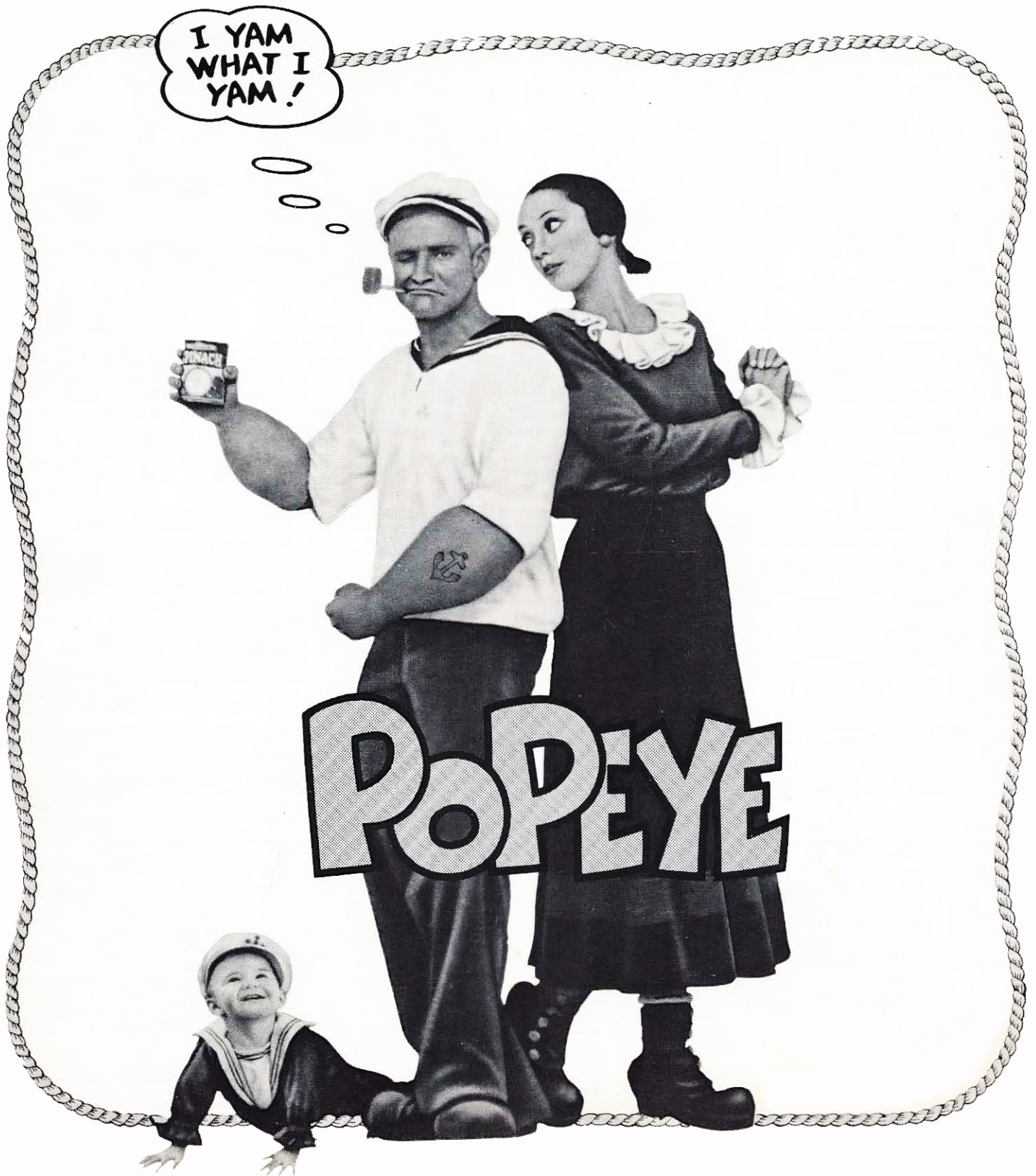


Paramount Press Book



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Robin Williams & Shelley Duvall Star In Musical "Popeye" Opening At Theatre

The legendary and beloved anvil-armed sailor of the seven seas, who has delighted audiences worldwide for over 51 years, magically comes to life in the new movie musical "Popeye," a Robert Evans Production and a Robert Altman Film starring Robin Williams as Popeye and Shelley Duvall as Olive Oyl. Opening on at the Theatre, the big-screen enchantment is a presentation from Paramount Pictures Corporation and Walt Disney Productions.

Harry Nilsson, one of the most highly-regarded songwriters and vocalists in contemporary music, composed the music and lyrics for the soundtrack of the motion picture, C. O. Erickson was executive producer and the photography is by Giuseppe Rotunno, A.S.C.

Screenplay writer Jules Feiffer has been called "the most talented social commentator . . . in our generation." With the movie "Popeye," he has entered the world of one of the past generation's great cartoonists, the famed sailor's originator, E. C. Segar, and transformed

an internationally-known cartoon strip from King Features Syndicate (written and drawn since 1938 by Bud Sagendorf) into a living and breathing screen musical comedy.

Producer Robert Evans and director Robert Altman hand-picked a multi-talented cast, headed by Williams and Duvall, which includes Ray Walston, Paul Dooley, Paul L. Smith, Richard Libertini, Donald Moffat, MacIntyre Dixon, Roberta Maxwell, Donovan Scott, Allan Nicholls . . . and baby-faced Wesley Ivan Hurt as Swee'pea, winning the role when he was just 10 months old.

The performers' roster also includes some 50 unique entertainers from the worlds of circus, mime, physical comedy, athletics and street theatre performance to create a cartoon come to screen life.

For nearly three years, producer Evans had been trying to get "Popeye" before the cameras. The story of "Popeye," he explains, is very much rooted in the one-eyed sailor's basic but wise credo of "I yam what I yam and that's all



Still # P-550

Robin Williams as Popeye, the squinty-eyed sailor man, arrives in the town of Sweethaven in Paramount Pictures' "Popeye," the movie based on the world-famous comic strip characters created by E. C. Segar.

Scene 2A

that I yam!"

"Popeye's philosophy is truer today than when it was written," states Evans. "Popeye is a little guy. He ain't handsome. He ain't bright. He's not articulate. But, he

is what he is and he's proud of what he is. If people can walk out of the theatre believing Popeye's philosophy and feeling a bit better about themselves, we've accomplished what we set out to do."

THE STORY

(Not for Publication)

At sunrise, following a thunderous storm, a lone sailor (ROBIN WILLIAMS) in a small rowboat docks at the harbor town of Sweethaven. He is immediately confronted by a man dressed in black (DONALD MOFFAT) who taxes him heavily for such things as "leaving-your-junk-around-the-wharf tax."

As the sailor sea-legs his way down the main street in search of lodging, doors slam as he passes and the inhabitants recoil as he carries the plague, but he is undaunted as he greets even this paranoid population with a sailor's song, "Blow Me Down."

Out of a house with a ROOMS FOR RENT sign rushes a jolly and muddled woman (ROBERTA MAXWELL), obviously the matriarch of the household, who greets the sailor and invites him inside. There he officially learns this is Nana Oyl, and meets her husband COLE (MACINTYRE DIXON), their son CASTOR (DONOVAN SCOTT), and daughter OLIVE (SHELLEY DUVALL), who almost destroys the spare room for rent that she shows to the sailor.

At dinner, Popeye meets two other boarders, Mr. Wimpy (PAUL DOOLEY) and Mr. Geezil (RICHARD LIBERTINI), and hears about Olive's fiancé, Captain Bluto (PAUL L. SMITH), who runs the town for someone called the Commodore. As the large and loud Bluto cries "Lights Out!," Sweethaven darkens.

Chanting "Food Food Food," the citizens of Sweethaven the next morning proceed to the Rough House, the social center of the town, owned by cigar-chomping Mr. Rough House (ALLAN NICHOLLS). Wimpy offers a sympathetic ear to Popeye in exchange for a hamburger, so the sailor spins the yarn about his search for the father who deserted him at the age of two. Craning to listen are the six Toughs (DENNIS FRANZ, CARLOS BROWN, NED DOWD, HOVEY BURGESS, ROBERTO MESSINA, PIETRO TORRISI), who roar at the "Mamma's Boy's" story and begin to taunt him. Popeye's patience runs out. With lightning speed and punch, he single-handedly turns the Toughs into weaks.

At sunset, Olive is busy getting ready for the engagement party to Bluto ("He's Large") with the help of the four Waitress Sisters (THE STEINETTES: JULIE JANNEY, PATTY KATZ, DIANE SHAFFER, NATHALIE BLOSSOM). Olive secretly packs her belongings and sneaks out her bedroom balcony.

Downstairs, Nana Oyl bustles around. Bluto enters with the door in one hand and a bouquet in the other, unaware that Olive has backed out of her house and party. Olive is in quite a confused state when she runs into Popeye. Bored by his tales, she decides, after all, to go to her own engagement party, but notices that her basket has been switched. Inside, they find an infant (WESLEY IVAN HURT) with a rattle and a note that asks Popeye to care for the baby "like a mudder" since the child's own mother was burdened with financial obligations. The baby instantly wins Popeye's heart...and Olive's. They proceed back to the Oyl house.

The wait for Olive has turned Bluto into the worst kind of bull in a china shop ("I'm Mean"), and when Olive returns with Popeye at her side and a baby in her arms, he launches Popeye on a flight that lands him in the sea. The next morning, the Taxman visits the demolished Oyl house and, following Bluto's orders, strips the family of all that is left and imposes heavy taxes.

There is new life in the family, however, with Swee'pea, the name Popeye has bestowed on his Sweethaven-found "orphink." Flanking the cradle in his makeshift nursery, Olive offers the baby a vine-covered cottage and an idyllic landlubber's existence ("Stay With Me"), as Popeye offers the open sea and a cradle in the crow's nest ("Sail With Me").

A posted announcement that Oxblood Oxheart (PETER BRAY), the dirtiest fighter alive, will take on any contender for \$15 in cash and ten golden days of tax exemption brings the townspeople to Max and Sons Square Garden, the only floating arena in the world. Castor Oyl takes Oxheart's challenge to save his family from ruin, but is drop-kicked out of the ring soon after the fight begins after the crowd sings the "Sweethaven National Anthem." Popeye, incensed by the display of foul fighting, bounds into the ring to take his chances with Oxblood and decks him with a powerful punch. The ring fills with cheering Sweethavenites.

The prize money doesn't amount to much after taxes. While feeding Swee'pea, Olive admits that she knew the outcome of the fight beforehand because Swee'pea told her. When Wimpy hears that the baby might possibly possess clairvoyant powers, he asks if he may carry the baby for a walk. Wimpy takes Swee'pea to the floating Sweethaven Fairer Casino, for it is Derby Day. Betting on Swee'pea's choices, Wimpy wins and wins again.

A worried Popeye storms into the casino to find Wimpy and Swee'pea at the betting window. He is outraged and shocked by the environment and, cutting through the crowd declaring "I Yam

What I Yam," is determined to stop the "exploitakashin of an infink." Popeye seizes Swee'pea and hurls the ill-gotten profits in the air, and leaves. From his office over the casino, Bluto has been watching all this, especially the baby's unusual powers. Bluto decides to have a talk with Wimpy.

Met by the Taxman who charges Popeye an "unlicensed-baby-tax," Popeye takes a stand and a punch that sends the Taxman sliding down the lumber chute to the sea. Confetti fills the sky and the townspeople pour into the street to celebrate their liberation and their liberator, Popeye. In the celebrating, Swee'pea ends up in the arms of Wimpy who rushes the baby to Bluto. For a sack of 30 hamburgers, Wimpy sells the baby to the brute.

Worried about Swee'pea and touched by the lonely sailor, Olive sings "He Needs Me." A saddened Popeye writes a note to Swee'pea telling him he'll find him wherever he is ("Swee'pea's Lullaby"), and puts it into a bottle headed for the open seas.

Within his dingy domicile, the Commodore (RAY WALSTON) is lambasting Bluto for bringing him the baby. It's the last straw in a long line of insults and indignities Bluto has suffered in the Commodore's employ. As the Commodore rues the day he ever came to rule ("It's Not Easy Being Me"), Bluto asserts "It's Not Easy Being Mean," during which he ties up the old man and tells him he will use Swee'pea himself to find the Commodore's much-talked-about treasure on Scab Island.

Olive and Wimpy have been eavesdropping in horror, Wimpy having confessed to Olive and proceeded with her to the beached schooner where the Commodore has resided in anonymity for years. They have seen that the Commodore is a grizzled old sailor growling from one side of his mouth, a pipe in the other, with huge forearms and one furious blue eye. They rush back to tell Popeye that they have found Swee'pea and his father, the Commodore, who is "a rat, a crook and a kidnapper."

Popeye hurries down to the waterfront and discovers that the cranky old man cursing and fussing to free himself from his bindings is his father, though the Commodore refuses to have anything to do with kids. Overcome, Popeye tries to prove, "becuz of da resemblinks," that they are father and son. To prove this, the Commodore tries to make Popeye eat a can of spinach. When Popeye refuses, the man goes into a tirade, revealing that Popeye didn't like spinach at the age of two, and he still doesn't like the food that has kept the family strong for centuries. This was reason enough to leave his son some 30 years ago.

Bluto, hiding behind the door, uses the teary-eyed reunion to escape, taking Swee'pea and a screaming Olive with him as he heads toward the treasure. They are pursued by the Commodore's paddlewheeler where the crochety Pappy blames all the ruckus on "Kids." The old man speeds ahead and cuts the Vile Body in two as well as sinking the paddlewheeler. Bluto escapes in his dinghy with Swee'pea and Olive inside the tugboat funnel. He heads into the recesses of Pirate's Cove, the site of Pappy's treasure, where Swee'pea points out the treasure chest. Bluto dives down and re-emerges with his quest, the treasure.

The tide washes Popeye and the others into the cove where they discover Bluto stealing the treasure. Popeye and Bluto fight, on water, in water, underwater. After a long battle, Popeye appears to have lost until Poopdeck Pappy throws a can of spinach in the water near his son. Popeye still vehemently refuses to eat the foul-tasting vegetable. As Bluto hears his protests, he decides on one more mean deed, to force the spinach down Popeye's throat, then throws the anchor onto which the sailor is chained towards the bottom of the sea.

Olive in the tugboat funnel and Swee'pea in the dinghy have encountered the tentacled reaches of Slimy Sam, the giant octopus who presides under Pirate's Cove. As the tentacles surround the dinghy, Swee'pea is hoisted to safety. But Olive does not fare as well, as the tentacles turn, slithering up the tugboat funnel and down with a screaming Olive in tow.

In this hurly-burly affair, the victorious Bluto is wading back to his treasure. Suddenly, the water erupts around him and as he looks down into the sea, a gigantic fist meets his jaw and sends him flying. Popeye has found new spinach strength and dives down to pry Olive away from the octopus' stranglehold and squares away with the squid. One punch blows the octopus out of the water.

Depositing Olive safely on a rock, Popeye faces a dazed Bluto who has splashed back on the scene. One look at Popeye and Bluto turns yellow, swimming for the high seas.

Popeye, Olive, Pappy, Swee'pea, Wimpy, Geezil, Castor, Cole and Nana Oyl all rejoice, and jubilantly fill Pirate's Cove with the strains of "I'm Popeye the Sailor Man."

RUNNING TIME: 114 MINUTES

Well, Blow Me Down! Robin Williams Brings Complete Creativity To "Popeye"

The seemingly infinite talents of Robin Williams take another magical twist and turn ever-forward as he brings to screen life the most famous swab that ever sailed the seven seas in the title role of the big new musical "Popeye."

From the beginning, the creative team—headed by producer Robert Evans, director Robert Altman, screenplay writer Jules Feiffer, composer Harry Nilsson and executive producer C. O. Erickson—were in complete agreement that the spirit of the film, indeed the entire character of Popeye and his relations with others in the movie, would come from the sailor's wise credo: "I yam what I yam and that's all that I yam." And, extending that further, I like what I yam—oops—what I am.

Williams began his preparation for the role nine months before filming began on locations in Malta. He began studying the original King Features Syndicate cartoon strips by E. C. Segar. For ideas about the voice and movement, he watched about 50 hours worth of animated cartoons produced by the Fleischer Studio in the 30's and 40's.

Williams compared his work on the Popeye voice to gargling with pebbles. He concentrated on pushing his voice down to two low levels, one for Popeye's regular voice and the second for mumbling, which Williams felt Popeye would utilize as a way of "philosophizing" to himself.

The voice quality came a great deal from the way Popeye moved his mouth, and Williams rehearsed talking out of the left side of his mouth with a pipe sticking out of the right. He also discovered that talking out of this side of his mouth helped shut his right eye . . . also a characteristic of Popeye.

Aside from the vocal and facial characteristics, Williams began intensive training in tap dance, acrobatics and basic gymnastics in order to achieve the "thin, wiry, little cat" weight of Popeye, and also to attain a level of limberness and looseness.

"Before he even ate the spinach," says Williams, who has thoroughly researched his character, "Popeye could move real fast. To be Popeye I had to dance, fight and fly."

It was when filming actually commenced that Williams found the key to his Popeye character that he would utilize for his film performance. Writer Feiffer had already told him, "The thing about Segar's cartoon world is that outside of Popeye, everyone is weak, devious, tricky, essentially corrupt and essentially likeable. Somehow, Popeye is so righteous, he avoids becoming a 'goody-two-shoes.' He becomes the other side of everyone's corruption. His 'moraliky' is so above-board and overstated, he becomes very lovable."

"Robin and I talked about the opening scene," director Robert Altman recalls, "when Popeye first comes into town, that he would be much more real than the charac-



Still # PR-4929 **Scene 1A**
Robin Williams is Popeye, the squinty-eyed, gravel-voiced sailor man who's searching for his long-lost "Poppa" in Paramount Pictures' "Popeye," the movie based on the world-famous comic strip characters created by E. C. Segar.

ters surrounding him. You'd notice every boat in the harbor was sunk. It's like Popeye got shipwrecked and will never get out of Sweet-haven. We had the idea that everyone who came in there was entering a limbo, and when you get there, you enter this cartoon world. And Popeye, when he enters, becomes more and more like *them*, and you know he will never get out."

"There were some things I couldn't do. To make Popeye as nitty-gritty as could be, you'd have a lot of parents (complaining), but Popeye is like a down-home, total Christian sailor who still has a nice nasty edge in him. I mean, just from being around the world, he would have seen enough things to give him a crusty side.

"He functions on different levels. He has that mumbling. The whole mumbling thing came out of the fact that just, for me, it was a release just to kind of talk about things you'd rather avoid talking about. Above that you have the basic cartoon voice. It would be like in the actual cartoon, there are two bubbles going on at all times.

"I read about people who have been on long ocean voyages, people who have been alone for long periods of time. One man in particular had very long, intimate conversations with himself, with another side of himself. People like that, alone for a long time, either go mad or develop this incredible fortitude.

"For Popeye, loneliness is the base. And in this Sweethaven town, with all these people, there's the pain of a man trying to maintain. He has this incredible, 'I'm righteous! I yam what I yam.'"

What Robin Williams yam—pardon us: is—brings a magical and world-loved character to glorious life in "Popeye."

Shelley Duvall Becomes First Lady Of Cartoons In New "Popeye" Musical

In the new musical motion picture "Popeye," Shelley tackles the most exciting role yet in her career, bringing to life the First Lady of Cartoons, Miss Olive Oyl herself. It's full circle time because as a girl, kids called her Olive Oyl. In past reviews of her films, she has been described as an Olive Oyl look-alike.

It seemed quite appropriate that in January, 1979, director Robert Altman called her in London where she was starring with Jack Nicholson in "The Shining" to tell her he had a role she was born to play: Olive Oyl opposite Robin Williams' Popeye in the film to be produced by Robert Evans with a screenplay by Jules Feiffer and music and lyrics by Harry Nilsson, C. O. Erickson serving as executive producer.

The role of the tall, skinny, pony-tailed femme fatale of Popeye in the presentation from Paramount Pictures Corporation and Walt Disney Productions brings to screen life one of the best-known and best-loved cartoon characters of our time.

The ever-daffy Miss Olive can, therefore, claim the title First Lady of Cartoons. She is older than Blondie, Minnie Mouse, and Winnie the Pooh. She has appeared in close to 22,000 comic strips and more than 500 animated cartoons, and now comes to real life in the big-screen enchantment of "Popeye."

Olive and Popeye first met on January 24, 1929. Miss Oyl's first words to him were, "Aw, shut up, you bilge rat." Isn't it romantic? Popeye and Olive first kissed on August 27, 1929, when she mistook him for her then-current amour, Julius J. Herringbone. Shortly thereafter Miss Oyl abandoned her long-time fella, the dreary dull Ham Gravy, to begin a long whirlwind courtship with Popeye lasting to the present day.

To bring a one-dimensional cartoon lady to three-dimensional screen life was as challenging an assignment as any actress has ever had, but Shelley's natural effervescence and multi talents were the important ingredients. In casting principal roles for "Popeye," the creative team used Feiffer's script and cartoon pictures of the traditional Segar characters as a guideline. Their faith in the transformation of hair, make-up and costume for physical identification put the emphasis on acting talent and comic timing. They believed that if the actor was good enough, the character could come alive.

That was to be the magic, and Shelley was ready.

"In my first interpretation of how I was going to play the role, all I had for Olive were my vague memories of watching her on television," Shelley recalls. I was called Olive Oyl as a child, and I remember I didn't like it much, but now as an actress I think it's a compliment.

"Who could ask for a better or



Still # P-MW-2814 **Scene 1B**
Shelley Duvall stars as Olive Oyl, the tall, skinny, pony-tailed femme fatale of the anvil-armed sailor of the seven seas in the motion picture musical "Popeye."

stronger woman's role than that of Miss Olive Oyl, 101% woman? Olive has got willpower and she's fickle at the same time. Olive Oyl is the original liberated woman. She never knew she wasn't."

The real test of her ability, Shelley knew, would come in how she could not only bring to life a "2-D" line-drawing woman, but to enliven Olive and to flesh her out, without disappointing a worldwide audience of Popeye and Olive Oyl fans. Each principal actor allowed the creation and growth to come alive differently, depending on varying degrees of consultation and inspiration from director Altman. They invented the inner thoughts of the characters, they evolved family histories for them, they analyzed their habits so that the characters would take human shape without destroying their cartoon personalities.

"Once I got into the costume and the wig," Shelley explains, "I was Olive. The shoes dictated the way I walked. They were a size 14, and I wear a size seven. They made me take a longer stride and walk flat-footed and it was perfect. Olive has her own kind of grace.

"Olive's voice is very musical. She exaggerates on certain notes, no matter what she says. No matter what the words are, she still emphasizes the basic note. 'WHAT! Hmmm-mmmm . . . PHOOEY!' Musically, it's the same basic pattern over and over again.

"Olive speaks very quickly, and she's always very determined and 101% woman. You have to listen to her musically because she emphasizes certain syllables and words. 'Hmmm-mmmm. Ye-ES.' She also has a very strong and long neck that she uses when she speaks.

"Unlike many other people, Olive is unique. I think of her as a combination of Stan Laurel and Mae West. I just sort of developed her. I don't know how . . . it's magic."

PERSONALITY



MacIntyre Dixon



Paul Dooley



Wesley Ivan Hurt



Richard Libertini



Roberta Maxwell

MACINTYRE DIXON portrays Cole Oyl, the frazzled head of the Oyl household, in "Popeye." His other recent film work includes the motion pictures "Health" and "Reds." Among his other film credits are "Starting Over," "Loving," "Alice's Restaurant," "Fire Sale" and "Thank God It's Friday."

Born in Everett, Massachusetts, Dixon attended Emerson College in Boston where he studied drama. After a tour of duty with the U.S. Army, he worked backstage at New York City's Circle-in-the-Square Theatre. He later became an understudy and got his big chance when he replaced the leading man at a Saturday matinee in Brendan Behan's "Quare Fellow."

Joining the cast of "Popeye" produced a number of reunions for Dixon as he had worked in Second City with both Paul Dooley (Wimpy) and Richard Libertini (Geezil), with whom he had formed an improvisational comedy act called "Stewed Prunes" that toured the country in the early 1960's.

MacIntyre's Broadway credits include "Twigs," "Over Here," "The Unknown Soldier and His Wife" and "Eh?" in which he replaced Dustin Hoffman when the actor was signed for the film "The Graduate."

Dixon lives in New York City with his wife, actress Sandra MacDonald Dixon, and his son, Pip, both of whom play residents of Sweethaven in the motion picture of "Popeye."

PAUL DOOLEY first came to the attention of director Robert Altman while he was performing in the off-Broadway production of Jules Feiffer's "Hold Me." Three years and several film performances later, Paul was cast as Wimpy, the world's most famous consumer of hamburgers in the Altman-directed and Feiffer-scripted motion picture, "Popeye."

Within the past year, Dooley gained critical and audience recognition for his role as the grumpy head of the household in Peter Yates' "Breaking Away." The New York stage actor's credits also include three previous Altman films: "A Wedding," "A Perfect Couple" and "Health," and also had roles in the motion pictures "Rich Kids," "Slapshot," "Death Wish" and "The Out-of-Towners."

A professional actor since 1952, Dooley has diversified both his performing and writing skills to include stage, television, radio and film. Starting out as a comic cowboy on a New York-based children's TV show, he has performed in summer stock, off-Broadway (Kurt Weill's "Threepenny Opera") and Broadway ("The Odd Couple"), as well as in two Feiffer plays, the aforementioned "Hold Me," and "The White House Murder Case." A charter member of the New York branch of Second City, he performed with Alan Arkin, Barbara Harris and Joan Rivers.

Having made guest appearances on several TV dramas, he has also written for that medium, including being a head writer for Public Television's educational series "The Electric Company." He created the young people's soap opera "Love of Chair," inventing such characters as J. Arthur Crank, Fargo North and Decoder, among others. Over the years, Paul has written and performed in thousands of radio and television commercials. He operates his own agency, All Over Creation, in New York. He also co-scripted Altman's "Health."

Born in Parkersburg, West Virginia, Dooley received a Bachelor's Degree in speech from the University of West Virginia. He came to New York in a '48 Dodge with \$50 in his pocket and has resided in Manhattan ever since. As a boy, Paul's first ambition was to be a cartoonist, his second to be an actor. The role of Wimpy provides him a unique fulfillment of both goals.

With the curve of his bald-faced smile, the twinkle of his bright baby blues and the grace of his inimitable crawl, 10-month-old **WESLEY IVAN HURT** was born to the role of Sweetpea, the little guy who wins the hearts of Popeye, Olive Oyl and even the villainous Bluto.

Born in Salinas, Kansas, on March 5, 1979, Wesley weighed six pounds, 12 ounces at birth, smiled by the time he was one month old, and was crawling around at six months.

He is the son of Christine and John Hurt and now resides in Fremont, Nebraska, with his parents and older brother. Though he hates spinach, he does like custard and developed a fond affection for Maltese bread during the filming of

"Popeye," in which he makes his motion picture debut under the direction of his grandfather, Robert Altman.

Just 10 months old when filming began in January, 1980, Wesley Ivan had spent one third of his life on location in Malta during the six-month shooting schedule. He was the most pampered of actors, being the only one to have his own dressing room and dresser.

By the time shooting was completed, he had acquired eight teeth and was learning to walk. Wesley's biggest complaint as he grew seemed to be over the sewn-up fan-tail of his nightgown costume that permitted him to crawl but not walk. He was also learning to talk, his vocabulary including Maltese words picked up from his babysitters.

RICHARD LIBERTINI portrays the fastidious food-monger of Sweethaven, Geezil.

Previous to "Popeye," he appeared in the films "The In-Laws," "Days of Heaven," "Fire Sale," "The Night They Raided Minsky's," "Lovers and Other Strangers," "Don't Drink the Water," "The Out-of-Towners," "Catch-22" and "Lady Liberty."

Previous to and in between films, Richard's acting work includes stage and television, as well as live improvisational comedy. On Broadway, he has appeared in "Story Theatre," "Don't Drink the Water" and "Bad Habits." Off-Broadway, he has performed Jules Feiffer's "White House Murder Case," "Plays for Bleeker Street," "Primary English Class" and "The Mad Show." He was most recently on stage in a revival of "Story Theatre" at the Kennedy Center in Washington, D.C.

On television he has appeared in "The Mary Tyler Moore Show," "The Bob Newhart Show," "Baretta," "Quincy," "Mary Hartman, Mary Hartman," and has also performed in sketches on the variety programs, "The Ed Sullivan Show," "The Today Show," "The Johnny Carson Show" and "The Dick Cavett Show."

In "Popeye," Libertini joins two fellow Second City graduates, Paul Dooley (Wimpy) and MacIntyre Dixon (Cole Oyl), with whom he performed under the title "Libertini and Dixon" and later under the

name "Stewed Prunes." The comic duo toured through the '60s, appearing in clubs in Chicago, Los Angeles, San Francisco and New York. The two revived their "Stewed Prunes" act in New York in 1974 and again in Los Angeles in 1977.

Nana Oyl, who is the warm-hearted, scatter-brained matriarch of the Oyl family and their boarders, is played by **ROBERTA MAXWELL**. With the exception of her work in two recent films, the Robert Altman-produced "Rich Kids" and "The Changeling" with George C. Scott, Ms. Maxwell's acting has primarily centered around the theatre, with a rich and varied career in Canada, Great Britain and the United States.

She began her acting life in her native Canada, playing a myriad of leading roles with the Shakespeare Festival in Stratford, Ontario.

Her initial Broadway appearance was in "The Prime of Miss Jean Brodie" with Zoe Caldwell. She subsequently appeared in the Joseph Papp production of "Slag," for which she won the Drama Desk Award. She is also a two-time Obie Award winner, honored for her performances in the off-Broadway productions of "Ashes" and "Whistle in the Dark."

On Broadway, Roberta originated the role of Jill in "Equus" and the role of Portia in Arnold Wesker's "The Merchant." Also on Broadway, she was in the revival of "Hay Fever" with Shirley Booth and starred in David Merrick's presentation of the Stratford (Ontario) Festival production of "There's One in Every Marriage."

Ms. Maxwell is a prominent member of the Tyrone Guthrie Theatre in Minneapolis, often performs at the American Shakespeare Festival in Connecticut, and has appeared in several of America's regional theatres, including the Long Wharf in New Haven, the Charles Street Playhouse in Boston and for the Philadelphia Drama Guild.

She recently starred in the revival of two George Bernard Shaw plays, "Pygmalion" at the Ahmanson Theatre in Los Angeles and "St. Joan" for the Seattle Repertory Theatre.

On television, she has been seen as Barbara Weaver in the daytime drama, "Another World," and has

PROFILES



Donald Moffat



Allan Nicholls



Donovan Scott



Paul L. Smith



Ray Walston

appeared in two NET productions, "A Touch of the Poet" and "Mourning Becomes Electra."

British-born actor **DONALD MOFFAT's** role as the troublesome Taxman of Sweethaven was preceded by another film for Robert Altman, "Health," and such movies as "Rachel, Rachel," "The Great Minnesota Raid," "Terminal Man" and "On the Nickel."

He holds the distinction of being the only actor to have received Tony Award nominations for two separate roles in the same year for the Broadway plays "Right You Are . . . If You Think You Are" and "The Wild Duck."

Born in Devonport, England, Moffat made his professional acting debut with the Old Vic at the Edinburgh Festival, appearing in "Macbeth."

Since arriving in the United States in 1956, he has acted in, as well as directed, on and off-Broadway plays and at numerous regional theatres. Moffat has appeared in many plays at the Mark Taper Forum in Los Angeles, among them "The Trial of the Catonsville Nine," "Terra Nova" and "Forget-Me-Not Lane," for which he received a nomination from the L.A. Drama Critics Circle.

A founding member of the Los Angeles Actors' Theatre, Moffat has performed there in "The Kitchen" and "Waiting for Godot," the latter earning him another nomination from the L.A. Drama Critics Circle.

Moffat now makes his home in Los Angeles.

ALLAN NICHOLLS joined the cast of "Popeye" in the role of Rough House, the no-nonsense, cigar-chomping proprietor of the Rough House Cafe. The film extends the collaboration between Robert Altman and the multi-talented actor, who has either acted in, co-written, scored or been associate producer for seven of the director's films.

A native of Montreal, Nicholls was the lead singer with rock groups before coming to New York City in 1969 to play the lead in "Hair" on Broadway. He followed this with roles in "Jesus Christ Superstar," "Dude," "Innner City" and "Sgt. Pepper's Lonely Hearts Club Band."

Moving to Los Angeles, he was introduced to Altman by actor Keith Carradine. He was signed by the director to make his motion picture debut in "Nashville," and also wrote songs for the film.

Subsequent film roles followed in "Buffalo Bill and the Indians," "Welcome to L.A.," "A Wedding," "A Perfect Couple" and "Health," all of which Altman either produced or directed. Nicholls was associate producer on Altman's "Quintet."

Nicholls received a Writer's Guild nomination for the screenplay of "A Wedding," to which he was a contributor. He co-wrote the original screenplay of "A Perfect Couple," as well as writing most of its music score. For "Health," he co-wrote the song score with The Steinettes (four women who appear in "Popeye" as the Walfleur Sisters) and also co-wrote the music for the Altman-produced "Rich Kids."

Now living in California, Nicholls' other film credits include "Slap Shot" and "Jennifer on My Mind." He has also guest-starred on the "Lou Grant" CBS-TV series.

DONOVAN SCOTT is cast in "Popeye" as the simpering sibling of the Oyl family, Castor Oyl.

The young, multi-talented actor appeared last year in Steven Spielberg's "1941" and will be seen with Lily Tomlin in the soon-to-be-released "Incredible Shrinking Woman."

His background training as an actor includes two years at San Francisco's American Conservatory Theatre and two years of mime studies. He also directed a commedia dell'arte troupe which toured the East Coast. His skills at mime, as well as juggling, acrobatics and—his specialty—falls, are thoroughly utilized in his role as the pudgy, buffoonish brother of Olive Oyl.

Scott's stage credits include performances in "Zen Boogie" in Los Angeles, "Hamlet" and "Taming of the Shrew" at the Old Globe in San Diego, plus "Alice in Wonderland" and "The Wizard of Oz" at the Marin Shakespeare Festival.

He has completed two pilots for NBC-TV and has guest-starred on a number of series on television, including "Laverne and Shirley," "The Susan Anton Show" and "Grandpa Goes to Washington."

Born in Chico, California, the 32-year-old actor now makes his home in Hollywood.

He's 320 pounds, and six-foot four inches tall from the top of his 25-inch-around head (resting on a 22-and-a-half inch neck) to the bottom of his size 12, 5E width shoes. It is with this stature, plus a roster of European and American film credits, that **PAUL L. SMITH** assumes the role of the bearded bully, Bluto, in the film "Popeye."

Best known for his role as the sadistic Turkish jailer in the 1978 "Midnight Express," Paul has spent 15 of the past 20 years in Europe, acting in films in Israel, Spain, Germany, Italy and France. His first film experience came with Otto Preminger's "Exodus." After the filming in Israel was completed, Paul spent the next few years working in European films.

When he returned to the U.S., he began working on the New York stage and spent a brief time in Hollywood doing TV assignments. In 1967, at the outbreak of the Israeli-Arab six-day war, he returned to Israel, and volunteered to be a driver of an Israeli supply truck.

Afterwards, Paul acquired dual Israeli-American citizenship making his home in Tel Aviv for 12 years, where he appeared in 40 Israeli productions, including "Moses" with Burt Lancaster. He also directed three films. The multi-lingual actor travelled to other foreign film sites, as well as appearing in the German-made "21 Hours in Munich" with William Holden, "The Return of the Tiger" in China and a series of five Italian action comedies especially written for him in which he played a gentle giant hero, a character that became immensely popular with European audiences.

Paul returned to the United States in 1977, making his home in California with Eve Knoller, an actress who plays a resident of Sweethaven in the film.

He was recently seen in "The In-Laws" opposite Peter Falk and Alan Arkin, as well as the TV movie-of-the-week "Disaster on the Coastliner" with William Shatner and Raymond Burr. He appeared in the "Masada" television mini-series where he played the role of a Jewish warrior opposite Peter Strauss, Peter O'Toole and Anthony Quayle.

Smith was born in Boston to a family of Russian extraction that included a seven-foot grandfather who weighed 450 pounds. Seventeen pounds at birth, he was six feet tall by the time he was 12 years old.

No stranger to the American musical, **RAY WALSTON's** role as the cranky and mysterious Commodore in "Popeye" follows a long line of famous character roles he has created. Most notable was his famous tattooed-belly-dancing Luther Billis in "South Pacific" starring Rossano Brazzi and Mitzi Gaynor and his Tony-winning performance as the irascible devil in "Damn Yankees." In both cases, he appeared in the stage and screen versions.

With an acting career that spans over 40 years, Walston has appeared in every medium of the entertainment business. His films include the aforementioned "South Pacific" and "Damn Yankees," plus "Say One For Me," "Portrait in Black," "Tall Story," "Kiss Me, Stupid," "Convicts 4," "Caprice," "Paint Your Wagon," "Silver Streak," and two Academy Award-winning Best Pictures of the Year, "The Apartment" and "The Sting."

On Broadway in 1948, while appearing as the traveling salesman in Tennessee Williams' "Summer and Smoke," he won the Clarence Derwent Award as Best Supporting Actor and was voted the most promising young actor in the Variety Drama Circle Poll.

His extensive Broadway career includes a five-play, 20-year association with director George Abbott which includes his memorable role in "Damn Yankees," as well as Rodgers and Hammerstein's "Me and Juliet." Other Broadway credits have included "The Rat Race," "The House of Flowers," "G.I. Hamlet," "The Alchemist," "Richard II" and "The Front Page."

Walston was in the Chicago and London companies of "South Pacific," as well as touring in such productions as "Canterbury Tales," "The Odd Couple," "Oliver!" and "The Rivals."

In 1963, Ray starred with Bill Bixby on the TV series "My Favorite Martian," which ran for three years. He has also done guest parts on numerous television programs, in comic and dramatic roles.

CAST OF CHARACTERS

Popeye ROBIN WILLIAMS
Olive Oyl SHELLEY DUVALL
Poopdeck Pappy RAY WALSTON
Wimpy PAUL DOOLEY
Bluto PAUL L. SMITH
Geezil RICHARD LIBERTINI
The Taxman DONALD MOFFAT
Cole Oyl MACINTYRE DIXON
Nana Oyl ROBERTA MAXWELL
Castor Oyl DONOVAN SCOTT
Rough House ALLAN NICHOLLS
Sweet pea WESLEY IVAN HURT

THE PEOPLE OF SWEETHAVEN
Ham Gravy, The Old Boyfriend BILL IRWIN
Bill Barnacle, The Town Drunk ROBERT FORTIER
Harry Hotcash, The Gambler DAVID MCHAREN
Cherry, His Moll SHARON KINNEY
Oxblood Oxheart, The Fighter PETER BRAY
Mrs. Oxheart, His Mom LINDA HUNT
Scoop, The Reporter GEOFF HOYLE
Chizzelflint, The Pawnbroker WAYNE ROBSON

THE ROUGH HOUSE GANG
Chico, The Dishwasher LARRY PISONI
Swiftly, The Cook CARLO PELLEGRINI
La Verne, The Waitress SUSAN KINGSLEY
Splatzy, The Janitor MICHAEL CHRISTENEN

The Preacher RAY COOPER
Slick, The Milkman NOEL PARENTI
Rosie, The Milkmaid KAREN MCCORMICK
Bear, The Hermit JOHN BRISTOL

THE WALFLEUR SISTERS
Mena JULIE JANNEY
Mina PATTY KATZ
Mona DIANE SHAFFER
Blossom NATHALIE BLOSSOM

THE TOUGHS
Spike DENNIS FRANZ
Slug CARLOS BROWN
Butch NED DOWD
Mort HOVEY BURGESS

Gozo ROBERTO MESSINA
Bolo PIETRO TORRISI

THE HOUSEWIVES
Daisy MARGERY BOND
Petunia JUDY BURGESS
Violet SAUNDRA MacDONALD
Min EVE KNOLLER
Pickelina PEGGY PISONI
Daphne BARBARA ZEGLER

Mayor Stonefeller, The Official PAUL ZEGLER
Mrs. Stonefeller PAMELA BURRELL
The Mailman/Policeman DAVID ARKIN

THE MUSICIANS
Von Schnitzel, The Conductor KLAUS VOORMANN
Clem, The Banjo Player DOUG DILLARD
Hoagy, The Piano Player VAN DYKE PARKS

Oscar, The Barber STAN WILSON
The Chimneysweep ROBERTO DELL'AQUA
Cindy, The Drudge VALERIE VELARDI

TECHNICAL CREDITS

Directed by ROBERT ALTMAN
Produced by ROBERT EVANS
Screenplay by JULES FIEFFER
Executive Producer C.O. ERICKSON
Music & Lyrics by HARRY NILSSON
Photography by GIUSEPPE ROTUNNO, A.S.C.
Production Designer WOLF KROEGER
Supervising Editor TONY LOMBARDO
Costume Designer SCOTT BUSHNELL
Additional Score by TOM PIERSON

Based on the "POPEYE" characters created by E.C. Segar for King Features Syndicate. "Popeye" is a Trademark of The Hearst Corporation, King Features Syndicate Division.

The music and lyric to "I'M POPEYE THE SAILOR MAN" are by Sammy Lerner

Jack Mercer is the voice of Popeye in the animated prologue.

Animation by Hanna-Barbera Productions, Inc.

Assistant Art Directors REG BREAN
STEPHANE REICHEL
Choreography Dance SHARON KINNEY
Circus HOVEY BURGESS
Robin Williams' Dance Numbers Staged by LOU WILLS
Associate Producer SCOTT BUSHNELL
First Assistant Directors BOB DAHLIN
VICTOR TOURJANSKY
Sound by ROBERT GRAVENOR
Songs Arranged and Conducted by VAN DYKE PARKS
Location Manager ROBERT EGGENWEILER
Film Editors JOHN W. HOLMES, A.C.E.
DAVID ALAN SIMMONS
Additional Editing RAJA R. GOSNELL
Assistant Editors PAUL RUBELL
STEPHEN TUCKER, ERIC WHITFIELD
BOB LEDERMAN, JACQUES TOBEREN
Supervising Re-Recording Mixer MICHAEL MINKLER, C.A.S.
Scoring and Music Re-Recording Mixer DAN WALLIN
Re-Recording Engineer STEVE BRIMMER
Supervising Sound Editor SAM GEMETTE

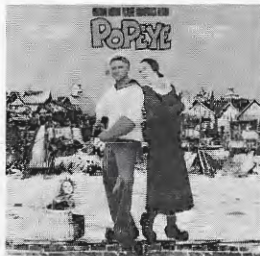
Sound Effects Consultant RODNEY HOLLAND
Sound Editors SAM SHAW, JOHN LARSON
BILL PHILLIPS, MICHAEL FORD, HAL SANDERS
Loop Editor LARRY SINGER, M.P.S.E.
Sound Effects Editors TERESA ECKTON
ANDY PATTERSON
Supervising Music Editor TED WHITFIELD
Music Editor RICHARD WHITFIELD
Assistant Music Editor LESLIE A. WHITFIELD
Post Production Coordinator SUZANNE HINES
Post Production Sound and Editorial Facilities
by Lion's Gate Sound
Camera Operators GIOVANNI FIORE
GIANFRANCO TRANSUNTO
Assistant Operators LUIGI BERNARDINI
MAURO MERCHETTI
GIAN MARIA MAJORANA
Underwater Camera Operator LORENZO BATTAGLIA
Camera Assistants ROBERT REED ALTMAN
MAURIZIO ZAMPAGIN
Gaffer RUDOLFO BRAMUCCI
Key Grips VLADIMIRO SALVATORE, ALBERTO EMIDI
Boom Man DON MERRITT
Recorder DOUG SHULMAN
Location Engineer RANDY HONAKER
Special Effects Coordinator ALLEN HALL
Assistant ROBERT WILLARD
Technical Advisors R.J. HOHMAN
STEVE FOSTER
Stunt Coordinator ROBERTO MESSINA
Wardrobe Supervisor JOHN HAY
Wardrobe Construction KATE McDERMOTT
Wardrobe Mistress YVONNE ZARB COUSIN
Property Master STEPHEN ALTMAN
Property Men TONY MACCARIO
Set Decorator JOHN BUCKLIN, JACK STEPHENS
Construction Coordinator STEPHANE REICHEL
Construction Manager ALVARO BELSOLE
Makeup Supervisor GIANCARLO DEL BROCCO
Makeup Artist ALFREDO TIBERI
Assistants GILBERTO PROVENGI
ALVARO ROSSI
Chief Hairdresser MARIA TERESA CORRIONI
Hairdressers ALDO SIGNORETTI
GABRIELLA BORZELLI
Assistant RITA INNOCENZI

Script Supervisor LUCA KOUMELIS
Talent Coordinator RICK SPARKS
Publicist BRIDGET TERRY
Publicity Assistants RITA GALEA, CATHY KELLER
Unit Photographer PAUL RONALD
Unit Manager PAOLO LUCIDI
Unit Coordinators DAVID LEVY, PETER BRAY
Title Design PATTY RYAN
Opticals by CINEMA RESEARCH
Executive Assistant to Mr. Evans BARBARA KALISH
Assistants to Mr. Evans CATHY CHAZAN
STEPHANIE ARANAS
Mr. Williams Dance Style Created by LOU WILLS
Assistant to Mr. Williams MARK RUTENBERG
Location Auditors RICHARD DUBUQUE
TIM ENGEL
Assistant Accountant LUCIANO TARTAGLIA
Master Carpenters GAETANO MIRANTI
BERT BOWERS
Master Painter GUGLIELMO MODESTINI
Sculptors ANGELO MARTA
ANGELO ZACCARIA, MICHAEL STROUD
Draftsmen LESTER SMITH, STEPHEN BREAN
Animated Artifacts Created by COSMEKINETICS
ELLIS BURMAN, BOB WILLIAMS
Physical Therapist JAMES A. RUMSEY, R.P.T.
Caterer MICKEY CHONOS
Production Manager-Europe FREDERICK MULLER
Transportation Captain BILL TURNER
Our gratitude to an international crew whose artistry helped to bring Sweethaven and the world of Popeye to life.
Filmed on location in Malta in collaboration with Malta film facilities.
Special air transportation by Alitalia Airlines.
TECHNOVISION® Color and Prints by METROCOLOR®
Original Soundtrack Album from The Boardwalk Entertainment Company
The persons and events in this film are fictitious. Any similarity to actual persons or events is unintentional.
This motion picture is protected under the laws of the United States and other countries. Unauthorized duplication, distribution or exhibition may result in civil liability and criminal prosecution.
Credits as of 11-24-80

SOUNDTRACK ALBUM

The Boardwalk Entertainment Company has released the original motion picture soundtrack album of POPEYE which is being distributed by CBS Records. All of the songs included in the album were composed by Harry Nilsson with the exception of the all-time classic "I'm Popeye The Sailor Man" written by Sammy Lerner. In addition, the composition "I Yam What I Yam" sung by Robin Williams has been released by Boardwalk as a single with "He Needs Me" sung by Shelley Duvall on the flip side.

Please contact your local CBS Records representative to arrange record store and radio promotions, as this album promises to be an important merchandising tool.



SOUVENIR PROGRAM

A beautiful 9 x 12 full-color 20-page souvenir program, featuring stills from the film, bios and special drawings from the original cartoon is available from George Fenmore Associates, 254 W. 54th Street, New York, N.Y. 10019, (212) 977-4140.

BOOK PROMOTIONS

Following are three beautiful and exciting POPEYE books which will be available for local promotions. These are important merchandising tools and should be utilized to the fullest extent:

POPEYE: THE MOVIE NOVEL, edited and adapted by Richard J. Anobile based on the screenplay. This oversized trade paperback, featuring 800 full-color frames from the film, is by Avon Books.

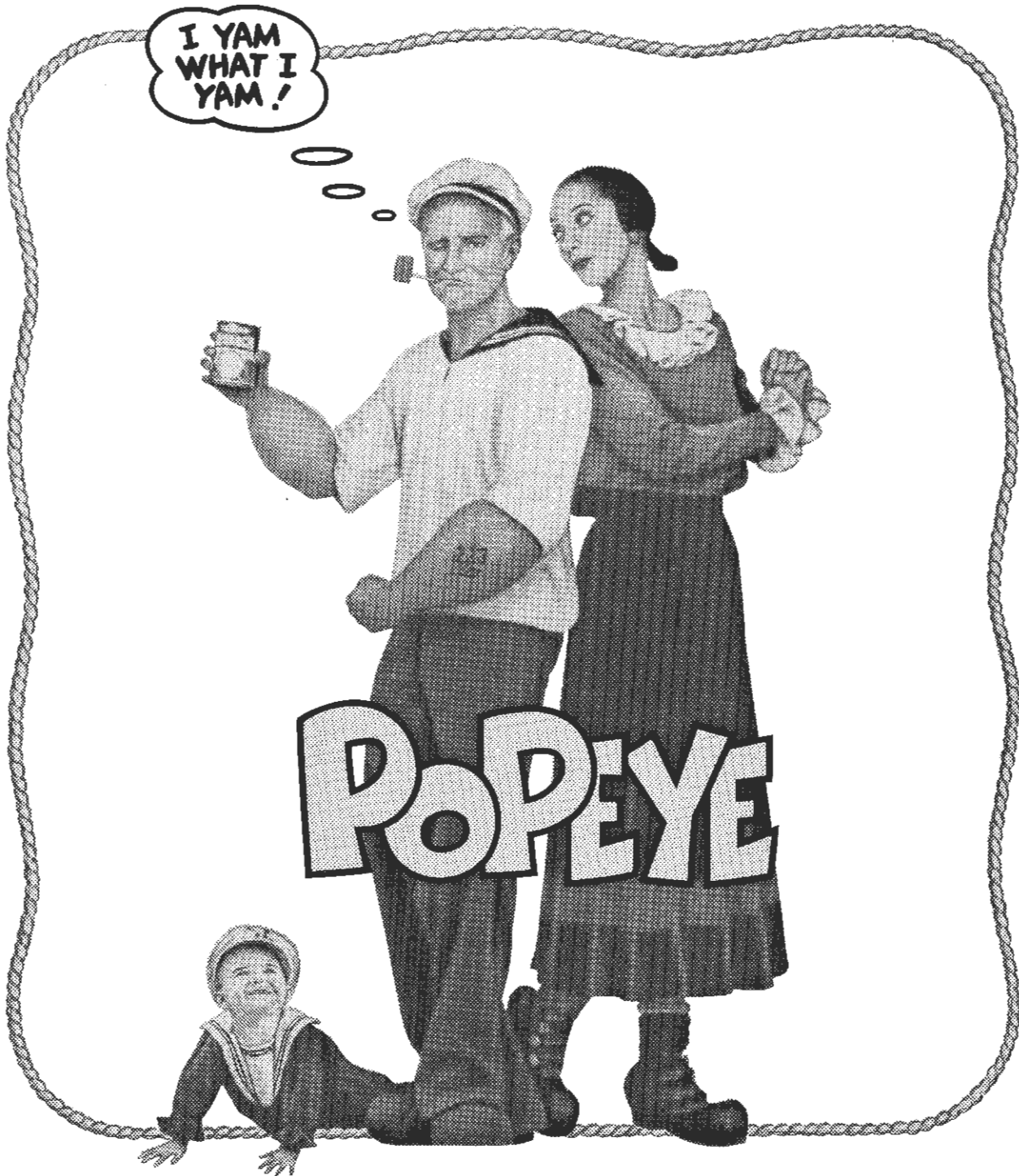
THE POPEYE STORY by Bridget Terry, which tells "how it all happened, the people, the places, the events" with more than 200 photographs from the film, published by Dell Books.

POPEYE: A PHOTO STORY, a 64-page hard cover book of text and 80 full-color stills from the film, published by Random House.

LICENSED MERCHANDISE

Over 1,000 POPEYE cartoon items manufactured by approximately 200 licensees will be available ranging from bubble gum to 14k gold jewelry. Included in this group are some 25 different movie-related items such as t-shirts, posters, board games, etc. For information on ordering, contact—Ms. Ita Goltzman, King Features Syndicate, 235 E. 45th Street, New York, N.Y. 10017, (212) 682-5600.

HAVES A HAPPY HOLIDAY WIT ME AN' OLIVE!



ROBIN WILLIAMS is POPEYE AND SHELLEY DUVALL is OLIVE OYL

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL POPEYE
MUSIC & LYRICS BY HARRY NILSSON EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEIFFER PRODUCED BY ROBERT EVANS
DIRECTED BY ROBERT ALTMAN READ THE AVON MOVIE NOVEL™ ORIGINAL SOUNDTRACK ALBUM FROM THE BOARDWALK ENTERTAINMENT CO.

PG PARENTAL GUIDANCE SUGGESTED
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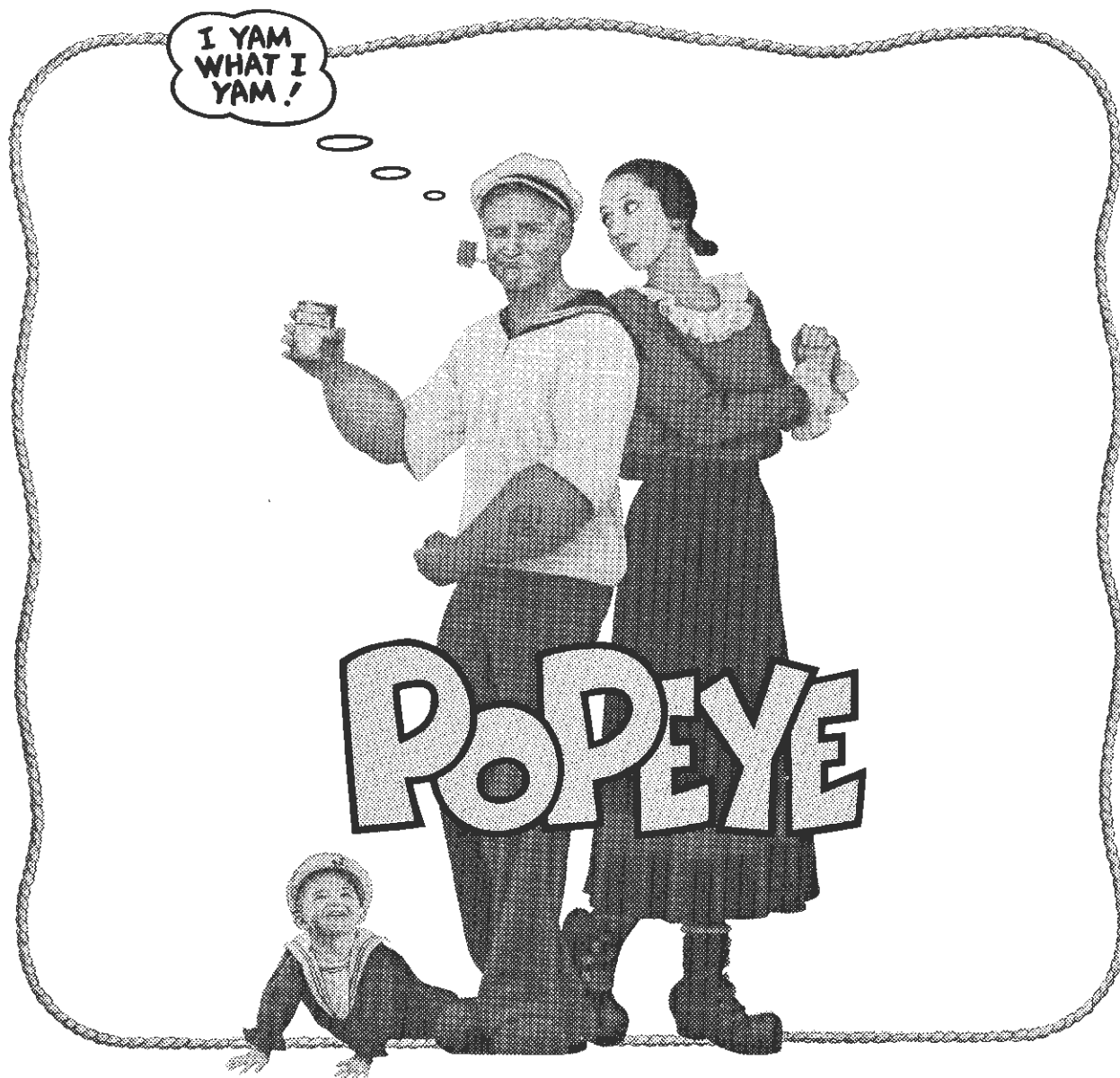
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4 COLS. x { 150 LINES 600 LINES
10 3/4 INCHES 43 INCHES

HAVES A HAPPY HOLIDAY WIT ME AN' OLIVE!



ROBIN WILLIAMS is POPEYE AND SHELLEY DUVALL is OLIVE OYL

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL POPEYE
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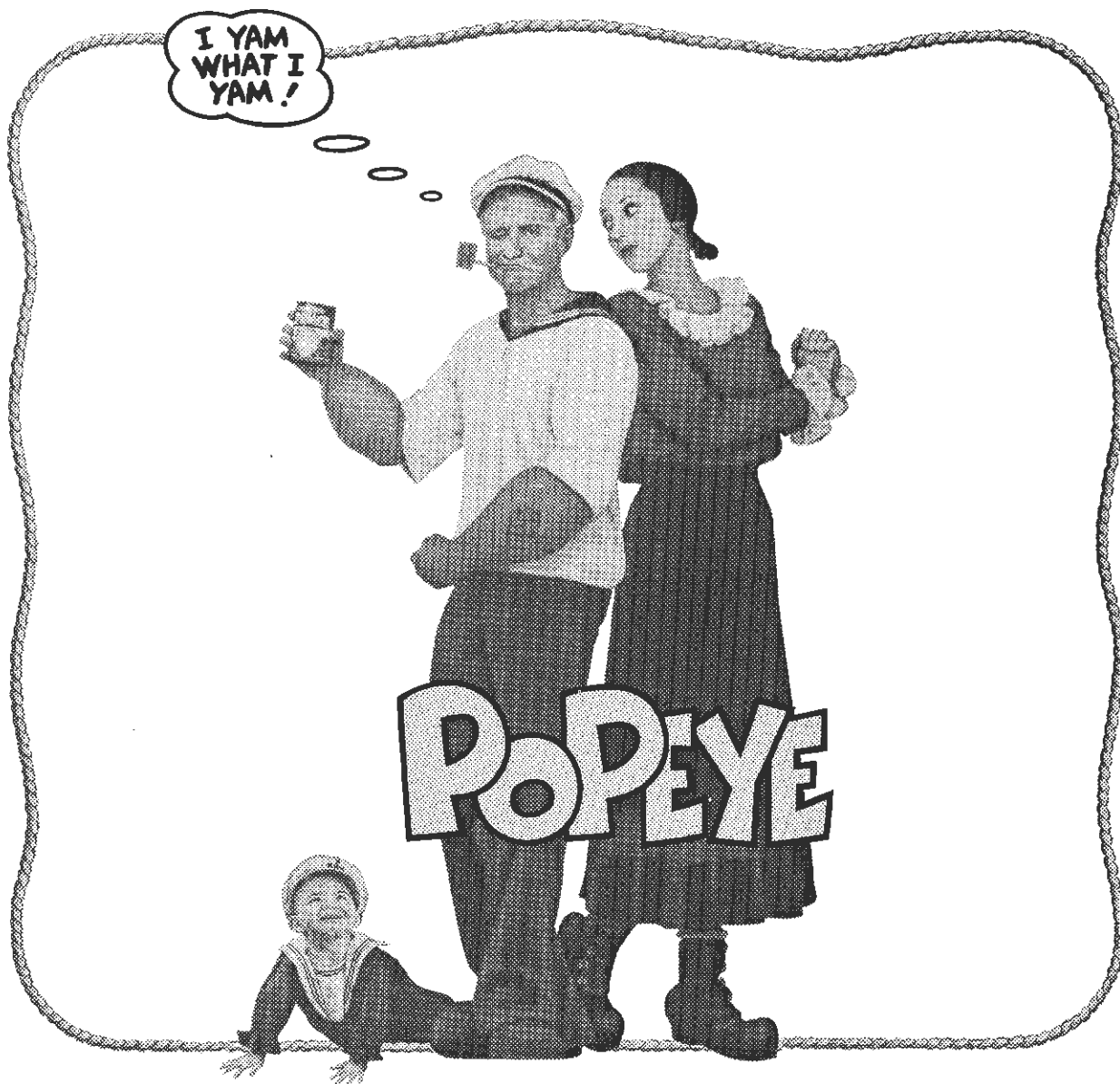


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HAVES A HAPPY HOLIDAY WIT ME AN' OLIVE!



ROBIN WILLIAMS is **POPEYE** **AND** **SHELLEY DUVALL** is **OLIVE OYL**

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MUSIC & LYRICS BY HARRY NILSSON EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEIFFER PRODUCED BY ROBERT EVANS
DIRECTED BY ROBERT ALTMAN READ THE AVON MOVIE NOVEL™ ORIGINAL SOUNDTRACK ALBUM FROM THE BOARDWALK ENTERTAINMENT CO.

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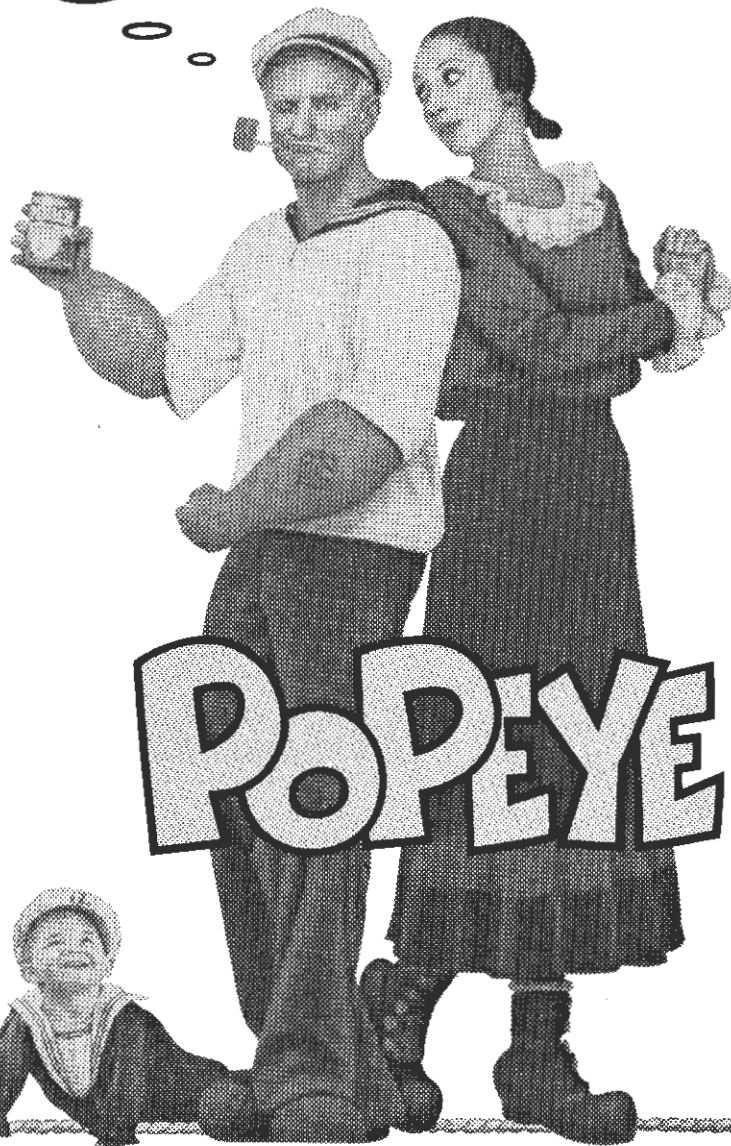


4 COLS. x { 125 LINES 500 LINES
9 INCHES 36 INCHES

AD#401

HAVES A HAPPY HOLIDAY WIT ME AN' OLIVE!

I YAM
WHAT I
YAM!



POPEYE

ROBIN WILLIAMS is POPEYE AND SHELLEY DUVALL is OLIVE OYL

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL POPEYE
MUSIC & LYRICS BY HARRY NILSSON EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEIFFER PRODUCED BY ROBERT EVANS
DIRECTED BY ROBERT ALTMAN READ THE AVON MOVIE NOVEL™ ORIGINAL SOUNDTRACK ALBUM FROM THE BOARDWALK ENTERTAINMENT CO.

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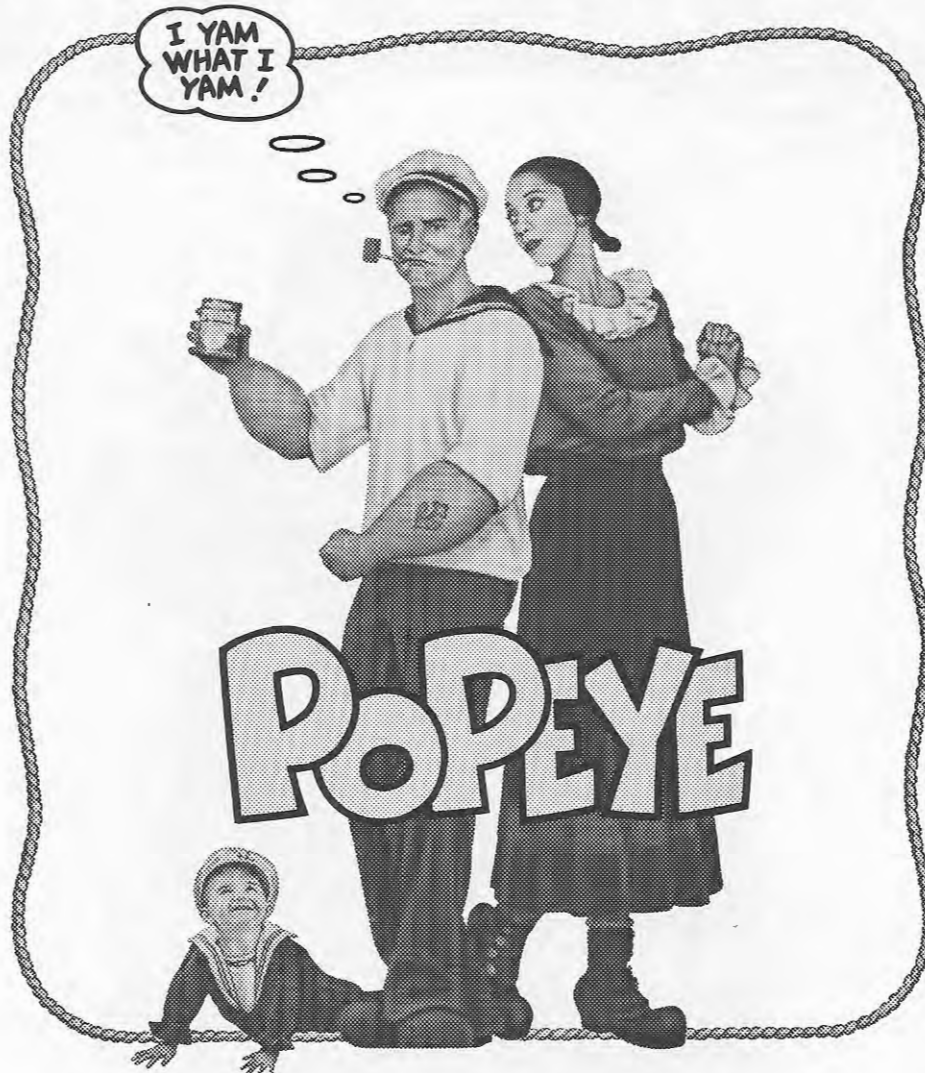
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HAVES A HAPPY HOLIDAY WIT ME AN' OLIVE!



ROBIN WILLIAMS is POPEYE AND SHELLEY DUVALL is OLIVE OYL

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT

A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL POPEYE
 MUSIC & LYRICS BY HARRY NILSSON EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEIFFER
 PRODUCED BY ROBERT EVANS DIRECTED BY ROBERT ALTMAN READ THE AVON MOVIE NOVEL™
 ORIGINAL SOUNDTRACK ALBUM FROM THE BOARDWALK ENTERTAINMENT CO.

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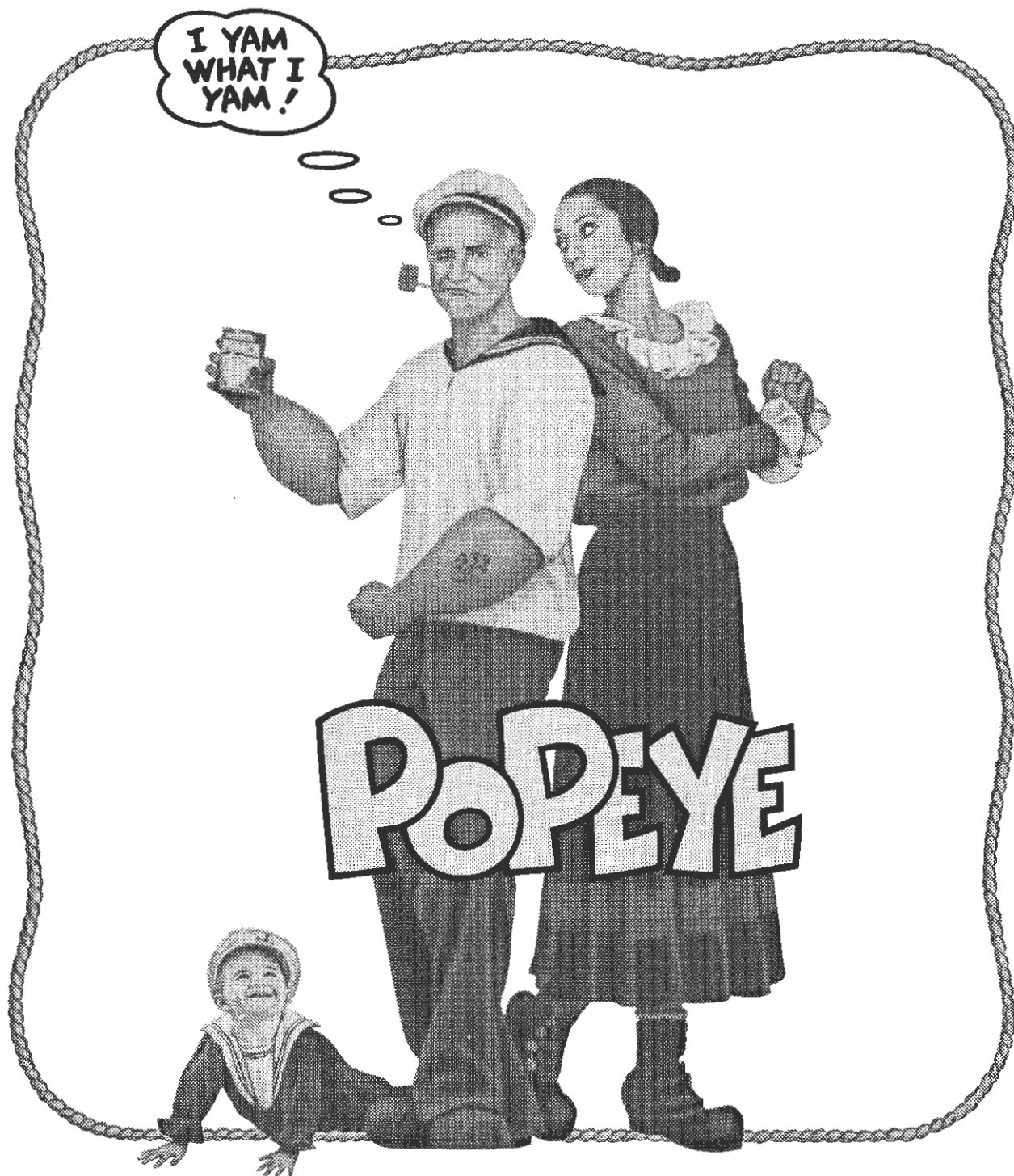


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HAVES A HAPPY HOLIDAY WIT ME AN' OLIVE!



POPEYE

ROBIN WILLIAMS is POPEYE AND SHELLEY DUVALL is OLIVE OYL

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL POPEYE
MUSIC & LYRICS BY HARRY NILSSON EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEIFFER PRODUCED BY ROBERT EVANS
DIRECTED BY ROBERT ALTMAN READ THE AVON MOVIE NOVEL™ ORIGINAL SOUNDTRACK ALBUM FROM THE BOARDWALK ENTERTAINMENT CO.

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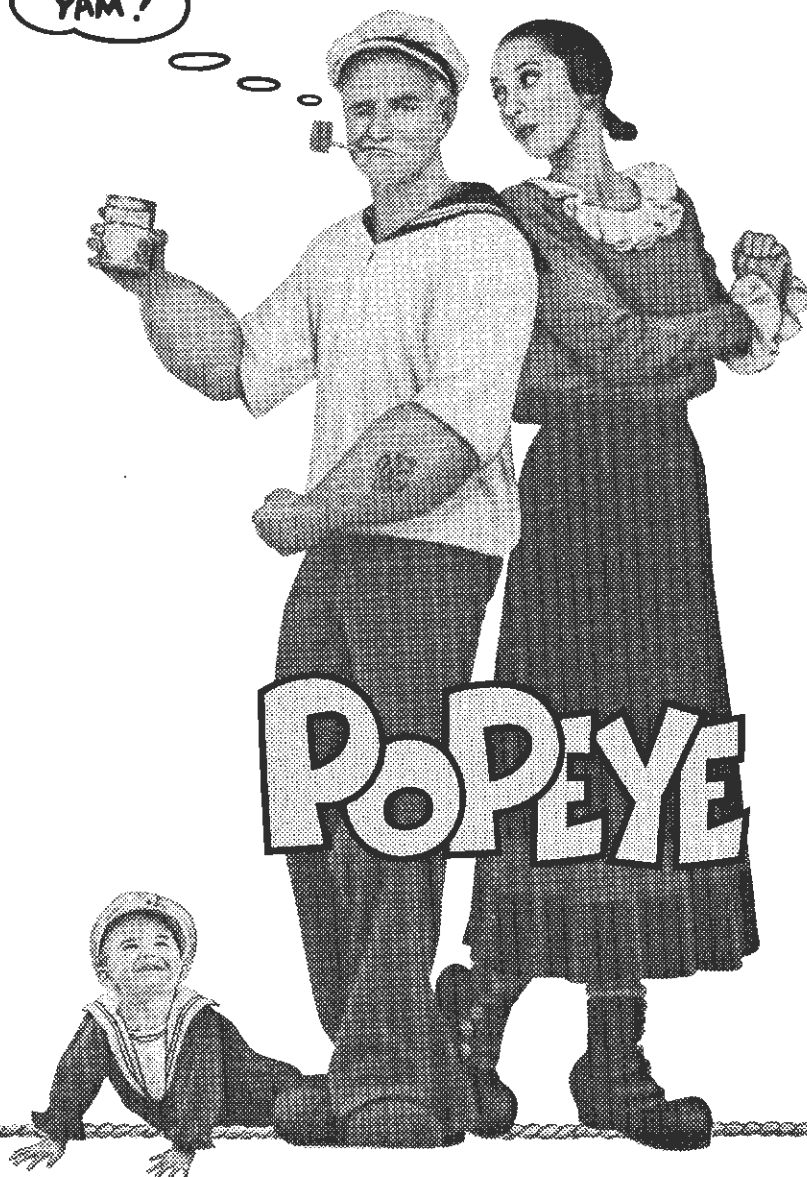


AD #302 W

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HAVES A HAPPY HOLIDAY WIT ME AN' OLIVE!

I YAM
WHAT I
YAM!



ROBIN WILLIAMS is POPEYE AND SHELLEY DUVALL is OLIVE OYL

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL POPEYE MUSIC & LYRICS BY HARRY NILSSON

EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEIFFER PRODUCED BY ROBERT EVANS DIRECTED BY ROBERT ALTMAN READ THE AVON MOVIE NOVEL™

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ORIGINAL SOUNDTRACK ALBUM FROM THE BOARDWALK ENTERTAINMENT CO.

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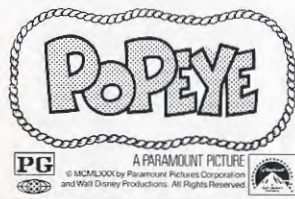
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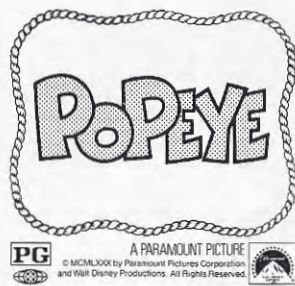
PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT
A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM POPEYE MUSIC & LYRICS BY HARRY NILSSON
EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEIFFER PRODUCED BY ROBERT EVANS DIRECTED BY ROBERT ALTMAN
PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN
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2 COLS. x { 37½ LINES 75 LINES
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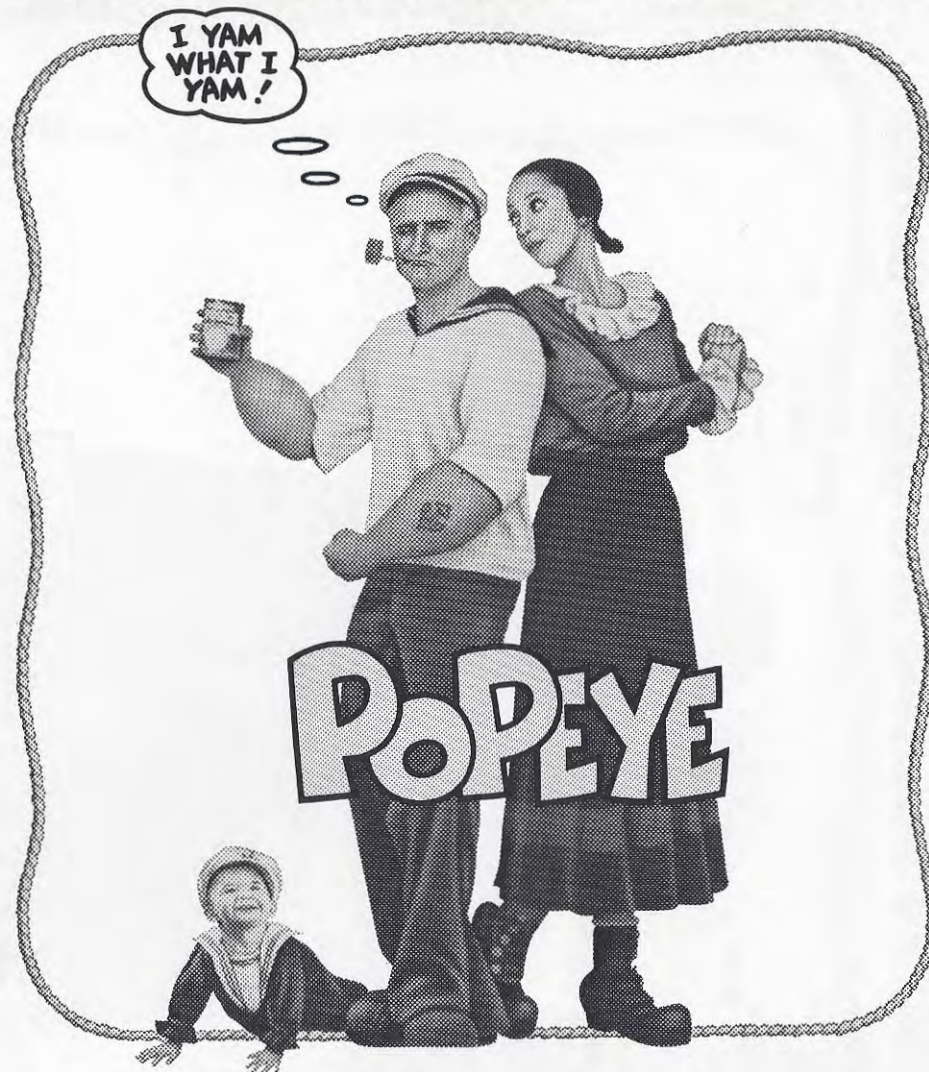


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1 INCH
AD#101



1 COL. x { 28 LINES
2 INCHES
AD#102

HAVES A HAPPY HOLIDAY WIT ME AN' OLIVE!



ROBIN WILLIAMS is POPEYE AND SHELLEY DUVALL is OLIVE OYL

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL POPEYE
MUSIC & LYRICS BY HARRY NILSSON EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEIFFER PRODUCED BY ROBERT EVANS
DIRECTED BY ROBERT ALTMAN READ THE AVON MOVIE NOVEL™ ORIGINAL SOUNDTRACK ALBUM FROM THE BOARDWALK ENTERTAINMENT CO.

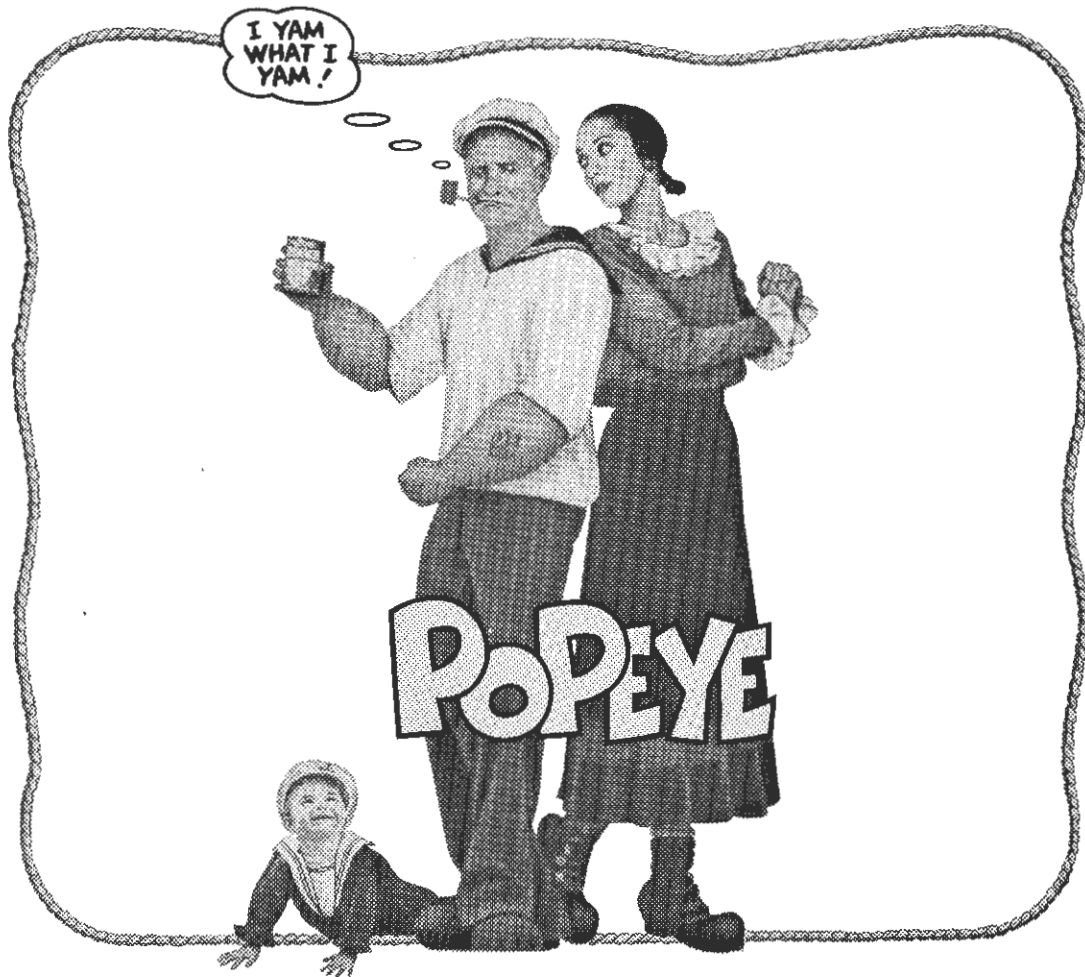
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8 INCHES 24 INCHES

AD#301

HAVES A HAPPY HOLIDAY WIT ME AN' OLIVE!



ROBIN WILLIAMS is POPEYE AND SHELLEY DUVALL is OLIVE OYL

PARAMOUNT PICTURES CORPORATION AND PML JEREMY PRODUCTIONS PRESENT A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL POPEYE MUSIC & LYRICS BY HARRY NILSSON
EXECUTIVE PRODUCER C. D. ERICKSON SCREENPLAY BY JULES FEIFFER PRODUCED BY ROBERT EVANS DIRECTED BY ROBERT ALTMAN READ THE AVON MOVIE NOVEL™

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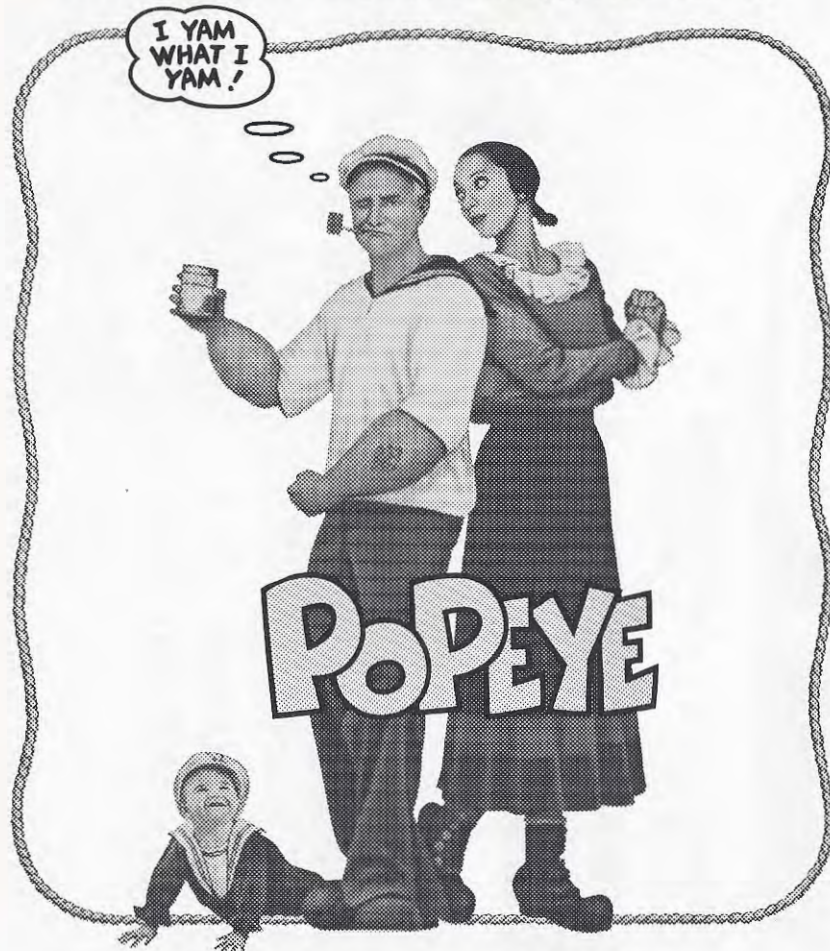
ORIGINAL SOUNDTRACK ALBUM FROM THE BOARDWALK ENTERTAINMENT CO.

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3 COLS. x { 100 LINES 300 LINES
7 INCHES..... 21½ INCHES

AD#302
TABLOID

HAVES A HAPPY HOLIDAY WIT ME AN' OLIVE!



POPEYE

ROBIN WILLIAMS AND SHELLEY DUVALL
is POPEYE AND is OLIVE OYL

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL

POPEYE MUSIC & LYRICS BY HARRY NILSSON EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEIFFER

PG PARENTAL GUIDANCE SUGGESTED
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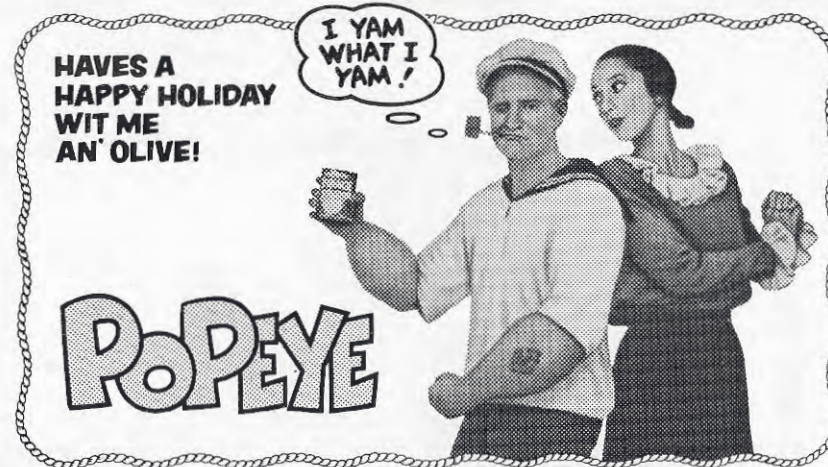
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2 COLS. x { 100 LINES 200 LINES
7 INCHES 14 INCHES

AD#205 W

HAVES A
HAPPY HOLIDAY
WIT ME
AN' OLIVE!



POPEYE

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM POPEYE MUSIC & LYRICS BY HARRY NILSSON
EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEIFFER PRODUCED BY ROBERT EVANS DIRECTED BY ROBERT ALTMAN

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AD#203 W

POPEYE

PG

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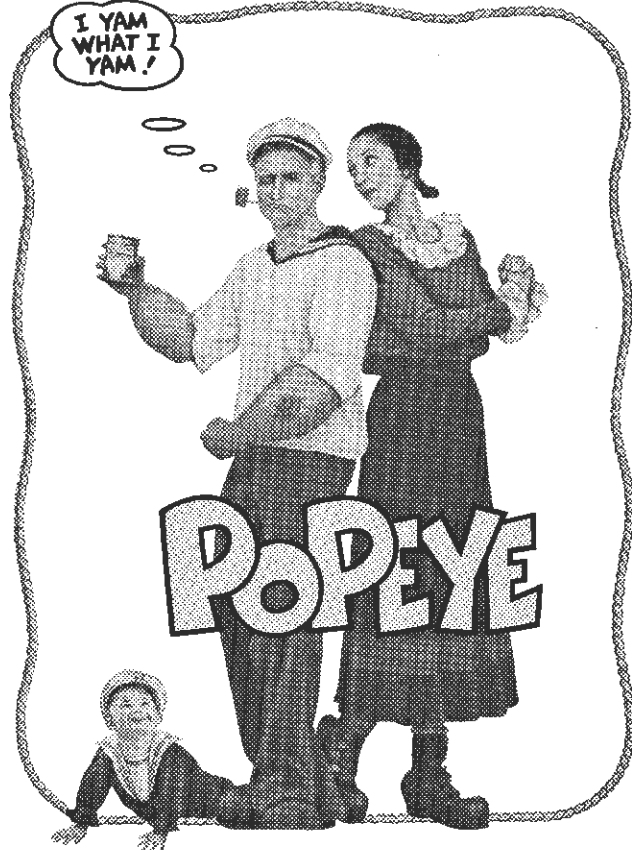


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2 INCHES 3 1/2 INCHES

AD#201 W

ADS TO BE USED IN 6 COLUMN NEWSPAPERS

**HAVES A HAPPY HOLIDAY
WIT ME AN' OLIVE!**



ROBIN WILLIAMS is POPEYE **AND SHELLEY DUVALL** is OLIVE OYL

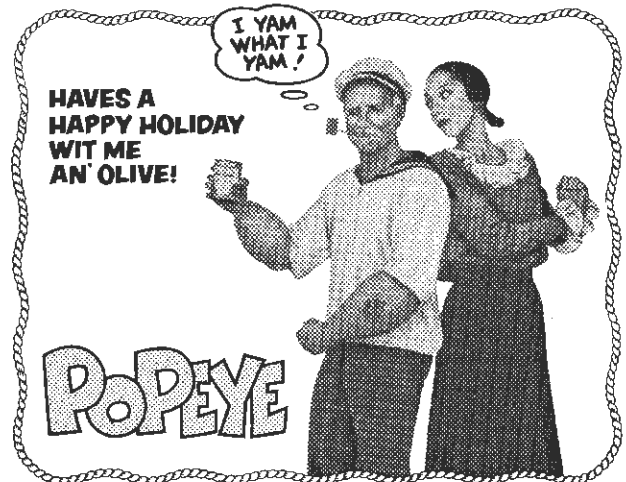
PARAMOUNT PICTURES PRESENTS A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM **POPEYE**
MUSIC & LYRICS BY HARRY WILSON EXECUTIVE PRODUCER C. O. ERICKSON
SCREENPLAY BY JULES FEFFER PRODUCED BY ROBERT EVANS DIRECTED BY ROBERT ALTMAN

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AD#205



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EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEFFER PRODUCED BY ROBERT EVANS DIRECTED BY ROBERT ALTMAN

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is **POPEYE** AND IS OLIVE OYL

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT
A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL POPEYE MUSIC & LYRICS BY HARRY WILSON
EXECUTIVE PRODUCER C. Q. BRONSON SCREENPLAY BY JULIS FEFFER
PRODUCED BY ROBERT EVANS DIRECTED BY ROBERT ALTMAN
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5 3/8 INCHES 10 3/4 INCHES

AD #204 W

HAVES A HAPPY HOLIDAY
WIT ME AN' OLIVE!

POPEYE

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT
A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM POPEYE MUSIC & LYRICS BY HARRY WILSON
EXECUTIVE PRODUCER C. Q. BRONSON SCREENPLAY BY JULIS FEFFER PRODUCED BY ROBERT EVANS DIRECTED BY ROBERT ALTMAN
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AD #202 W

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2400 lines—8 cols. x 300 lines	AD 801
1350 lines—6 cols. x 225 lines	AD 603
1200 lines—6 cols. x 200 lines	AD 601
1000 lines—5 cols. x 200 lines	AD 501
676 lines—4 cols. x 169 lines	AD 405

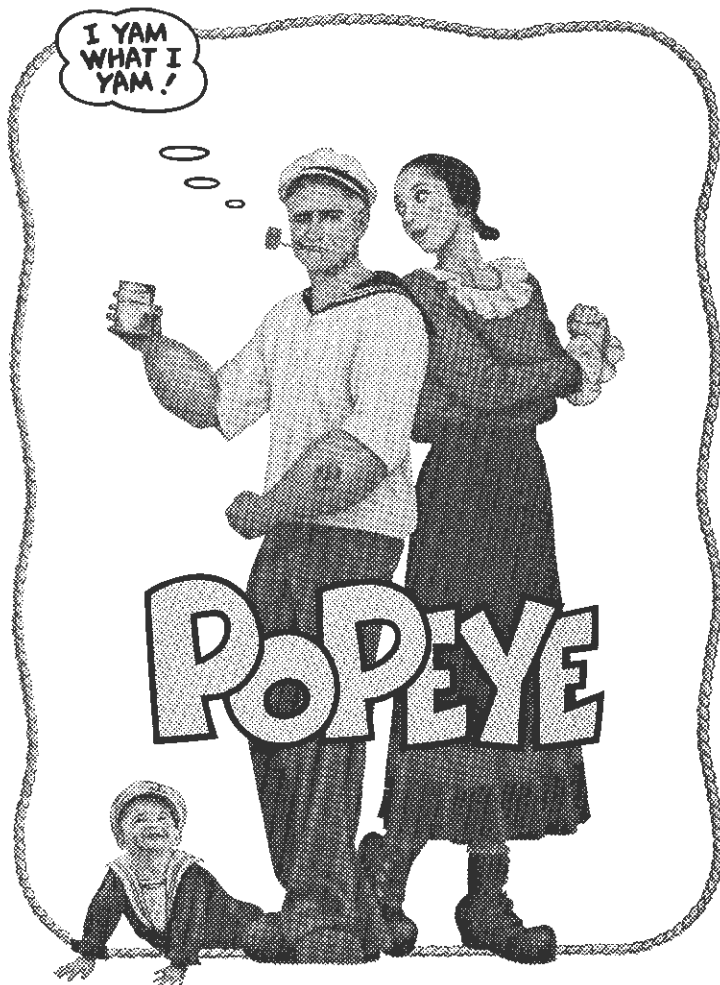
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1800 lines—6 cols. x 300 lines	AD 601W
1000 lines—5 cols. x 200 lines	AD 501W
900 lines—4 cols. x 225 lines	AD 401W
600 lines—3 cols. x 200 lines	AD 304W
498 lines—3 cols. x 166 lines	AD 303W

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1200 lines—6 cols. x 200 lines	AD 602 TABLOID
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**HAVES A HAPPY HOLIDAY
WIT ME AN' OLIVE!**



POPEYE

ROBIN WILLIAMS is POPEYE and **SHELLEY DUVALL** is OLIVE OYL

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT

A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL POPEYE

MUSIC & LYRICS BY HARRY NILSSON EXECUTIVE PRODUCER C. O. ERICKSON

SCREENPLAY BY JULES FEIFFER PRODUCED BY ROBERT EVANS DIRECTED BY ROBERT ALTMAN

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HAVES A HAPPY HOLIDAY WIT ME AN' OLIVE!



POPEYE

ROBIN WILLIAMS is POPEYE and **SHELLEY DUVALL** is OLIVE OYL

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL

POPEYE MUSIC & LYRICS BY HARRY NILSSON EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEIFFER

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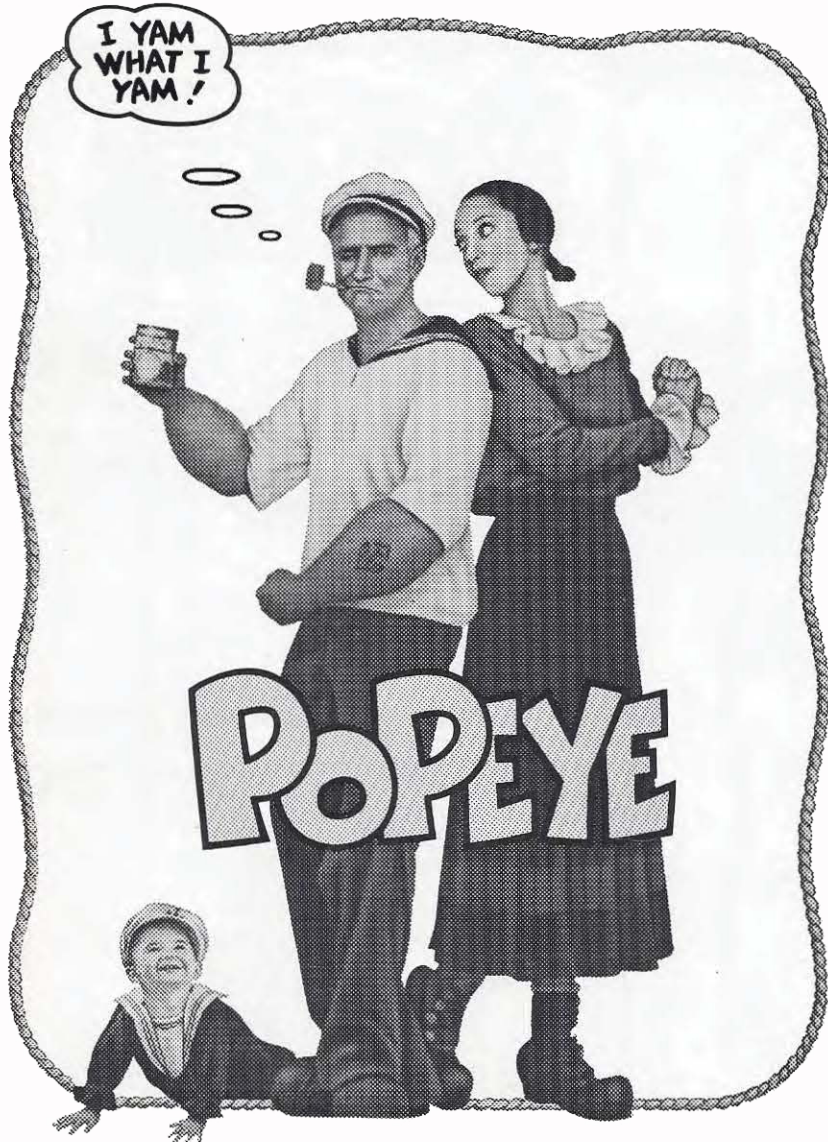
AD#206 TABLOID

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AD#204

**HAVES A HAPPY HOLIDAY
WIT ME AN' OLIVE!**

**I YAM
WHAT I
YAM!**



ROBIN WILLIAMS is **POPEYE** **AND** **SHELLEY DUVALL** is **OLIVE OYL**

PARAMOUNT PICTURES CORPORATION AND WALT DISNEY PRODUCTIONS PRESENT

A ROBERT EVANS PRODUCTION A ROBERT ALTMAN FILM ROBIN WILLIAMS SHELLEY DUVALL POPEYE
MUSIC & LYRICS BY HARRY NILSSON EXECUTIVE PRODUCER C. O. ERICKSON SCREENPLAY BY JULES FEIFFER
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300 LINES
21 1/2 INCHES
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