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Final Production Notes  
on  
IRWIN ALLEN'S PRODUCTION  
of  
"THE POSEIDON ADVENTURE"  

Starring  
G E N E M A C K E N  
B E R N I E R O B B I N E  
R E D B U T T O N S  
C A R O L L Y N E E L E Y  
R O D D Y M C D O W A L L  
S E L L I E S T E V E N S  
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C o - S t a r r i n g  
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A N D L E S L I E N I E L E N I S A S t a r t i n g  
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In  
P A R A V I S I O N  A N D  D E L U X E  C O L O R  

(Portions of this motion picture were filmed aboard the Queen Mary in Long Beach, California, with the cooperation of the City of Long Beach, California Museum of the Sea Foundation, Specialty Queen Mary Corporation and P.S.A. Hotels, Inc.)
THE THEME

"The Poseidon Adventure" is a return to the classic style of production which made Hollywood the film capital of the world. It is in the grand tradition of "Around the World in 80 Days," "The High and the Mighty," "Executive Suite," "Airport" and other great motion pictures of the "Grand Hotel" genre.

Producer Irwin Allen, an Academy Award winner himself, assembled a distinguished cast, including five other Oscar honorees, among them Gene Hackman, the current "Best Actor." There is a total of 136 of these treasured gold statuettes distributed among the cast and staff of "The Poseidon Adventure," gilding it more brightly than any other enterprise of its kind.

Ronald Neame, famed for his sensitive portrayals of human relationships, directed this imaginative sea tale whose essence is action. The thrust of "The Poseidon Adventure" is to carefully identify the principal characters so that there will be an empathy with them as they go through their trials of peril. To this end they range in age from 10 to 60 and are about equally divided in sex.

Love motivates some of the characters, but there is nothing lascivious about it. There is great violence but it is the classic confrontation of man with his gods -- in this case, Poseidon -- and not man against man.

*In addition to Allen and Hackman, Academy Award winners are: Ernest Borgnine, Red Buttons, Shelley Winters (two), Jack Albertson, scenarist; Stirling Silliphant, composer-conductor John Williams, film editor Harold F. Kress, L.B. Abbott, special photographic effects (two); cinematographer Harold B. Stine, set decorator Raphael Bretton and A.D. Flowers, mechanical effects.

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THE STORY

The S.S. Poseidon (P6-si-o-don; after the Greek god of the oceans) is an 81,000-ton luxury liner making its last cruise from New York to a Greek island after a long and illustrious career as "Queen of the Seas." Her new owners, in the interests of saving money, force the captain (ELBIE WILZEN) to drive her at unsafe speeds and, most importantly, reject his attempts to ballast her properly.

During a gale New Year's Eve celebration a monstrous wave, product of a submarine earthquake, strikes Poseidon asea and capsizes her. The captain manages to radio a distress call, but immediately after, everyone in the superstructure is lost. In the grand salon the effect is hardly less catastrophic, with dead and injured everywhere. But the sea doesn't immediately enter and there are stunned but unhurt survivors.

What follows is the dramatic struggle of ten of these to make their way up through the explosion-wrecked and rapidly sinking ship to the propeller shaft tunnel where there is some chance of escape. They are led by the Reverend Frank Scott (GENE HACKMAN), a preacher of remarkable will and capabilities. The others are: Manny and Belle Rosen (JACK ALBERTSON and SHELLEY WINTERS), a middle-aged couple comfortable with themselves and with life; Mike and Linda Rogo (ERNEST BORGNINE and STELLA STEVENS), a tough detective and she a former prostitute; seventeen-year-old Susan Shelby (PAMELA SUE MARTIN) and her 10-year-old brother, Robin (ERIC DWEK); Bonnie Parry (CANDI LYNLEY), a young singer; James Martin (RED BUTTONS), a ruddy haberdasher, and Acres (RODNEY MCDOWALL), a steward with a lot of British cool.

With these varied backgrounds they react differently under the terrible pressures imposed upon them and poignant relationships develop. Along their perilous way four are lost, but six are saved -- never to be the same again.

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THE PRODUCTION

Few motion pictures -- if any -- have been physically as trying to its actors as Irwin Allen's production of "The Poseidon Adventure."

For 11 of the 14 weeks of production they struggled through a world of inverted ruins, soaking wet amid a miasma of explosions, fire, smoke and steam.

The picture was shot in sequence because the principals became dirtier and more tattered and suffered injuries, some real and some through artifice, as they progressed. To have done otherwise might have produced some noticeable anachronisms, something that was avoided scrupulously when dealing with right-side-up people in an upside-down setting.

Ordinarily, stars of this stature -- surely one of the greatest assemblages of proven talent ever brought together in a film -- would be expected to be projecting the more delicate nuances of their art; but that is precisely why producer Allen chose them for this action film. "If viewers achieve empathy with our protagonists, the perils they experience will be more deeply felt -- will seem more real," he explained.

The perils were real enough for the actors. They were thrown from a deck that tilted 30 degrees; climbed an artificial Christmas tree to a tiny platform 20 feet in the air; crawled over rickety inverted walkways as high as 35 feet; swam under water and much, much more. The stars did it all themselves as any careful examination of "The Poseidon Adventure" will prove.

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Buttons and Carol Lynley are both acrophobes, but they did their own high work, too. Fortunately the script dictated they be terrified most of the time and, as Buttons said, "If true emotion counts for anything, we should be up for Oscars next year."

With so many powerful personalities there were bound to be outbursts of temperament and there were. At one point Neame exclaimed in exasperation: "I wish you’d all blow up at the same time so that we can get on with making this film."

But on the whole it was a happy and homogenous company. Good actors enjoy working with good actors and they all had the feeling that something good, something important, would result. Carol Lynley, in fact, was so depressed when the picture ended that she went back to her psychiatrist -- something she hadn’t done in years.

While stuntmen had little to do in "doubling" the stars, there were more of these men and women used in "The Poseidon Adventure" than in any film in recent years, according to Paul Stader, stunt coordinator. Some of this came from stunt people demonstrating to the actors how they should handle hazards and then acting as "backup men" to see that nothing went wrong.

The main employment came in such sequences as the one in which 120 persons who had failed to heed Hackman’s plea to follow him to safety, are inundated and drowned in thousands of gallons of water. Incidentally, in this connection, it might be noted that "The Poseidon Adventure" is quite possibly the "wettest" production ever. It is estimated that over 3,500,000 gallons of water was poured into it. -more-

Designing clothes for the 10 survivors presented Paul Zastupnevich with some big problems. Since the Poseidon disaster struck during a New Year’s gala, all hands were in evening clothes and so how to dress them so they could cope with the exertions which lay ahead? The men weren’t so much of a problem although Zastupnevich gave them character such as dressing Hackman in a black mohair suit with white turtleneck and Buttons in a fussy black velvet tuxedo.

But the women’s attire wasn’t so easily resolved. At first it was considered reducing them to their underwear. However, the disadvantage of this was that it presented a comic potential destructive to the desired atmosphere of tension and would be lacking in variety. So Zastupnevich created a white champagne, bias-cut evening gown for Stella Stevens, which she discards, covering herself with the maroon tuxedo shirt of her husband in the film, Ernest Borgnine.

For Shelley Winters he came up with a taupe chiffon of cocktail length. The material was fragile and would tear — and certainly did — but allowed freedom of movement. He put Carol Lynley and Pamela Sue Martin in hot pants, designed to enhance their respective characters. With all this thought and creative effort, Zastupnevich had the traumatic experience of seeing his work gradually disintegrate as the production proceeded.

The sets for "The Poseidon Adventure" were completely unique and among the most remarkable in the long history of the motion picture industry. Because some of the pre-capsize sequences were shot aboard the Queen Mary at Long Beach, Calif., they were designed to her -more-
specifications, in many cases using her original blueprints in addition to photographs. They were the work of production designer William Creber, assistant art director Ward Preston and set decorator Raphael Bretton.

As in all of producer Allen's productions, but made especially necessary by the bizarre quality of these sets, elaborate models were made and then sketches -- in this case over a thousand -- showing details of the sets, props, placement of actors and camera angles. Allen distributes these to all departments so that they will have visual as well as written instructions as to requirements. In no way absolutes, they also formed a chart for director Neame to sail as his judgment dictated. They were certainly instrumental in the fact that the film was brought in precisely two days under its 70-day schedule, something production experts thought would be a miracle.

The question most frequently asked on any of the sets was on that of the Grand Saloon after the capsize. The tables remained fixed to what was now the ceiling and so did most of the chairs. In the sequence eight stunt men and women cling to them, falling to their deaths, while Pamela Sue Martin is saved by an improvised firemen's net. In this day of limited passenger experience on ocean liners this might as well be said in caps.: ON THE QUEEN MARY THE TABLES WERE BOLTED TO THE DECK AND IN ROUGH WEATHER THE CHAIRS WERE FIXED WITH ELASTIC. THEREFORE, THE TABLES AND MOST OF THE CHAIRS WOULD REMAIN IN PLACE AFTER A ROLL-OVER.

This set was an extremely ingenious piece of work. It was an exact duplicate of its prototype on the Queen Mary in everything but a few details of decor, one of which was a replica of a famous antique statue of the god, Poseidon, except for a slight alteration. The original is equipped with standard genitalia while a fleur-de-lis design preserves the modesty of the replica. This was not prudishness on the part of producer Allen, but the desire not to distract from important scenes played in front of the figure.

So devised was this set that in sections it could be tilted up to 30 degrees for the beginning of the rollover sequence. Since it was used in both right-side-up and upside-down sequences, it was designed for speedy conversion: the ceiling being carpeted on its reverse side while the floor had the ceiling decor on its opposite end. It ultimately was rigged to hold water four feet deep for the sequence in which the sea bursts in to drown the multitude.

The most spectacular set was the engine room. One of Red Buttons' lines here is "Welcome to hell." And hell it is: an appalling scene of lacerated steel, twisted pipes, dangling wires and girders, peeling dynamos, cliffs of turbine rotors, peaks and ravines made by shattered generators only half torn loose from their foundations, split and pouring forth their metal inwards. Steam hisses from ruptured pipes and burning oil produces an eerie glow. Water rises menacingly from below.

These are only a couple of samples of what production designer Creber wrought and they were backed by some fantastically innovative work by A.D. Flowers, in charge of mechanical effects, and L.B. "Billy" Abbott, specialist in photographic effects. Their contributions, however, fall into the category of what producer Allen calls "movie magic," which must remain a mystery.

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The Queen Mary, herself, was not the least of these extraordinary settings. "The Poseidon Adventure" was the first motion picture to be shot aboard this 81,000 ton super-liner and World War II heroine. The film's story in no way resembles the history of Queen Mary but there is a certain remote parallel to the fate of her sister ship, Queen Elizabeth, now a burned-out hulk lying at the bottom of Hong Kong harbor.

The Queen Mary must surely be one of the more expensive sets ever to be used in a motion picture. The City of Long Beach and private investors have spent $150,000,000 in acquiring, refurbishing and transforming her into an outstanding tourist attraction and convention center.

Offhand it might seem that the concept of a giant wave capsizing a liner of this size puts "The Poseidon Adventure" into the realm of fantasy. But many ships have been sunk by huge waves caused by submarine seismic disturbances. They are called tsunami (Japanese: port-wave) and such a disturbance several years ago off Sanriku, Japan, created a wave 93 feet high. The Queen Mary is only 85 feet from her waterline to the top of her superstructure. Thus, improperly ballasted as Poseidon is in the story, a complete roll-over when struck on her beam is not an impossibility.

The builders of Queen Mary had thought her size made her impervious to such a disaster, but in her first year of service, 1936, she rolled so badly in a storm that her passengers told newspaper reporters they felt sure she was going over. Her master, too, had in mind this possibility when, during World War II, he requested that the number of troops she carried be reduced from 15,000 to 10,000 during the winter months.

Indeed, in the Fall, 1972, issue of The Saturday Evening Post, Paul Gallico writes of a stormy 1937 crossing in the Queen Mary during which she heeled so sharply that the sea seemed to pass just under the windows of the dining saloon. This gave Gallico the idea for "The Poseidon Adventure," which he was not to activate for some 20 years. Before beginning his novel, however, he did extensive research and determined that given certain conditions, a submarine earthquake could capsize a large vessel. Gallico also found that such an inverted ship could remain afloat. There was the case of Jakob Verolin, a 34,000 ton ore ship, which remained heeled up for 40 days. The Poseidon lasted only nine hours.

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THE PRODUCER

Irwin Allen spent three years of his life and risked a substantial portion of his nest egg in bringing "The Poseidon Adventure" to the screen. He had a quarter of a million dollars invested in the novel and screenplay when 20th Century-Fox decided it would be too expensive to produce. He entered a partnership with another producing company which shortly opted to confine itself to distribution. Happily, Fox came under new management which loved the concept but again objected to the cost. Allen "got the show on the road" by raising $2,500,000 of outside financing to match the studio's share.

Allen's further contribution to "The Poseidon Adventure" was direction of certain action sequences, particularly those involving water; an element with which he had had probably more experience than any other picture-maker.

With the addition of Paul Gallico, Allen has translated the works of six famous authors to the screen. They are: Rachel Carson, "The Sea Around Us" (Academy Award); Arthur Conan Doyle, "The Lost World"; Jules Verne, "Five Weeks in A Balloon"; H.W. Van Loon, "The Story of Mankind" and Irving Wallace (screenplay), "The Big Circus."

Allen has been a writer and director as well as producer for both film and television. His involvement has been mostly in the fields of adventure and science fiction. His credits in television include "Voyage To The Bottom Of The Sea" (spin-off from his feature film), "Lost In Space," "Time Tunnel" and "Land Of The Giants."

Born in New York, Allen came to Hollywood as a newspaper columnist and successively went into radio, literary agenting, films and TV.

THE DIRECTOR

Ronald Neame is a man of varied experience in his chosen field. He started as a cinematographer and moved on to become a producer, writer and director with impressive credentials in each.

As will be seen from Neame's credits he is a master at portrayal of the delicate interplay of human emotions, but he is also experienced in the action genre, both elements being essential to effective presentation of "The Poseidon Adventure."

Among his many credits as a photographer are Shaw's "Major Barbara" and Noel Coward's memorable "In Which We Serve," on which Neame was also producing supervisor. His first Academy nomination came for photography on "One Of Our Aircraft Is Missing." He wrote and supervised production on "Brief Encounter," receiving another Oscar nomination for his script and still another for the screenplay of "Great Expectations," which he also produced.

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THE MUSIC

JOHN WILLIAMS composed and conducted the score of "The Poseidon Adventure." He is a current holder of the Academy Award for his adaptation of the score of "Fiddler On The Roof" and is also a current Emmy honoree for scoring "Heldi." He previously was so cited for his score of "Jane Eyre."

Trained at UCLA and Juilliard, Williams started out professionally as a jazz pianist and composer, performing in concerts and recordings with most of America's foremost jazz artists. Since 1960, he has scored approximately 30 motion pictures, including "How To Steal A Million," "Diamond Head" and "The Cowboys." He has also scored numerous major television presentations in addition to those named above.

In the last several years Williams has turned to the classical style of music and in 1972, his "Symphony No.1" enjoyed a splendid success when rendered by the London Symphony Orchestra. His "Essay for Strings" has been selected by the Rockefeller Foundation for performance at American universities.

AL KASHA and JOEL HINSCHORN wrote "The Song From The Poseidon Adventure," sung by Carol Lynley and used elsewhere in the film. Graduates of New York's Juilliard School of Music, they collaborate on both lyrics and music of their scores, not dividing these responsibilities as is usual in such partnerships. Their compositions have sold more than 25 million records performed by such diverse artists as Anthony Newley and Elvis Presley. They have scored eight motion pictures, including "The April Fools" and "The Cheyenne Social Club." Their television credits are numerous, including the score of the forthcoming "The Canterbury Ghost." They also wrote the score of the stage presentation, "David Copperfield," opening in London next year.

MAJOR TECHNICAL CREDITS

WILLIAM CREBER, production designer, has specialized in the more imaginative reaches of his art, having been art director on three "Planet Of The Apes" films and such science-fiction television series as "Voyage To The Bottom Of The Sea," "Lost In Space" and "Time Tunnel." The three latter having been produced by Irwin Allen. However, Creber hasn't confined himself to this area, having served in similar capacity on "Justin" and "I'll Conquer" and "The Greatest Story Ever Told," for which he received an Academy Award nomination.

HAROLD E. STEENE, A.C.S., cinematographer, also performed this function on "Hawaii," "Capek Of The Golden Bulls" and "The Beverly." He won the Academy Award for special effects photography on "Mighty Joe Young."

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HAROLD F. KRUSE, A.C.E., film editor on "The Poseidon Adventure," is also a director. For years he was a top editor at MGM, going back to "W. Winder" and up through a long list of distinguished films, including "How The West Was Won" which brought him an Academy Award. More recent films have included "The Borrosett" and "Stand Up And Be Counted." As a director his films include "Painted Hills" and "No Questions Asked.

PAUL ZASTUYEVICH, costume designer, has been associated with producer Allen for more than a dozen years and has costumed all his films since "The Big Circus," plus 27 television segments. He has twice won the Costume Designers Guild Award for the best costumed TV series -- "Lost In Space" and "Land Of The Giants." He also has a private label and has dressed many of the industry's top stars.

THE STARS

OURIE HAMACK, as the Reverend Frank Scott, would seem to be making quite a switch from the tough, relentless detective in "The French Connection," which won him the Academy Award as "Best Actor" just one week after "The Poseidon Adventure" went into production. The Reverend Scott is more concerned with others and possesses much less of the towering intensity that marked "The French Connection." He is a man of compassion and understanding, a man of the cloth who is forced to confront the realities of modern life.

Hamack's Oscar was preceded by the New York Film Critics Award as "Best Actor" and by the Hollywood Foreign Correspondents' Golden Globe Award in the same category. It was followed by the National Association of Theatre Owners naming him "Male Star of the Year." Hamack was pleased but rather surprised by the award and said he had been at a time in industry history which probably would deny him the opportunity to achieve such success.

He did think, though, that a better choice of roles might have led to a greater success. He was certainly correct in this last, having been announced for seven or eight films, including "The Walter Synderhood," to be produced by Irwin Allen, producer of "Poseidon." Unless the race of供应和需求有被缓解，他必须不写关于的经济奖励。

After a long struggle, Hamack made his break-through on Broadway opposite Sandy Dennis in "Any Wednesday," which ran for 93 performances. Among numerous credits, Hamack has appeared in "Bonne and Clyde" and "I'll Never Sing For My Father," both of which brought him Academy nominations.

Hamack was born in San Bernardino, Calif.; he was raised in the Midwest and decided to become an actor while serving in the Marine Corps in China following World War II. He now lives in Woodland Hills with his wife and three children.

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ERNST BORGnine portrays Mike Rado, a hardened detective from the New York City police force, whose courage is not to be doubted. But he is tested by circumstances beyond his imagination. In the story he is married to Stella Stevens in the role of a former prostitute, whom Rado himself has arrested a number of times. It is a stormy relationship but underneath love abides.

Borgnine also has a contentious association with Hackman in the film which may well turn out to be a classic confrontation since both are supremely masculine and superb actors. Moreover, having trained down from 240 pounds to 185, Borgnine looked able to contend with the athletic Hackman.

Borgnine served 10 years in the U.S. Navy, including the entirety of World War II, before taking his first step toward an acting career. However, he went about things in the right way, taking acting lessons to qualify for the famed Barter Theater in Virginia, and then remaining there four years honing his art. After that he moved ahead rapidly. He appeared with Helen Hayes in "Mrs. McThing" on Broadway, made various other stage and screen appearances and did more than 200 live television shows.

In 1953, he made a landmark appearance as Fats in "From Here To Eternity" and two years later won his first Oscar as "Best Actor" for "Harty." More recently Borgnine has starred in "The Revengers," "Villain" and "Ice Station Zebra." Perhaps the busiest star in the industry, he has only two days between finishing "The Poseidon Adventure" and joining Lee Marvin in "Emperor Of The North Pole." At the conclusion of his "North Pole" stint, he flew to Toronto, Canada, to begin work on the Sanford Howard Production for 20th Century-Fox, "The Neptune Factor -- An Undersea Odyssey."

Red Buttons, as James Martin, is a meticulous, perhaps small-minded, businessman whose exposure to the harrowing events aboard Poseidon expands his character to dimensions he didn't know he possessed. The basic thrust of Button's career has been comedy and yet he won his Academy Award with a role of starkest tragedy in "Sayonara." He took his Emmy as "Best Comedy" for "The Red Buttons Show."

Buttons has worked twice previously for producer Allen in "The Big Circus" and "Five Weeks In A Balloon." He has starred in a number of service pictures including "The Longest Day" and "Initiation General." His most recent appearances have been in "They Shoot Horses, Don't They?" and "Who Killed Mary Wharton?" He plays Las Vegas regularly and makes guest appearances on such television programs as "The Dean Martin Show" and "Hollywood Squares."

Buttons lives in Bel Air with his wife and two children, Any, six, and Adam, two.

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CAROLYN LYNLEY, as Ronnie Parry, portrays a singer in a quartet en route to a rock festival when disaster strikes Poseidon. Shattered by the death of her brother in the tragedy, Carol is urged on and supported by Red Buttons. There is a strong suggestion of a possible future romance through the association.

Miss Lynley is a 20th Century-Fox alumna, although her career can't be said to have started there. She was a child and teenage model and, at 15, played Dame Sybil Thorndike's granddaughter in "The Potting Shed" on Broadway to great acclaim. Two years later she was the feminine star of the controversial -- for the times -- "Blue Denim." This won her a Theatre World Award and a 20th Century-Fox contract where she starred in the film version.

Carol's film credits have Included "The Cardinal," "Sunny Lake Is Missing" and "Under The Yum-Yum Tree." She has starred in literally hundreds of television shows, the latest being a two-hour movie for video, "The Sixth Sense."

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BOBBY McDOWALL, as Ace, the ship's steward, is another whose career has its roots at 20th Century-Fox. He started as a child star in "Gun Hunt," "How Green Was My Valley" and other films, and in time his career flowered into important roles on stage, screen and television. He has directed one film and has become a gifted still photographer, producing one book and shooting for many major magazines.

In "The Poseidon Adventure," McDowall is the embodiment of British cool in the face of adversity. His knowledge of the capsized ship is invaluable to the little group of survivors desperately struggling to escape.

Bobby was starred recently in "Conquest Of The Planet Of The Apes," also at 20th Century-Fox, and before that in the feature, "Roy Bean." His television credits include two Novels Of The Week, "Columbo" and "Ironside" segments and the pilot, "Topper Returns."

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STELLA STEVENS, as Linda Rado, is the ex-prostitute wife of the detective played by Ernst Borgnine in the story. There is a certain bitter humor in her and a rather pathetic defensiveness in her character.

Miss Stevens' return to 20th Century-Fox brings her back to the place where her career started. She was discovered modeling in a Memphis department store by a talent scout and signed by that studio to a term contract and made her first films there.

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Alternating between comedy and action drama, Miss Stevens was starring in "Slaughter," with Jim Brown and Rip Torn, when signed for "The Poseidon Adventure." Other recent credits have been "Stand Up And Be Counted" and "The Ballad Of Cable Hogue.

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SHELLEY WINTERS, as Belle Rosen, is a sweet, giving and ultimately heroic character in contrast to her recent excursions in the horror genre: "The Eve Of The Wild West," "What's The Matter With Helen?" and "Bloody Mama." However, as one of the most experienced, skilled and versatile actresses in English speaking dramas today, the shift shouldn't trouble her.

Miss Winters really started her career by inheriting the starring role of Ado Annie in the musical, "Oklahoma!" then in its fifth year. A film contract resulted and she made numerous movies before returning to Broadway to star in the tragedy, "A Hatful Of Rain." She has alternated between stage, screen and television throughout her career.

Her screen credits are too numerous to record, but she won an Oscar for "The Diary Of Anne Frank" and "A Patch Of Blue." Other highly-acclaimed performances were in "A Place In The Sun," "Aflatoxins" and "Night Of The Hunter.

She was awarded television Emmies for "Two Is The Number" and "The Bob Hope Chrysler Show."

Miss Winters lives in New York, where she is active in a variety of civic affairs, but works often in Europe as well as in Hollywood.

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JACK ALPERTON, as Manny Rosen, is pretty much a modern incarnation of the old legend about the comedian who wanted to play "Hamlet."

At any rate, after two decades of successful comedic activity he decided to go "straight," taking lessons in drama and performing with dramatic workshops. One of the results was that he won a Tony Award for his angry husband and father in the Pulitzer Prize play, "The Subject Was Roses," and then followed it with an Academy Award for portraying the same part in the film version.

In "The Poseidon Adventure" his character is that of a man of no particular distinction outwardly, but, it develops, resolve under pressure. In the story he has a warm relationship with his wife of many years, played by Shelley Winters.

Albertson's recent films have included "Willie Wonka And The Chocolate Factory," "Time For Every Purpose," "Robin Run" and "Justine." He has his own television series, "Dr. Simon Locke," and has made numerous other video appearances, winning four Emmy nominations.

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Albertson is married to the former model, Wallace Thompson, and their 18-year-old daughter is an aspiring actress.

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PAMELA SUE MARTIN, as 18-year-old Susan Shelby, is fascinated by the dynamism of the character portrayed by Gene Hackman. She would cheerfully follow him off the end of the earth.

A recent graduate of Staples High School in Westport, Conn., Miss Martin makes her motion picture debut in a starring role in the Columbia release, "To Find A Man," a drama about the problem of abortion.

Pamela Sue is five feet, seven inches; weighs 126 pounds and measures 34-24-34. She has gray eyes, long, straight brunette hair.

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ARTHUR O'CONNELL, as the ship's chaplain, is a religious traditionalist in contrast to that of passenger-preacher, Gene Hackman, a theological activist. The two men react to the various crises in the story in their divergent ways to the diminishing of neither.

Prior to his film debut, O'Connell won the Antoinette Perry and Daniel Bissel Awards for his Broadway performance in the William Inge play, "Picnic." He then went on to win an Academy nomination in the screen version of the play and repeated four years later for his performance in "Anatomy Of A Murder."

He has starred in several dozen films and in scores of television shows and occasionally returns to the stage. He has a sequence with Hackman when the ship is sinking which may be one of the most moving moments in "The Poseidon Adventure."

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ERIC SHEA, as Robin Shelby, Pamela Sue Martin's brother, portrays a 12-year-old boy of enormous curiosity, high intelligence and courage who is a real asset in the Poseidon disaster.

Eric is the same age as the character he portrays and has been an actor in films, television and commercials for eight of those years. He recently completed his first starring role as the "Bogey" in "Ace Eli And Rodger Of The Skies," and went from "The Poseidon Adventure" to the new television show, "Anna And The King," in which he plays Sanamanna Egars' son.

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LESLIE NIELSEN portrays the Poseidon's captain, an able seaman but a man of doubtful moral stamina who allows himself to be bullied into practices which bring on the disaster.

Nielson has appeared in virtually every type of role in television. He had the dual role of Dr. Marzhan and Kenneth Marzhan in the "Peyton Place" series; has appeared in innumerable films for television and was starred in "The Bold Ones" series. He played the title role in "Bracken's World" and went from "The Poseidon Adventure" to a series of TV specials called "Guest of Honor," in which he interviews historical figures such as Florence Nightingale, portrayed by Judith Anderson.