NAMES BEST FIVE FILMS

MM need course in punctuality — Wilder

By HAL BOYLE

NEW YORK (AP)—Billy Wilder is different from most Hollywood producers. He is smart enough to make up his own wisecracks.

Commenting on a reported rift between him and Marilyn Monroe he remarked:

"She doesn't need acting lessons. She's a fine actress already. What she needs is to go to a college where they give courses in advanced punctuality.

"I hate people who aren't on time. I come from a long line of railroad engineers."

But Wilder, who helped bring Miss Monroe's career to a new peak in "Some Like It Hot," is sure the two will work together again when they find the right script.

Billy, who recently completed "The Apartment," starring Jack Lemmon, is rapidly becoming a film legend as a writer, director and producer. He has been nominated for 18 Academy awards, actually won three Oscars.

Wilder, an ex-Austrian newspaper man, has had a hand in scores of pictures including such standouts as "Ninotchka," "Ball of Fire," "Sunset Boulevard," "Stalag 17," and "Witness for the Prosecution."

"Right now I think I am batting .831," he said. "That's not bad. It's better than Ty Cobb at his greatest.

"But in my triple capacity I pitch, I catch—and I also act as umpire."

BETTER MOVIES

Billy, ebullient by nature, is optimistic about Hollywood's future.

"We're merely separating the men from the boys, and the men will survive to make fewer but better pictures," he said. "What the industry really needs is more serious film fans. It's up to them. If they support good pictures, then the industry will invest the money to make them."

These are his own nominations for the best five films of all time: "Battleship Potemkin" (Russian), Erich von Stroheim's "Greed," King Vidor's "The Crowd," William Wyler's "The Best Years of Our Lives," and "The Bicycle Thief" (Italian).

Runnersup: Charles Chaplin's "The Gold Rush," and Ernst Lubitsch's "Trouble in Paradise."

Ageless Edward Everett Horton marks 50 years of entertaining

HOLLYWOOD (AP)—Edward Everett Horton, master of the sly grin, the knowing chuckle and the outrageous doubletake, is celebrating 50 years of regaling American audiences with his bag of tricks.

It was back in 1910 when a young Brooklyn boy just out of Columbia University made his debut in the chorus of "The Mikado" at a semi-professional theatre in Staten Island.

Taking a look at some of today's young actors and his own beginnings, he reflects:

"Gee, they start out with so much. I had nothing—no looks, no voice, no clothes. All I had was this burning desire to be an actor."

That was enough to propel him into an acting career. After a half-century, he still has the bug. For about 20 weeks each year he plays "Springtime for Henry" and other familiar roles in big and little theatres throughout the nation.

To celebrate his anniversary, he'll hit the road again, playing "Nina" at the Lobero Theatre in Santa Barbara this month.

At 72, Horton still looks pink-cheeked and ageless. He did his first film in 1919. His screen heyday was in the 1930s, when he did as many as six films a year at $5,000 a week.

FLOATING SCHOOLS

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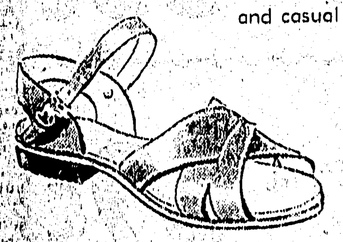

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