

New York Times, 5/27/54

— IF A WOMAN ANSWERS
...HANG
ON
FOR
DEAR
LIFE!

ALFRED HITCHCOCK'S **"dial M for Murder"**



PRESENTED BY **WARNER BROS. - WARNERCOLOR**
STARRING **RAY MILLAND • GRACE KELLY • ROBERT CUMMINGS**
WITH JOHN WILLIAMS WRITTEN BY FREDERICK KNOTT DIRECTED BY ALFRED HITCHCOCK
MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

TOMORROW • PARAMOUNT

DOORS OPEN 9:30 A. M.

TIMES SQUARE

LAST TIMES TODAY **THE MIAMI STORY** Starring BARRY SULLIVAN • LUTHER ADLER

Gorgeous
GRACE KELLY
is a sensation!

Next issue of
LOOK calls her
"Hollywood's most
wanted woman!"



Ann Arbor News, 5/28/54

**STARTING
SATURDAY**

MICHIGAN

Ending Tonight
TONY CURTIS
In
"FORBIDDEN"
in Technicolor

--THE INTERRUPTING RING!-- WAS THIS THE MAN SHE WAS
WAITING FOR, OR THE MAN WHO WAS WAITING FOR HER?



ALFRED
HITCHCOCK'S

"dial M for Murder"



Produced by
FREDERICK SPOFFORD who wrote
the International Stage Success

No Glasses Needed!

RAY MILLAND • GRACE KELLY • ROBERT CUMMINGS

Starring
JOHN WILLIAMS • ALFRED HITCHCOCK
Music Composed and Conducted by Daniel Yphantis

New York Times, 5/28/54

--THE INTERRUPTING RING!-- WAS THIS THE MAN SHE WAS
WAITING FOR, OR THE MAN WHO WAS WAITING FOR HER?



ALFRED HITCHCOCK'S **"dial M for Murder"**

COLOR BY
WARNERCOLOR

WITH JOHN WILLIAMS • DIRECTED BY ALFRED HITCHCOCK

PRESENTED BY
WARNER BROS.

MUSIC COMPOSED AND CONDUCTED BY
—Dwight Dissen—

STARRING
RAY MILLAND • GRACE KELLY • ROBERT CUMMINGS

WRITTEN BY
FREDERICK KNOTT who wrote the International Stage Success

TODAY • PARAMOUNT

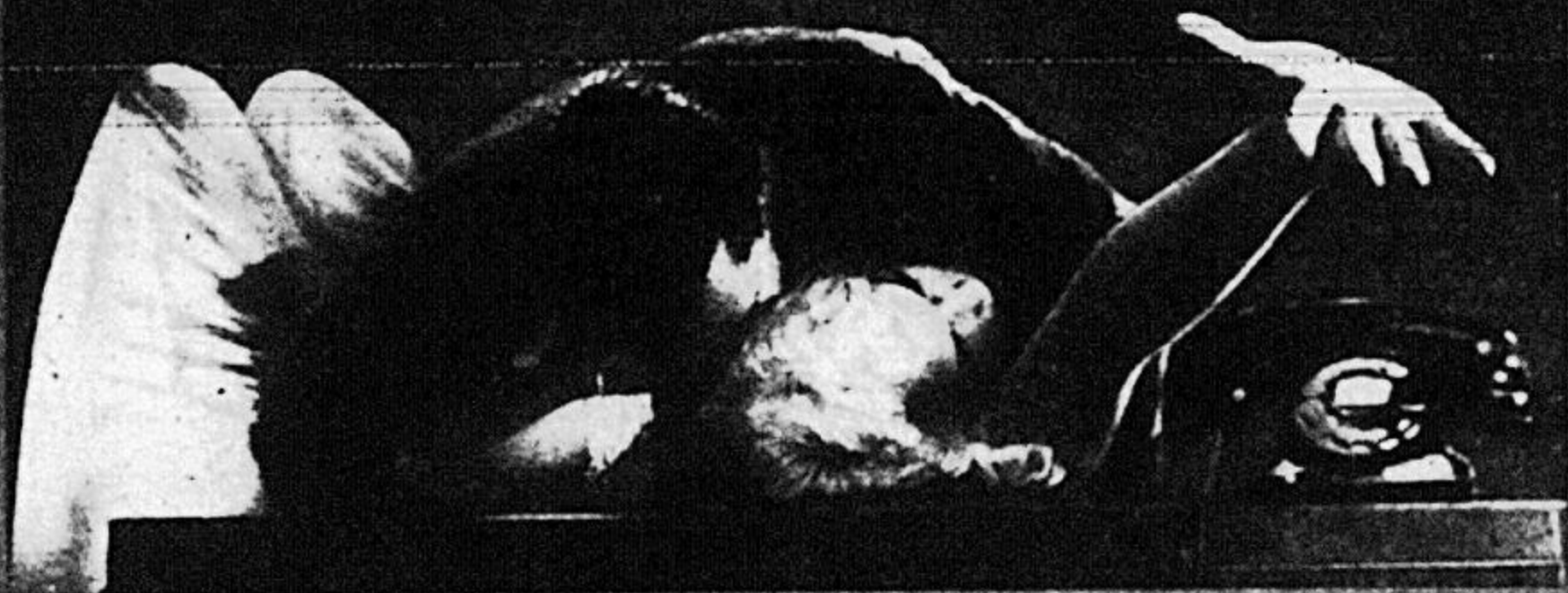
DOORS OPEN 9:30 A.M.

TIMES SQUARE • MIDNIGHT FEATURE

Gorgeous
GRACE KELLY
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Next issue of
LOOK calls her
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ALFRED
HITCHCOCK'S
"dial
M
for
Murder"

IF A
WOMAN
ANSWERS...
HANG ON
FOR
DEAR
LIFE!

COLOR BY
WARNERCOLOR

NERVE WRACKING SUSPENSE IN THE HITCHCOCK MANNER

PRESENTED BY WARNER BROS. STARRING

RAY MILLAND • GRACE KELLY • ROBERT CUMMINGS WITH JOHN WILLIAMS

WRITTEN BY FREDERICK KNOTT who wrote the International Stage Success DIRECTED BY ALFRED HITCHCOCK



— EXTRA —

"BEAR JAM"

Another Great Topper
World Headline News

 **MICHIGAN**

Shows Continuous Daily
At 1, 3, 5, 7, 9 P.M.
Weekday Matinees 45c
Nights and Sunday 75c
Children 25c

'Dial M for Murder' Is Shown at Paramount

DIAL M FOR MURDER, screen play by Frederick Knott from his play. Directed by Alfred Hitchcock. A Warner Brothers release. At the Paramount.

Tom	Ray Milland
Margot	Grace Kelly
Mark	Robert Cummings
Inspector Hubbard	John Williams
Captain Leagle	Anthony Dawson
The Storyteller	Leo Britt
Pearson	Patrick Allen
Williams	George Leigh
First Detective	George Alderson
Police Sergeant	Robin Hughes

By BOSLEY CROWTHER

THE elegant coils of murder drama that Frederick Knott contrived in his play, "Dial M for Murder," a recent favorite on the Broadway stage, are given a proper twisting in the transmission of that play onto film. In the pliant hands of Alfred Hitchcock, past master at the job of squeezing thrills, the coils twine with sleek and silken evil on the Paramount's screen.

Let's understand at the outset that Mr. Knott's one-act play is a difficult chunk of melodrama for an hour-and-three-quarters cinema. All of its critical action logically takes place in one room, and its considerable plot development must necessarily evolve from lots of talk.

New York Times, 5/29/1954

The dark machinations of a London husband to get his wife bumped off and then, failing that, to twist the evidence so that it looks as though she willfully murdered the man who tried to murder her are matters of wicked rationalization rather than physical activity. The thrills come in following a succession of dawns in people's minds.

But Mr. Hitchcock has presented this mental material on the screen with remarkable visual definition of developing intrigue and mood. His actors unfold the drama in their very appearances and, as the chic and malevolent plot thickens, so do their various attitudes.

This is a technical triumph that Mr. Hitchcock has achieved—the tensing of interest and excitement with just a handful of people in a room. It is one for which he needed good actors. He has them—and the best of the lot is John Williams, late of the stage play, who is the detective who solves the sinister ruse.

Mr. Williams, a virtual stranger to movies, tosses knockouts with a flick of his mustache, a lifting of an eyebrow or a mild exclamation of "oh!" Wisely, of course, Mr. Hitchcock has worked him in close camera range. It is as thrilling as watching Native Dancer just to see Mr. Williams perform. Ray Milland as the machinating husband is excitingly effectual in using expression, too, and Grace Kelly does a nice job of acting the wife's bewilderment, terror and grief. Anthony Dawson, also from the stage play, has the manners and appearance of a snake as the hired murderer. Robert Cummings is negative as a fiction-writing friend.

Excellent color and color combinations add to the flow and variety of the drama's moods. Shot for 3-D but offered here in "standard," the film is vividly pictorial right straight through.

Ann Arbor News, 5/31/54

ALFRED
HITCHCOCK'S

"dial

M

for

Murder"

WARNERCOLOR

MICHIGAN

hello...hello...is that you, darling?

3-D Bids for Attention in Arrival of 5 New Films

Third dimension makes a bid for renewed interest in two of the five new attractions being unveiled on movie screens this week.

"The French Line," starting Friday at the Adams, is a romantic frolic in 3-D and Technicolor in which Jane Russell plays a rich Texas beauty who travels incognito to Paris and becomes involved in amorous complications with Gilbert Roland, a French actor. Mary McCarty and Arthur Hunnicutt are also in the cast.

Moving into the Michigan Friday is "Dial M for Murder," Alfred Hitchcock's version of the popular stage melodrama in 3-D and Warnercolor. Ray Milland, Robert Cummings and Grace Kelly appear in this taut tale of a husband who plans the perfect murder of his wife and sees it go wrong at the last moment.

"Men of the Fighting Lady," due at the United Artists Friday, deals with a jet squadron aboard a carrier in the Korean fighting.

Filmed in Ansco color, it follows actual incidents in the bombing of an enemy rail junction and the dramatic rescue of a blinded pilot by a comrade who talks him down by phone. Van Johnson, Walter Pidgeon, Keenan Wynn, Frank Lovejoy and Dewey Martin head the cast.

"The Golden Mask," new attraction at the Broadway-Capitol starting Friday, is an archeological adventure filmed in Technicolor in French North Africa. Intrigue and romance play a part in the search for a fabulous relic hidden in an ancient Roman tomb. Van Heflin, Wanda Hendrix and Eric Portman are featured.

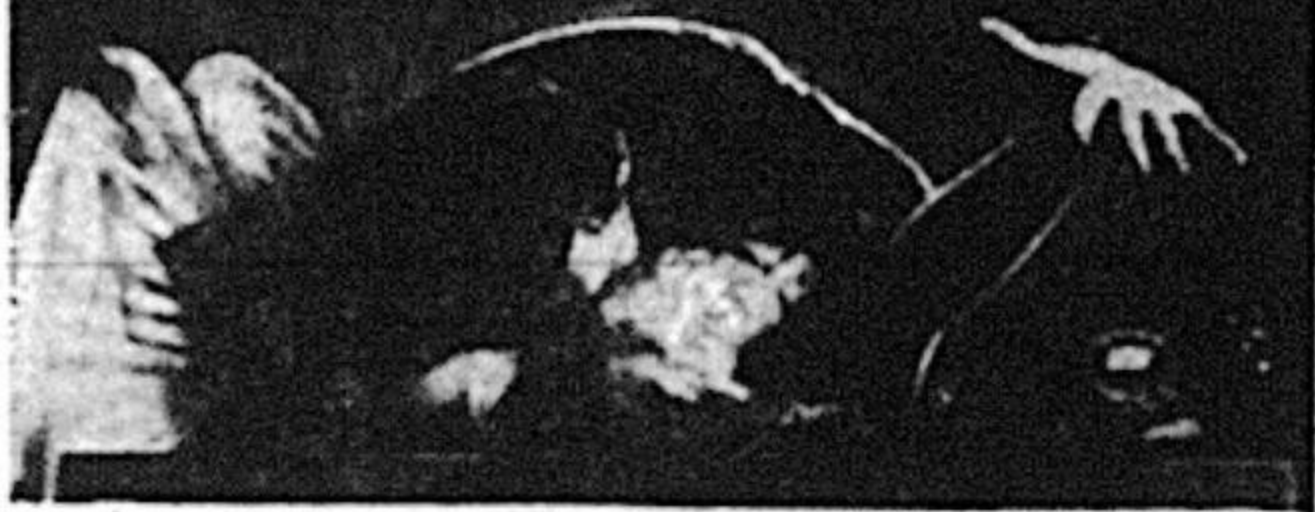
The Studio will change tomorrow to "Mr Potts Goes to Moscow," rollicking British comedy about a plumbing engineer who gets mixed up with atomic research and is kidnaped by the Russians. George Cole is the star.

Detroit News, 6/2/54

*if a woman answers...
hang on for Dear Life!*

ALFRED HITCHCOCK'S

"dial M for Murder"



FROM WARNER BROS. in WARNERCOLOR

RAY MILLAND • GRACE KELLY • ROBERT CUMMINGS

Starts Friday!

MICHIGAN

Detroit Free Press, 6/3/54

STARTS FRIDAY!

MICHIGAN

DOORS OPEN 10:45 A.M.

ALFRED HITCHCOCK'S

"dial M for Murder"

-- IF A WOMAN ANSWERS
...HANG
ON
FOR
DEAR
LIFE!



Starring

RAY MILLAND · GRACE KELLY · ROBERT CUMMINGS

PRESENTED BY WARNER BROS. WARNERCOLOR

Plus



ROMANCE...
ADVENTURE...
THRILLS!

COLOR BY
Technicolor

"The

SARACEN BLADE"

Starring RICARDO MONTALBAN · Betta St. John



Detroit Free Press, 6/3/54



ROBERT CUMMINGS, as an author of murder mysteries, smiles as he watches Grace Kelly in "Dial M for Murder," opening Friday at the Michigan Theater. He doesn't know how soon his training is to come in handy.

STAR GAZING

Murder Dials Wrong Number

BY HELEN BOWER

Free Press Movie Critic

Murder mystery fans couldn't expect more for their money than they'll get in Alfred Hitchcock's "Dial M for Murder," opening Friday at the Michigan Theater.

That this movie in WarnerColor is "Alfred Hitchcock's" means that fans of good acting and forceful, inventive direction will likewise be rewarded.

Ray Milland, Grace Kelly and Robert Cummings star in the story adapted by Frederick Knott from his own highly successful stage play. This unity in authorship is yet another guarantee. No alien thinking has tampered with the original plot.

As murder stories go, this is a three-way thriller.

A murder is planned. It goes awry with an accidental killing. Just in time to save an innocent person from death, the guilty one is trapped.

At the end John Williams, who played the same role of police inspector Hubbard in the Broadway production, quite steals the show with the neatest bit of trap-springing imaginable—done with imperturbable British doggedness.

MILLAND is Tony Wendice, ex-tennis champion who has married Margot (Miss Kelly) for her money. A year before the story opens Margot has fallen in love with Mark Halliday (Cummings), American murder mystery writer on vacation in London, where the story is set.

Tony is the complete snake, and Milland makes him a very cool, alth-ery and venomous fellow.

Having obtained the only one of Mark's letters Margot didn't burn, Tony determines to have her murdered so that he can inherit her wealth.



Miss Bower

Mark has returned to London when the action begins. Margot tells him that she has been blackmailed by someone who claims to have the lost letter. Tony gives no hint that he suspects romance between Margot and Mark.

He sends them off to the theater and in one of the picture's strongest scenes forces a former college friend, Capt. Lesgate (Anthony Dawson, also from the Broadway cast), to agree to kill Margot.

APPARENTLY TONY has planned the perfect crime. But in her struggles with the man who is attempting to strangle her, Margot stabs him with the dead assassins.

Even then Tony doesn't lose his nerve. He succeeds in getting Margot tried for murder and judged guilty because the incriminating letter has been found.

Don't think I'm giving too much away. I haven't even mentioned the key to the whole business.

Hitchcock's originality in using camera angles has full play in the murder plotting and police investigation scenes. He pulls the camera way up high to achieve diagrammatical effects.

To skip the ordeal of Margot's trial, and yet indicate it, he shows Miss Kelly's face in full close-up against misty backgrounds of changing color.

MISS KELLY gives intense reality to the role of Margot, the unsuspecting though errant wife. She benefits from Hitchcock's subtly sensational choices of costume—sexy in a refined way—that contrast strongly with her final colorless appearance minus even a trace of lipstick.

Cummings does well with one of his infrequent straight roles.

For a final note, Hitchcock hasn't broken with tradition. Watch for his picture in the interview scene between Tony and Lesgate!

'Dial M' Reaches Screen With Its Suspense Intact

"DIAL M FOR MURDER." Released by Warner Brothers. Directed by Alfred Hitchcock. Screen play by Frederick Knott. At the Michigan Theater. Cast: Ray Milland, Grace Kelly, Robert Cummings, John Williams, Anthony Dawson, Leo Britt, Patrick Allen.

By AL WEITSCHAT

Not a thrill has been lost in the transfer of this fascinating play about murder from stage to screen. Alfred Hitchcock, the

old master of suspense, wisely did no tinkering with the property beyond using the camera to add impact to crucial points.

This is one of those plots in which the audience knows from the outset that foul play is afoot but the victim doesn't. The spectator has a constant urge to yell out a warning to the maid in distress.

Hitchcock puts his players smoothly through their paces. Ray Milland plays the debonair Britisher who knows he is losing his beautiful wife to an American detective story writer, and dreams up a perfect murder by a hired killer to get his hands on her money before a divorce takes place.

Grace Kelly, the new toast of Hollywood, enhances her burgeoning career with some convincing emotional displays as the wife who upsets the scheme by killing her assailant, and then sits back in helpless terror as her husband cunningly rearranges clues to draw the noose around her own neck.

Robert Cummings is in subdued and serious mood as the author, who spends most his time comforting his beloved and getting in the way of Scotland Yard men on the case.

Repeating their capably done stage roles are John Williams as the shrewd and amusing inspector, and Anthony Dawson as the hapless assassin.

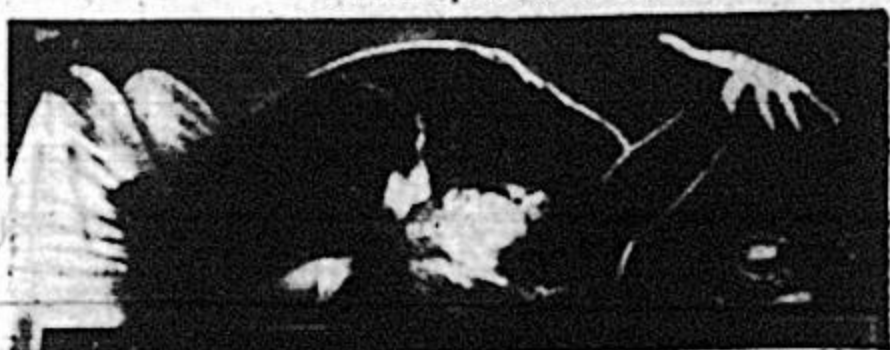
There is practically no gore at all in "Dial M for Murder," which was filmed in Warner-color. It is an engrossing study in the mechanics of polite homicide.

Detroit News, 6/4/54

NOW!

MICHIGAN

Doors Open 10:45 A.M.



ALFRED
HITCHCOCK'S
"dial
M
for
Murder"

WHEN
THE
PHONE
RINGS...
YOU
SCREAM!

Starring
RAY MILLAND · GRACE KELLY · ROBERT CUMMINGS
PRESENTED BY WARNER BROS.
WARNERCOLOR



Plus

ROMANCE...ADVENTURE...THRILLS!



"The
**SARACEN
BLADE**"



COLOR BY
Technicolor

Starring
RICARDO MONTALBAN · Betty St. John

MICHIGAN
A United Detroit Theatre • COMFORTABLY COOL

Now! DOORS OPEN
10:45 A.M.

**Alfred
Hitchcock's**

dial

for

Murder

WARNERCOLOR!

starring

RAY MILLAND

GRACE KELLY

ROBERT CUMMINGS

Plus

**TORRID ROMANCE!
ADVENTURE! THRILLS!**

**"The
SARACEN
BLADE"**

Color by
Technicolor

Starring

RICARDO MONTALBAN

Co-starring **Betta St. John** *and* **RICK JASON**

Detroit Free Press, 8/3/54

REDFORD—

TODAY

—Added "Wynona's" **GREATEST FILM**
—**"DIAL 'M' FOR MURDER (COLOR)"**

REDFORD—

"DIAL 'M' FOR MURDER"
MEANT DEATH
THE YEARS MOST SUSPENSEFUL
WELODRAMA!

REDFORD—

PLUS
"THREE YOUNG TEXANS" (COLOR)
with Milti Gaylor

REDFORD—

STARTS TOMORROW — ALL-COLOR PROGRAM
"THE FRENCH LINE," with Jane Russell
PLUS
"BLACK HORSE CANYON"

REDFORD—

Labor at Grand River **KE 1-14**
Open 5:45, Park Free, Air Condi-
tioned. All Color, Ray Milland, Grace Kelly,
Robert Cummings, "DIAL 'M' FOR MURDER,"
7:20, 10:30, "THREE YOUNG TEXANS," Jeffrey
Hunter, Milti Gaylor, 6:00, 9:10.
