

Tentative Arrangements for [REDACTED] Weekend - 19-21 May 1972

25X1A

1. TRANSPORTATION

Air travelers will depart from the Headquarters garage at 1600 and 1630 hours 19 May for National Airport as follows:

1600 Hours Departure

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DDCI vehicle - General Walters, [REDACTED] (if DD/P cannot attend)

DD/S&T vehicle - Mr. Duckett, Mr. Proctor

DD/S vehicle - Mr. Coffey, Mr. Briggs, Security Officer/Courier

1630 Hours Departure

DCI vehicle - Mr. Helms, Mr. Colby

D/IC vehicle - Mr. Tweedy, Mr. Huizenga

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(The DD/P will travel to and from [REDACTED] by automobile.)

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Air travelers will return to National Airport (arriving approximately 1400 hours) on 21 May where they will be met by the DCI, DDCI, ExDir-Compt, DD/S&T, and DD/S vehicles.

2. CLASSIFIED MATERIALS

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A Security Officer/Courier will accompany materials to and from [REDACTED]. Classified data to be sent by courier should be delivered to [REDACTED] Room 7D-18, Headquarters Building, not later than 1400 hours 19 May.

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3. COMMUNICATIONS

Secure electrical message facilities are available. The [REDACTED] staff will be augmented by two TDY communicators. Secure voice is also available. (Attachment A contains additional communications instructions.)

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4. ADMINISTRATION

MAP - Attachment B is a map of [REDACTED] showing the location of [REDACTED].

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ROOM ASSIGNMENTS - See Attachment C.

MOVIES - Descriptions of the four movies available during the conference are also attached (Attachment D) for your perusal.

EMERGENCY TELEPHONE CONTACT - Dependents should be instructed to telephone the Headquarters Security Duty Officer [REDACTED] in event of an emergency requiring contact with one of the conferees. Messages will be relayed immediately [REDACTED].

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Zigzag (1012) [G?]

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CPYRGHT

Produced by Robert Enders and Everett Freeman, "Zigzag" has the advantage of an unusual, well-developed story: excellent performances; tight, exciting direction; and outstanding production values. It should prove a money maker for MGM and exhibitors everywhere.

The screenplay by John T. Kelley, based on a story by Enders, has George Kennedy as a man who discovers he is dying of a brain tumor. He refuses to take a chance on an operation because it could leave him a "human vegetable." In order to see that his wife and daughter are provided for after his death, Kennedy sets out planting clues to frame himself in a year-old murder case. His objective is the \$250,000 reward offered for the arrest and conviction of the killer. He is successful, but right after a jury finds him guilty, he collapses and is rushed to a hospital where the tumor is successfully removed. Kennedy then explains the truth to his wife and lawyer, but his lawyer re-

minds him that a convicted criminal cannot obtain a new trial without new evidence. He also says he does not think a second jury would believe his story.

In an attempt to clear himself, Kennedy escapes and sets out to find the real killer. Through the help of a girl who had had an affair with the murdered man, Kennedy finds evidence pointing to the daughter of one of the man's partners. He arranges a meeting with her, hoping to confirm her guilt but discovers she was innocent. The real killer has followed her there, however, and is apprehended just as he is about to kill Kennedy.

Kennedy gives a controlled, believable performance and has a way of underplaying a role to maximum effect. Anne Jackson is excellent as his devoted wife and Eli Wallach is warm and often amusing as the lawyer.

Richard A. Colla has directed the film with a firm hand, advancing the story in creative, cinematic terms. His use of tight, closely cropped frames and unusual camera angles is highly effective and excellently executed by director of photography James A. Crabe. Ferris Webster has edited the film to a tight 104 minutes and Oliver Nelson has provided an effective music score. Other outstanding credits include George W. Davis and Marvin Summerfield's art direction and Robert R. Benton and Chuck Pierce's set decoration.

viewer's Rating: Very Good—KON PENNINGTON.

Running time: 104 minutes. April-May release. Panavision. Color.

Paul R. Cameron George Kennedy
Jean Cameron Anne Jackson
Mario Gambretti Eli Wallach
Assistant District Attorney Gates
..... Steve Ihnat
Morrie Bronson William Marshall
Lt. Max Hines Joe Maross
Harold Tracey Dana Elcar
Sheila Mangan Anita O'Day

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Hell in the Pacific [G]
Cinerama Releasing—Selmur

It would be impossible to choose the better performance here as both Marvin and Mifune, reliable experts, come across very well. Early "dialogue" consists mostly of screaming and grunting, some hysterical shouting, and later, full but brief pas-

CPYRGHT

John Boorman, who proved himself a director of merit by turning an ordinary detective story into the flashy and attractive "Point Blank" last year, has taken on a more ambitious project in "Hell in the Pacific," a nearly dialogueless, two-character charade starring Lee Marvin and Toshiro Mifune—certainly the most extraordinary bit of casting since Kim Hunter and Roddy McDowall as simian lovers in "Planet of the Apes."

The story presents Marvin as an American soldier and Mifune as a Japanese stranded on an isolated Pacific isle presumably during World War II. Unable to communicate with each other because of the language barrier, and for no reason but their being natural wartime enemies, they immediately try to destroy one another. They progress to just attempts at stealing each other's provisions, and eventually begin teasing and taunting each other—almost playfully—probably more out of sheer boredom than anything else. And finally they are stopped dead in their tracks with the reality of their overwhelming need for each other if they are to overcome their situation, or at least cope with it.

Whether the story is meant to be taken at face value or as an allegory is a matter best left to individual interpretation, and there will be many opinions on the meaning of producer Reuben Bercovitch's story and the screenplay by Alexander Jacobs and Eric Bercovici. The film, also, can be taken simply as a war incident with plenty of action and excitement, although of a most unconventional variety.

Boorman has blought to "Hell in the Pacific" all the plodding delicacy and photographic artistry that have characterized and become the elements we recall first when thinking of the classic Japanese films. Cinematography, under the direction of Conrad Hall, is superior, capturing in some excellently composed shots the feel of the more intimate scenes between Marvin and Mifune, and the broader open action scenes. Photography is in color and Panavision.

sages. But this could never be termed "conversation" as Marvin speaks English, Mifune Japanese, and neither understands the other. Marvin asserts his usual imposing gruffness, but Mifune, as a fuming little Mad Hatter, animatedly struts around, contorting his face, flailing his arms and actually makes you think you can understand what he is saying. They are terrific together. Ludo Schifrin, the much-heard writer of the "commercial" motion picture and television score, has here outdone himself with perhaps his finest work to date. In a film that must necessarily rely a great deal on music, such as this, Schifrin's compositions of weird sounds and lovely themes hit the

mark setting the moods and underlining the different paces to great effect.

Filmed mostly on location in the Pacific by a largely Japanese and American crew, "Hell in the Pacific" is that rare kind of "general audience" picture that can be appreciated on any number of levels, all of which are perfectly satisfying.

Seen at a home office screening. Reviewer's Rating: Excellent—LES SCHWARTZ.

Running time, 103 minutes. Early 1969 release. Panavision. Color.

Lee Marvin
Toshiro Mifune

CPYRGHT

REVIEWS

The Anderson Tapes [GP]
Columbia—Robert M. Weitman

A trio of clever gimmicks set this film, from the best-selling book by Lawrence Sanders, apart from the routine thriller about a robbery. Starting slowly, it builds to an exciting climax, detailing the methodical ransacking of a small but expensive New York apartment house, while some of the tenants are still home, by a gang headed by Sean Connery. It has suspense, excitement and performances, and should be especially pleasing to the Summer theatre audiences looking for real entertainment. Connery, out of jail, dreams up the caper, executed with the aid of Dyan Cannon, his girl friend, who lives in the building; a mobster, Allan King; an interior decorator, Martin Balsam; a novice burglar, Christopher Walken, and a few others. The main gimmick is the fact that the whole caper is recorded on wire-tapped tapes, which are illegal, but the taped record is not understood until after the event. A final gimmick has the robbery spotted by the police through the radio call of a crippled child they had left in bed, his rescue calls by "ham" radio undoing the whole caper. Sidney Lumet cleverly directed the Robert M. Weitman production from a script by Frank R. Pierson.

*June release. Running time, 98 minutes.
Color. Reviewer's Rating: Very Good.*

Waterhole #3 H1010

Paramount/Blake Edwards—Satiric Western



Suggested for Mature Audiences

The old West will never be the same. Visions of the innocent, nubile rancher's daughter, the noble sheriff, and the poor but honest stranger with a gun, should be all but dashed after "Waterhole #3" breaks out of the Paramount Stable.

For their first film effort, producer Joseph T. Steck and director William Graham have collected an interesting and likeable cast to run the gamut of broad farce, slightly distilled with the subtlest satire. An original screenplay by Steck and R. R. Young depicts James Coburn as an abrasively witty but cowardly wanderer who meets the traditional gunfight showdown by standing beyond the range of his opponent's pistol, only to cut him down with his handy Winchester rifle.

He is also the kind of abominably-detached rake who can lock the sheriff, nude, in his own jail, sneak into his barn, seduce his daughter and steal his prized blue roan horse. Coburn's predatory nature, however, results in an even grander design—someone else's gold—with the aforementioned deviations simply a prelude to bigger and better things.

But just when one would begin to up-braid Coburn for his don't-give-a-damn attitude toward his fellow human beings, said human beings begin to lucidly reveal themselves as equally corrupt and devoid of morals as he is—just a bit more slow-witted.

Carroll O'Connor, long a familiar face in character roles, has one of the juiciest comedy parts one could ask for, and he knows exactly what to do with it. As his daughter, a vituperative and wistful Margaret Blye by turns, keeps screaming "I've been raped and all you can think of is your lousy horse," O'Connor, pre-occupied in thought as he mounts his trusty white mule, retorts: "I can only concentrate on one insult at a time, girl."

Meanwhile, back in the desert, Coburn is following the lead of a map lifted off the dead gunman that points to Waterhole #3 where the Army's stolen bullion lies; O'Connor is following Coburn to greedily get a piece of the action; the dead outlaw's partners, Claude Akins and Timothy Carey, are following both to reclaim their booty, and Miss Blye is following all to clear things up and claim Coburn for herself.

Obviously Coburn and cohorts had a

grand time making this bawdy and quite funny film. The fun, fortunately, is nearly always contagious. An amusing title song, "The Ballad of Waterhole #3", is woven in narrative form throughout by Roger Miller.

Seen at a preview in New York. Reviewer's Rating: Very Good—TONY GALLUZZO.

Running time, 100 minutes. Release date, October, 1967. Techniscope; color.
Lewton ColeJames Coburn
Sheriff CopperudCarroll O'Connor
Billee CopperudMargaret Blye
Sgt. Henry FoggersClaude Akins
HilbTimothy Carey
Deputy Samuel TippinBruce Dern
LaviniaJoan Blondell
Captain ShipleyJames Whitmore
BenHarry Davis

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