

**BANK OF AMERICA CINEMA**  
**CLASSIC FILM SERIES**



**JULY - DECEMBER 2010**

# FROM THE BOOTH

This season brings a lot of changes, although you probably can't see them from the auditorium. We have a second 35mm projector, which means we are able to delve into archival prints of movies that were formerly off limits to us: Frank Borzage's *Moonrise*, Arthur Penn's *Mickey One*, and Andre de Toth's *None Shall Escape*, for starters. We have two double features starring diminutive folks: a double-dose of Shirley Temple in August and two Peter Lorre scarefests for Halloween. Throw in musicals from unlikely sources—Douglas Sirk's *Meet Me at the Fair* and Josef von Sternberg's *The King Steps Out*—along with our first ripped-from-the-headlines film in decades (Robert Flaherty's *Louisiana Story*, a documentary about the perils of oil exploration), and you have six more months of beloved classics and forgotten gems.

*Michael W. Phillips Jr., Film Programmer*  
*Becca Hall, Program Designer*

*Julian Antos, Special Prints Coordinator*  
*Kyle Westphal, Program Assistant*

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We'd like to thank the University of Chicago Film Studies Center, the UCLA Film and Television Archive, and Sony Repertory for providing us with archival prints.



## STARS AND STRIPES FOREVER • 1952 DIRECTED BY HENRY KOSTER

Please restrain yourself from marching during the film: there's plenty going on onscreen as Clifton Webb plays Sgt. Maj. John Philip Sousa, the band leader who liked to write operettas but is remembered as king of the march. It's an excuse to kick out the jams to Sousa's famous songs, including the rousing rendition of the title song by a fifty-piece marching band, although there's some romantic intrigue thrown in (thankfully *not* featuring Webb). *The New York Times* called it "much more rewarding in its thumpings and boomings of a rousing band than it is in its illuminations of personalities or plot," which sounds good to these ears. (MP)  
 89 min. • 20th Century-Fox • 16mm • Unavailable on DVD  
 Short: "Jammin' The Blues" (1944, Gjon Mili)

## LOUISIANA STORY • 1948 DIRECTED BY ROBERT FLAHERTY

Newly relevant in the age of Deepwater Horizon, *Louisiana Story* harks back to a time when Big Oil PR meant underwriting lyrical documentaries of bayou life. Standard Oil commissioned Robert Flaherty—form-giver, theoretician, and popularizer of the motion picture documentary—to make a feature-length celebration of Louisiana, its Cajun heritage, its dense and voluptuous ecosystem, and the oil derricks that incidentally, inconspicuously line the coast. Flaherty follows an Acadian boy, Joseph Boudreaux, as he navigates the backwaters with his pet raccoon and learns about the wonders of oil extraction from local roughnecks. With Ricky Leacock's sparkling photography and Virgil Thompson's powerful score, *Louisiana Story* plays like one sustained swoon. (KW)

77 min. • Robert Flaherty Productions Inc. • 16mm  
 Short: Buster Keaton - "She's Oil Mine" (1941, Jules White)

**LITTLE FUGITIVE • 1953**

DIRECTED BY MORRIS ENGEL, RUTH ORKIN, AND RAY ASHLEY

François Truffaut said the entire French New Wave couldn't have happened if a few New Yorkers with a camera and a good story hadn't shown them how to make independent films on tiny budgets. The story, of a little boy who thinks he's committed a terrible crime and runs away to Coney Island, is an excuse for the filmmakers to document the gritty real lives of New Yorkers. The cast consisted of unknowns and non-actors, shades of Italian neo-realism but a newfangled idea in American cinema. (MP)

*Print courtesy of Mary Engel.*

75 min. • Joseph Burstyn, Inc. • 35mm

Short: "Refreshment Through the Years" (1940)

**ARTISTS AND MODELS • 1955**

DIRECTED BY FRANK TASHLIN

Dean Martin (a disgruntled comic book artist) and Jerry Lewis (just disgruntled) are dysfunctional roommates and artistic soul mates who live across the hall from Dorothy Malone (artist) and Shirley MacLaine (model, and here she's beating up Lewis—they're just being cute—instead of being beaten up in *Carousel*). There's some business with Russian spies, but Tashlin pays just as much attention to MacLaine's legs as our venerable heroes, so nothing gets too out of hand. Martin & Lewis would make two more films (*Partners* and *Hollywood or Bust*) before disbanding and this is about the best thing they (or Tashlin, or MacLaine, or anyone ...?) ever did. (JA)

*Print courtesy of the University of Chicago Film Studies Center.*

109 min. • Paramount • 16mm

Shorts: "The Bride Stripped Bare" (1967, Tom Palazzolo), Trailer for *Cinderfella* (1960, Frank Tashlin)

JULY 31, 2010

AUGUST 7, 2010

AUGUST 14, 2010

## NONE SHALL ESCAPE • 1944 DIRECTED BY ANDRE DE TOTH

One of the first films to deal with Nazi atrocities, *None Shall Escape*, released more than a year before Germany's surrender, recounts the life story, told in flashback, of Commandant Grimm (Alexander Knox), a Nazi charged with war crimes at a Nuremberg-like international tribunal. Shrinking from the idea that ordinary Germans took part in atrocities—although that would come to light soon enough—the film portrays Grimm as a sadist and sexual deviant. Still, despite its omissions, it's a shockingly prescient take on the postwar world, even containing an appeal to an as-yet-unimagined "United Nations." (MP)

85 min. • Columbia • 35mm • Unavailable on DVD

Cartoon: "Education for Death" (1943, Clyde Geronimi)

## THE SLEEPING TIGER • 1954 DIRECTED BY JOSEPH LOSEY

After a brief stint directing crime thrillers, American director Joseph Losey found himself exiled to Europe. One of the most talented victims of the blacklist, Losey fashioned a new career in England with *The Sleeping Tiger*. Ironically, producer Victor Hanbury had to take the director's credit, as Losey's name would have abnegated any U.S. distribution prospects. (Screenwriters Carl Foreman and Harold Buchman, also blacklisted, could only be credited pseudonymously as one 'Derek Frye.') Fittingly, *The Sleeping Tiger* views criminality as a purely social construct: psychiatrist Alexander Knox responds to an attempted mugging by inviting unconvincing thug Dirk Bogarde into his home for prolonged study. What begins as a progressive alternative to prison moves inexorably towards domestic squalor when Bogarde begins an affair with Knox's wife, Alexis Smith. (KW)

89 min. • Insignia/Astor Pictures Corporation • 35mm • Unavailable on DVD

Cartoon: Donald Duck - "Donald's Dilemma" (1947, Jack King)

## Shirley TEMPLE Double Feature



### POOR LITTLE RICH GIRL • 1936 DIRECTED BY IRVING CUMMINGS

We've gone far too long without a film featuring *Our Gang* reject Shirley Temple, so we're overcompensating with a saccharine musical double feature. First up is a very loose remake of the Mary Pickford vehicle *Poor Little Rich Girl*, where Temple plays a lost soap heiress who's taken in by a pair of downtrodden musicians (Alice Faye and Jack Haley). Second, she's *The Littlest Rebel*, the daughter of a Confederate officer who's slated for execution. America's little sweetheart and Bill "Bojangles" Robinson have to save the day by dancing for Honest Abe, although the Civil War is hardly in evidence. *The New York Herald Tribune* said, "The child star is as good a partner for the great Bill Robinson as Miss Rogers is for Mr. Astaire." (MP)

79 min. & 70 min. • 20th Century-Fox • 35mm

Short: "Pie Covered Wagon" (1932, Charles Lamont)

### THE LITTLEST REBEL • 1935 DIRECTED BY DAVID BUTLER



**THE BARON OF ARIZONA • 1950****DIRECTED BY SAMUEL FULLER**

Samuel Fuller's second film as a director (following *I Shot Jesse James*) stars real estate clerk Vincent Price as a nineteenth-century swindler bent on claiming the Arizona territory for himself. Here Mr. Price is forging government documents and seducing Ellen Drew instead of unwitting young girls in creaky old houses, but he still cites his performance here (his first in a starring role) as one of his favorites. Fuller would make one more film, *The Steel Helmet*, before leaving Lippert Pictures to, as he put it, "spin even bigger yarns." (JA)

97 min. • Lippert Pictures • 16mm

Short: "Open Season for Saps" (1944, Jules White)

**MOONRISE • 1948****DIRECTED BY FRANK BORZAGE**

Danny Hawkins lives in the shadow of his murderous father and accidentally kills a man himself in a bout of insanity. Plagued with fear and self-doubt, he runs from the law and the woman he loves. In the grander scheme of things, Frank Borzage is probably more important than crude oil, real estate, or telecommunications (he is here, at least). Said BAC patron Jimmy Otto:

"Borzage's witnessing of love's necessity and power in the art of cinema [cements] his place in history as Hollywood's finest director." Well, if that doesn't melt your cold, hard heart, maybe a restored print from UCLA will. (JA)



*Print courtesy of the UCLA Film and Television Archive.*

90 min. • Republic Pictures • 35mm • Unavailable on DVD

Short: "She Snoops to Conquer" (1944, Jules White)

**SALT OF THE EARTH • 1954****DIRECTED BY HERBERT J. BIBERMAN**

Producer Paul Jarrico, writer Michael Wilson, and director Biberman were all Hollywood professionals whose movies rarely touched politics—until they were all blacklisted by the House Committee on Un-American Activities for alleged Communist sympathies. Barred from the industry, they embarked on an independent feature that would "fit the crime." Their riveting story of a New Mexican zinc miners' strike benefits from stark cinematography and a stable of fresh amateur performances. (The star, Juan Chacón, was a real-life labor leader whose story provided the basis for the film.) Banned from theaters by Hollywood unions and rightwing activists acting in concert, *Salt of the Earth* today emerges as

the last great Popular Front artwork and the first avowedly feminist motion picture. (KW)

94 min. • Independent Productions Corp. • 16mm

Newsreel: 1954

SEPTEMBER 11, 2010



**PETER PAN • 1924**  
DIRECTED BY HERBERT BRENON

Organist Jay Warren is back to accompany the timeless 1924 version of J.M. Barrie's play, featuring Betty Bronson's iconic portrayal of the little boy who refused to grow up. *The New York Times* said simply, "she is youth and joy," and *Time* said that she "will be the Peter the present and succeeding generations of U.S. childhood will cherish." It also said that Barrie himself consulted on this production, which sticks close to the original play while taking advantage of the magic of cinema to make Never Never Land more fantastic than it ever had been or would be again. (MP)

102 min. • Famous Players-Lasky • 35mm  
Short:: Our Gang - "The Buccaneers" (1924, Mark Goldaine)

SEPTEMBER 18, 2010

**THE SOUTHERNER • 1945**  
DIRECTED BY JEAN RENOIR

After being jerked around by the French Army Film Service as an unofficial diplomat to Italy (right before they invaded France) a very run down Jean Renoir fled to the United States and made a very run down film about life in the South, thought by most people who had an opinion on the matter to be Renoir's best film in the country. Zachary Scott and Betty Field leave their lives as sharecroppers to start a farm with their two young children and a very displeased Beulah Bondi and are greeted with a worn down shack ("it's an awful lot of something, an awful lot of work") and obstinate neighbors. (JA)



92 min. • Jean Renoir Productions • 16mm  
Newsreel: 1945

SEPTEMBER 25, 2010

**MEET ME AT THE FAIR • 1953**  
DIRECTED BY DOUGLAS SIRK

Before he settled into his masterful run of bleak and mysterious melodramas, Douglas Sirk was just another émigré contract director at Universal-International, applying his considerable erudition and taste to submarine thrillers, marital comedies, 3-D Indian expositions, and a trilogy of musical forays into giddy Americana. *Meet Me at the Fair* remains the most neglected of a generally neglected lot, but it has considerable assets, including Dan Dailey's singing, scheming medicine man and "Scat Man" Carruthers as his faithful partner. It's also probably the only musical to tackle political graft and opportunist orphanages! Film scholar Jeanine Basinger, who first saw *Meet Me at the Fair* as a teenaged usherette (!), praises "its knockabout charm and superb style triumphing over a rotten little story." (KW)

87 min. • Universal-International • 16mm IB Technicolor • Unavailable on DVD  
Cartoon: "Mickey's Circus" (1936, Ben Sharpsteen)

**LITTLE BIG HORN • 1951****DIRECTED BY CHARLES MARQUIS WARREN**

Lloyd Bridges leads a band of cavalrymen trying to reach the Little Big Horn in time to warn General Custer of a Sioux ambush. Most of Bridge's company are unceremoniously knocked off by Indian sharpshooters, eventually leaving only him and John Ireland, who can't stand each other. Manny Farber praised the film for its natural photography (the stock footage helps) and called it the best film of 1951 ("Let Stevens or Kazan win their Oscars," he said). High praise for Warren, who would go on to direct all the good episodes of *Gunsmoke*. (JA)

86 min. • Lippert Pictures • 16mm

Newsreel: 1951

**LADY ON A TRAIN • 1945****DIRECTED BY CHARLES DAVID**

All-grown-up chanteuse Deanna Durbin, looking to branch out from teenybopper films, plays an eyewitness to murder who enlists a mystery writer to prove that she's not a nutjob when the body disappears. The story was by Leslie Charteris, the creator of *The Saint*, but he probably didn't envision the hefty doses of comedy and coincidental opportunities for Durbin to sing torch songs along the way. The supporting cast alone is worth the price of admission: Ralph Bellamy, Dan Duryea, and Edward Everett Horton assist and/or hinder her search for the culprit. (MP)

94 min. • Universal • 16mm

Short: Our Gang - "Choo-Chool!" (1932, Robert F. McGowan)

**WASHINGTON MERRY-GO-ROUND • 1932****DIRECTED BY JAMES CRUZE**

"Rips the lids off in the midst of the most important campaign since the Civil War!" crowed the ad copy; most politicians are OK "despite the hidden malignant force which operates to defeat the principles of representative government" says the preface. Somewhere in between those poles is the story of a freshman congressman (Lee Tracy) who tries to clean up corruption in Congress. Shades of *Mr. Smith Goes to Washington*, except the later film didn't have a scene where the body of a lynched politician is dumped on the Capitol steps. Of course, in the end, neither did this one—Harry Cohn cut it. (MP)

79 min. • Columbia • 35mm • Unavailable on DVD

Cartoon: Bugs Bunny - "Ballot Box Bunny" (1951, Friz Freleng)

## MEET ME IN ST. LOUIS • 1944

DIRECTED BY VINCENTE MINNELLI

Margaret O'Brien and company wait patiently for the 1904 St. Louis World's Fair and worry about having to move to New York (where they don't even have a World's Fair, just tenements and rats). *Variety* called it "as American as the World Series" but as blissfully patriotic as Vincent Minnelli's masterpiece is, there's far more going on here than Americana: it explores, as Dave Kehr put it, "the feelings that drive family members apart and then bring them back together again," and the way people relate to objects and places with a delicacy and tenderness that is rarely found anywhere else in cinema. (JA)

113 min. • MGM • 35mm

Short: "New York World's Fair" (1940)



# HALLOWEEN HORROR SHOW

## *Peter* **LORRE** **DOUBLE FEATURE**

**MAD LOVE • 1935**

DIRECTED BY KARL FREUND

**THE FACE BEHIND THE MASK • 1941**

DIRECTED BY ROBERT FLOREY

Two films starring our favorite Austrian-American. First Peter Lorre is Dr. Gogol, a surgeon who mixes business with pleasure by replacing the hands of a pianist with those of a recently executed serial killer to win the love of Parisian horror star Yvone Orlac (who was generally very fond of her pianist husband until he started throwing knives at her). Later in the evening Lorre's Janos Szabo gets scorched in a fire and can't find a job on account of his ugly mug, turning to a life of crime and falling for a blind Evelyn Keyes shortly thereafter. October is still a ways away, but fear not, we're keeping Mr. Lorre's bald head nice and shiny for you. (JA)

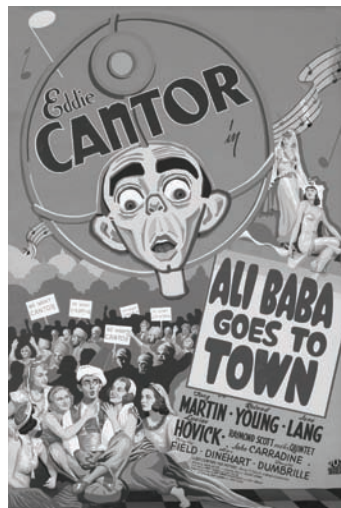
68 min. &amp; 69 min. • MGM &amp; Columbia • 16mm &amp; 35mm

Cartoon: Bugs Bunny - "Hair-Raising Hare" (1946, Chuck Jones)



**ALI BABA GOES TO TOWN • 1937****DIRECTED BY DAVID BUTLER**

We celebrate Daylight Savings Time with a little time-traveling Eddie Cantor. He's a bum who wanders onto the set of a film version of *Arabian Nights*, falls asleep, and dreams that he's Ali Baba, sent back in time to Baghdad to bring the New Deal to the Sultan. All the magic in the world couldn't prevent tragedy when a malfunction of the show-stopping one-ton magic carpet contraption caused the deaths of two prop handlers. And if 1937 seems a bit late to climb on the New Deal bandwagon, the *New York Times* pointed out that this was likely the first time a studio film had leveled any criticism of Roosevelt's policies. Make sure to set your clocks back. (MP)



81 min. • 20th Century-Fox • 16mm • Unavailable on DVD

Cartoon: Popeye - "Aladdin and His Wonderful Lamp" (1939, Dave Fleischer)

**A RAISIN IN THE SUN • 1961****DIRECTED BY DANIEL PETRIE**

Lorraine Hansberry adapted her Broadway smash play about a black family struggling over how best to use an insurance settlement to improve their lives. Most of the original Broadway cast is here: Sidney Poitier as the son who wants to open a liquor store, Ruby Dee as his wife, and Claudia McNeil as the mother who wants to move into a white neighborhood. The onscreen struggle between Poitier and McNeil extended offscreen, as the two disagreed over whether the focus of the film should be on the mom or the son. Even years later, Poitier was convinced (1) that McNeil hated him, but (2) that he was right all along. (MP)

128 min. • Columbia • 35mm

Newsreel: 1961



**THE KING STEPS OUT • 1936**  
DIRECTED BY JOSEF VON STERNBERG

Fresh off *Crime and Punishment* (and right before his unfinished *I, Claudius* with Charles Laughton) our other favorite Austrian-American made this cheery musical with opera star Grace Moore set in 19th century Vienna. In an attempt to save her sister from marrying their evil emperor/cousin (Franchot Tone), Moore disguises herself as a poor dressmaker but falls in love with him, too. The press had a field day when Moore threatened to leave Hollywood entirely because Sternberg made her spend an undisclosed amount of time milking a cow on set, resulting in a scene which never made the final cut; the film ended up plenty good anyhow. (JA)

85 min. • Columbia • New 35mm • Unavailable on DVD

Cartoon: Betty Boop - "Poor Cinderella" (1934, Dave Fleischer)



**MRS. WIGGS OF THE CABBAGE PATCH • 1934**  
DIRECTED BY NORMAN TAUROG

We celebrate Thanksgiving at the cabbage patch with the fourth of five adaptations of Alice Hegan Rice's sentimental yarn. Mrs. Wiggs (Pauline Lord), who's been waiting for her wayward husband to come home for years, dodges melodrama while preparing a Thanksgiving dinner for her brood and scheming to bring Zasu Pitts and W.C. Fields together in holy matrimony, although we're not positive that's a good idea. *The Chicago Tribune's* composite critic, Mae Tinée, called it "a cool hand on a fevered brow; a little frog pond far removed from the surging ocean." That sounds like a recommendation. (MP)

80 min. • Paramount • 16mm • Unavailable on DVD

Newsreel: 1934

## THE SNAKE PIT • 1948

DIRECTED BY ANATOLE LITVAK

"When there are more sick ones than well ones, the sick ones will lock the well ones up." Sober words from one of the first Hollywood films to deal with conditions in mental institutions, based on the real-life experiences of novelist Mary Jane Ward. Olivia de Havilland visited state hospitals to research her role as a mentally ill woman faced with the prospect of regaining her sanity in an insane setting ("The most challenging role a woman ever played," according to the ad copy), and for her trouble received one of her five Oscar nominations. (MP)

108 min. • 20th Century-Fox • 35mm

Cartoon: Bugs Bunny - "Hare Brush" (1955, Friz Freleng)

## MICKEY ONE • 1965

DIRECTED BY ARTHUR PENN

Two years before robbing banks in *Bonnie & Clyde*, Warren Beatty played a neurotic nightclub comedian on the run from the mob. The poor guy gets tangled up with the wrong dame and gambles too much, so he does what most of us here have done (we won't name names) and flees to Chicago. Ghislain Cloquet's (of *Au hasard Balthazar* fame) kaleidoscopic cinematography pigeonholed *Mickey*



*One* as a French New Wave film made in Hollywood, but there's far more Nelson Algren (and far too much of Chicago) in here to make it just another *Shoot the Piano Player*. Be sure to keep an eye out for the (now demolished) Woods theater, which was playing Preminger's *The Cardinal* when the film was shot. (JA)

93 min. • Columbia • 35mm • Unavailable on DVD

Shorts: Trailer for *Bob & Carol & Ted & Alice* (1969, Paul Mazursky)

"Mr. Bean Goes to a Royal Premiere" (1991, Rowan Atkinson)

## BABES IN TOYLAND • 1934

DIRECTED BY GUS MEINS & CHARLEY ROGERS

Probably the only early 20th-century operetta still beloved by legions of children and children-at-heart thanks to innumerable yuletide television showings, this delightful, featherweight Laurel and Hardy confection deserves an airing on the big screen. The boys play Stannie Dum and Ollie Dee, two proletariat toy tinkers whose bumbling ways botch a standing order from Santa Claus. Newly unemployed, they must concoct wild schemes to stave off the infinitely hissable Silas Barnaby, who has



designs on Little Bo Peep and threatens to evict her mother from her storied shoe. Songs include "Toyland," "Castle in Spain," "Go to Sleep," and "Nevermind, Bo Peep." (KW)

77 min. • Hal Roach Studios • 35mm

Shorts: Big Business (1929, James W. Horne & Leo McCarey) & Christmas shorts





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