

## *Best Performance by an Actor*

- LAURENCE HARVEY in "Room At The Top," *Romulus Films, Ltd.,  
Continental Distributing, Inc. (British).*  
CHARLTON HESTON in "Ben-Hur," *Metro-Goldwyn-Mayer.*  
JACK LEMMON in "Some Like It Hot," *Ashton Prods. & The Mirisch Co., U. A.*  
PAUL MUNI in "The Last Angry Man," *Fred Kohlmar Prods., Columbia.*  
JAMES STEWART in "Anatomy of a Murder," *Otto Preminger, Columbia.*

## *Best Performance by an Actress*

- DORIS DAY in "Pillow Talk," *Arwin Prods., Inc., Universal-International.*  
AUDREY HEPBURN in "The Nun's Story," *Warner Bros.*  
KATHARINE HEPBURN in "Suddenly, Last Summer," *Horizon Prod., Columbia.*  
SIMONE SIGNORET in "Room At The Top," *Romulus Films, Ltd.,  
Continental Distributing, Inc. (British).*  
ELIZABETH TAYLOR in "Suddenly, Last Summer," *Horizon Prod., Columbia.*

## *Best Motion Picture of the Year*

- ANATOMY OF A MURDER, *Otto Preminger, Columbia. Otto Preminger, Producer.*  
BEN-HUR, *Metro-Goldwyn-Mayer. Sam Zimbalist, Producer.*  
THE DIARY OF ANNE FRANK, *20th Century-Fox. George Stevens, Producer.*  
THE NUN'S STORY, *Warner Bros. Henry Blanke, Producer.*  
ROOM AT THE TOP, *Romulus Films, Ltd., Continental Distributing, Inc. (British).  
John and James Woolf, Producers.*

## Scientific or Technical Awards

*These Awards were voted by the Academy Board of Governors, upon recommendations of the Scientific or Technical Awards Committee.*

### Class I [Statuette]

None

### Class II [Plaque]

To Douglas G. Shearer of Metro-Goldwyn-Mayer Inc., and Robert E. Gottschalk of Panavision, Inc., for developing a system of producing and exhibiting wide-film motion pictures known as Camera 65.

*This 65mm photographic system employs newly designed camera and printing lenses in a two-step anamorphic process which minimizes distortion and improves print sharpness. The system also provides a negative from which prints can be made for any standard or wide-screen projection system, retaining original vertical composition.*

To Wadsworth E. Pohl, William Evans, Werner Hopf, S. E. Howse, Thomas P. Dixon, Stanford Research Institute and Technicolor Corporation for the design and development of the Technicolor Electronic Printing Timer.

*This device simulates the photographic printing process electronically, and by its adjustment provides timing data for printing to the desired color balance. With this direct viewing method, color negatives can be timed rapidly and accurately, resulting in improved daily prints and operating economies.*

To Wadsworth E. Pohl, Jack Alford, Henry Imus, Joseph Schmit, Paul Fassnacht, Al Lofquist and Technicolor Corporation for the development and practical application of equipment for wet printing.

*The wet printing principle is employed in this printer which transports the negative through a liquid of proper refractive index and into a position where printing is accomplished while the negative is coated by the liquid. By printing in this manner, cinch marks, scratches and abrasions are attenuated so they do not appear in the prints.*

To Dr. Howard S. Coleman, Dr. A. Francis Turner, Harold S. Schroeder, James R. Benford and Harold E. Rosenberger of the Bausch & Lomb Optical Co., for the design and development of the Balcold Projection Mirror.

*This projector arc lamp reflector directs only the useful light upon the film, rejecting the destructive heat rays. The resultant decrease of heat at the film aperture reduces film damage and allows better in-focus projection.*

To Robert P. Gutterman of General Kinetics Incorporated and the Lipsner-Smith Corporation for the design and development of the CF-2 Ultrasonic Film Cleaner.

*This machine cleans by transporting the motion picture film through a solvent agitated by a supersonic generator and then through a unique solvent remover. Because no mechanical contact is made with the picture area, negative film may be cleaned with complete safety.*

### Class III [Certificate of Honorable Mention]

To Ub Iwerks of Walt Disney Productions for the design of an improved optical printer for special effects and matte shots.

*This optical printer combines the images from three projection units simultaneously, each adjustable for position, magnification, film direction, and timing with a viewing device for the operator to check his composite results during line-up and operation. As many as six films may be superimposed at one time in this printer.*

To E. L. Stones, Glen Robinson, Winfield Hubbard and Luther Newman of the Metro-Goldwyn-Mayer Construction Department for the design of a multiple cable remote controlled winch.

*This winch drives endless cables to which miniatures are attached. By the location of sheaves and selection of pulley diameters, direction and speed of miniatures is controlled and duplicated.*

## *Thirty-Second Annual Academy Awards Program Committee*

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## *Acknowledgments*

To Hollywood studios, executives and the personnel of our industry for their cooperation.

To the many Academy committees and individual members who have generously contributed their time and services.

To the artists who are appearing on the program.

To the Screen Actors Guild, the Screen Directors Guild, the Screen Producers Guild, the Writers Guild of America, West, the Artists' Managers Guild, the Publicists Association, the Make-up Artists and Hair Stylists Guild, the Association of Motion Picture Producers, the Musicians Mutual Protective Association, the American Federation of Television and Radio Artists, Theatre Authority, Inc., and the American motion picture exhibitors for their cooperation.

To the orchestrators, arrangers and copyists who aided in preparing the music.

To Robert W. Sarnoff, Robert E. Kinter, David Levy, John K. West, Thomas Sarnoff, Harold Kemp and Richard Harper Graham of the National Broadcasting Company for their cooperation and assistance.

To Western Union for the installation of press telegraph facilities.

To the Armed Forces Radio Service, Lt. Col. Lothar B. Sibert and Lt. Col. Graf A. Boepple for carrying the short-wave radio broadcast and filmed record of the Presentation to our armed forces around the world.

To the Los Angeles Police Department for coordinating traffic control for this event.

To the Los Angeles Fire Department for coordinating public safety and fire protection facilities.

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April 18, 1960

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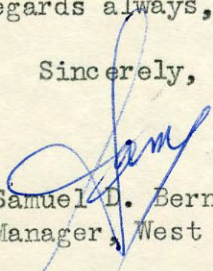
Miss Edith Head  
Paramount Studios  
5451 Marathon Street  
Hollywood, Calif.

Dear Edith:

Thought you might like a copy of our Academy  
issue for your scrap book.

Kindest personal regards always, I am

Sincerely,

  
Samuel D. Berns,  
Manager, West Coast Bureau.