

# The LaSalle Banks present



*Movies  
About  
Movies*



*A Look  
Back In  
Angles*



July – December 1999

LaSalle Theatre  
4901 West Irving Park Road  
Chicago



- FROM THE BOOTH -



Dear Refugees From Home Video,

Since their inception, movies have taken an almost perverse pleasure in turning (at times sickening) the camera on themselves. For an industry bent on preserving outward appearances, it is surprising to see just how many of these self-referential films are pleased to present

a cynical, unflattering portrait of the system that spawned them. When viewed together they form a genre eager to divulge secrets at popular prices. Just how much dirt got dished most likely hinges on the individual filmmakers' track records (or their attachment to car payments).

Fortunately, movies about movies come in just about all styles and genres and are amply spread through time. Included here are a noir ("Sunset Boulevard"), musicals ("Singin' In The Rain" and "Hollywood Or Bust"), a slapstick masterwork ("Sherlock, Jr."), bio-pics ("Sullivan's Travels" and "The Goddess"), a melodrama ("The Bad And The Beautiful"), Gothic horror ("Whatever Happened To Baby Jane?"), a documentary ("Visions Of Light"), suspense ("Finger Of Guilt") an affectionate parody ("Movie, Movie") and plenty of drama and satire to fill the bill. Fittingly, each screening will commence with an anthropomorphic blast of Tex Avery, the Master of the self-reflexive cartoon, from his crazed M.G.M. period.

In addition to scrutinizing the American way of making motion pictures there are probes from Italy, England, Poland and France. (I can hear Phil now: "Are those the movies with the talking at the bottom?") The downside of compiling a series like this is that too many essential titles no longer exist in 16mm distribution. Missing in action are "Day For Night," "The Stunt Man," "The Last Command," "The Day Of The Locust," "The Big Knife" and "The Oscar," bad filmmaking at its finest and a personal devotion.

There are also a pair of special holiday shows. Last Halloween's cardboard-glass screening of "Creature From The Black Lagoon" met with such success, why not follow it up this year with its 3-D sequel,

"Revenge Of The Creature?" I also wanted to do something special for Christmas, but there just aren't that many great Yuletide classics to go around. I opted for three-strip nirvana over yet another stopover at Bedford Falls or Der Bingle's Inn. Since we'll be dark over Christmas and New Year's, you'll be getting your gift a little early this year in the form of a rare IB Technicolor print of Michael Powell and Emeric Pressburger's "A Matter Of Life And Death." No filmmakers cultivated the silky texture and luxuriant warmth of three-strip Technicolor with more savoir-faire than P&P and I hope you'll be here to bask in the radiant hues.

As always, talkers, gum-crackers, seat-kickers, Sensurround snorers, vociferous popcorn inhalers, play-by-play commentators, and those who laugh at, not with are all subject to vocal reprisal by your fellow cinema dwellers.

Till the credits roll,

P.S.: We now have a new phone number for information concerning updates and, heaven forbid, schedule changes. Call us at (312) 904-9442. Operators are standing by.

**FILMS START AT 8:00 PM  
GENERAL ADMISSION \$5  
SENIORS AND CHILDREN UNDER TEN YEARS \$3**

**July 3 SHERLOCK, JR. (1924) Buster Keaton.**

Metro - 45 min. Cartoon: "The Early Bird Dood It!" (1942) Tex Avery / M.G.M.

"...a delightful investigation into the nature of film reality. It is an endlessly innovative film utilizing a wide variety of the visual tricks that Buster remembered from his vaudeville days." - Tom Dardis

Let's open big! In a scant 45 minutes you will behold a riotous slapstick romp, a movie within a movie, a satire on Victorian melodrama, an explosive game of eight-ball, stuntwork that makes Hal Needham swoon, a detective story, gags so exacting they needed surveyor's tools to pull them off and Buster's face! Not one prop goes to waste in this economic marvel. Easily the best film on the schedule. With: Kathryn McGuire, Ward Crane, Joseph Keaton, Horace Morgan and Jane Connelly.



**-ALSO- THE CAMERAMAN (1928) Edward Sedgwick.**

M.G.M. - 69 min.

"With 'The Cameraman,' Keaton was at the height of his art. He was master of every detail of silent-film making...He, not M.G.M., made this picture. He knew it was fine, perhaps his finest." - Rudi Blesh

Buster plays a tintype photographer longing to be a cameraman for Hearst Newsreels where lovely Marceline Day works. Blesh's comments are a wee bit generous. This floats a few inches below the watermark set by "Sherlock, Jr." and "The General," as both the silent era and Buster's most fertile period were sadly coming to an end. This is also Buster at M.G.M. where comedy was not king. (Remember how Thalberg subdued The Marx Brothers? Hoofah!) Still, there's plenty of fine-tuned laughs and breakneck stunts to insure a walloping good time. With: Harold Goodwin, Harry Gribbon, Sidney Bracy and Vernon Dent in a bathing suit!



**July 10 SHOW PEOPLE (1928) King Vidor.**

M.G.M. - 82 min. Cartoon: "The Blitz Wolf" (1942) Tex Avery / M.G.M.

"(Vidor's) three Marion Davies comedies - 'The Patsy,' 'Show People,' and 'Not So Dumb' - leave one marveling that he never tried comedy again." - David Thomson

Col. Pepper (Dell Henderson) decides that it's time for Hollywood to discover his Georgia-peach of a daughter, Peggy (Davies). Eager to impress the folks back home with her dramatic prowess, she instead becomes a target for custard pies. This charming behind-the-scenes look at the golden age of



silent pictures also houses plenty of celebrity walk-ons. A strong showcase for Davies' otherwise narrow range, it didn't hurt M.G.M. that her every move was hyped by the Hearst Syndicate. With: William Haines, Paul Ralli, Harry Gribbon, Polly Moran, Tonon Holtz and a cameo by the director.

**July 17 WHAT PRICE HOLLYWOOD? (1932) George Cukor.**

R.K.O. - 87 min. Cartoon: "What Price Freedom?" (1948) Tex Avery / M.G.M.

"Most of the other Hollywood pictures make it a kind of crazy, kooky place, but to David (Selznick) it was absolutely real, he believed in it. I think that's why 'What Price Hollywood?' was one of the few successful pictures about the place, in the face of a tradition that they never succeed." - George Cukor

The first version of what would eventually live on as "A Star Is Born." Selznick produced the 1937 Janet Gaynor remake in Technicolor with William Wellman directing, Cukor and Judy Garland gave it a CinemaScope facelift in 1954, and Frank



Pierson and Barbra Streisand rocked it up in 1976. (Three out of four ain't bad!) This time Constance Bennett stars as the aspiring ingenue and Lowell Sherman plays the spiraling director. Sherman, himself an accomplished filmmaker, brings a snappy self-awareness to the proceedings. With: Neil Hamilton and Gregory Ratoff.

**July 24 ONCE IN A LIFETIME (1932) Russell Mack.**

Universal - 75 min Cartoon: "Hound Hunters" (1947) Tex Avery / M.G.M. (George & Junior)

"This particular play was considered too rough for Hollywood, but in 1932 Universal brought the enemy within the gates, and, of course, pulled some of its satirical teeth...(It's a reminder of the beginnings of a type of Broadway lampoon-comedy, and it has a lovely corny triviality and innocence." - Pauline Kael

Vitaphone killed the Vaudeville stars. It's not much to look at; there are cutaways that would disgorge Ed Wood! Despite the paleozoic presentation, what remains of Kaufman & Hart's dialogue never ceases to delight. Accidental talents are rewarded with solid gold dinner sets while comments pass on how much better movies were in 1910 ("even if you turned out a good picture it made money"). The finale takes a still pertinent swipe at critics eager to validate their own smarts all in the name of directorial decoding. Seldom shown and not released on home video. With: Jack Oakie, the unexciting Sidney Fox, Aline MacMahon, Russell Hopton, Zasu Pitts, Louise Fazenda and Onslow Stevens.





**July 31 SULLIVAN'S TRAVELS (1941) Preston Sturges.**

Paramount - 91 min. Cartoon: "Dumb Hounded" (1943) Tex Avery / M.G.M. (Droopy & The Wolf)

"After I saw a couple of pictures put out by some of my fellow comedy directors which seemed to have abandoned the fun in favor of the message, I wrote 'Sullivan's Travels' to satisfy an urge to tell them that they were getting a little too deep-dish; to leave the preaching to the preachers." - Preston Sturges



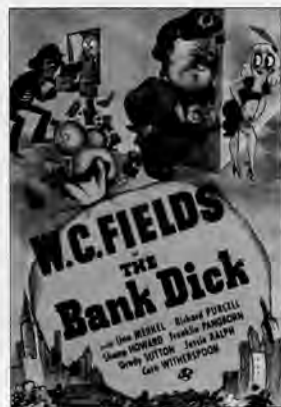
This has so many bold mood and genre swings, you'd need a pamphlet just to categorize it. A successful director of depression-era fluff, John L. Sullivan (Joel McCrea), decides to masquerade as a hobo (this was long before p.c. was coined) and set out on foot to personally research the great American movie. Cushioned by celebrity pamperers and surrounded by clusters of first-rate character actors cracking wise, Sully's exercise eventually gives way to a third act discovery of despair, isolation and the need in all of us for a solid belly laugh. With: Veronica Lake (at her peek-a-boo pinnacle), William Demarest, Margaret Hayes, Franklin Pangborn, Porter Hall, Eric Blore, Roscoe Ates, Esther Howard, J. Farrell MacDonald and a quick glimpse of Sturges.

**August 7 THE BANK DICK (1940) Eddie Cline.**

Universal - 74 min. Cartoon: "Northwest Hounded Police" (1946) Tex Avery (Droopy & The Wolf)

"Working with Bill...each take was quite different. Here I was, having studied the script, expecting a specific cue from Mr. Fields. But he would usually say something quite different...But whatever he said, Bill would usually express the general idea of what was actually written in the script." - Reed Hadley

Do you really need a plot synopsis for a film written by Mahatma Kane Jeeves and featuring characters named A. Pismo Clam and Og Oggilbie? For the record, W.C. Fields plays a security guard whose mistaken heroics land him on a movie set where he takes over direction from a tipsy Clam. Along the way he stops in at Shemp Howard's Black Pussy Cat for a couple of shots, meets his future son-in-law (dough-faced simpleton Grady Sutton), does battle with his aggressively dysfunctional family and is on the receiving end of a couple of firm and hearty handclasps. Not as intoxicating as his Paramount features, but still a grand gulp of straight Fields. With: Franklin Pangborn, Una Merkel, Cora Witherspoon, Reed Hadley and Jack Norton.



**August 14 SUNSET BOULEVARD (1950) Billy Wilder.**

Paramount - 110 min. Cartoon: "Wild And Woolfy" (1945) Tex Avery / M.G.M. (Droopy & The Wolf)

"In a larger perspective, 'Sunset Boulevard,' with which the Wilder-Brackett association ends, brought the American film noir to its paroxysm...In the even larger perspective of cinema history, 'Sunset Boulevard' is a unique glance in the mirror." - Axel Madsen

Cynical and beloved for it, this is everyone's favorite Hollywood on Hollywood noir. William Holden, a frustrated writer on the lam from the repo-men, steers straight into the lair of dazed, faded, and prime for a comeback silent film siren Norma Desmond (Gloria Swanson). The film cuts so close to the truth, one



wonders just how much of the joke Swanson was in on. To add even more authenticity to the degeneration Wilder casts Erich Von Stroheim as her chimp-burying man-servant Max, an open casket bridge game featuring Buster Keaton, H.B. Warner and Anna Q. Nilsson, and Cecil B. DeMille as Himself. With: Jack Webb (manning a typewriter, not the day watch out of Bunco), Nancy Olson, Lloyd Gough and Fred Clark as 'Sheldrake.'

**August 21 THE BAD AND THE BEAUTIFUL (1952) Vincente Minnelli.**

M.G.M. - 118 min. Cartoon: "Lonesome Lenny" (1946) Tex Avery / M.G.M.

"In fact this film reeks of artifice in every frame, which is what gives 'The Bad And The Beautiful' its perverse authenticity. It parallels the sort of picture its cast of characters would make themselves, since the only reality they recognize is the kind you learn from the screen." - Stephen Harvey

Kirk Douglas at his vein-popping, jaw-thrusting best playing megalomaniacal producer Jonathan Shields (read: Val Lewton and David O. Selznick). As for Lana Turner, with the exception of this film and "Imitation Of Life," she has never...well, amounted to much more than a female Alan Ladd. Minnelli, Houseman, Douglas and screenwriter Charles Schnee upgraded to Cyd Charisse twenty years later for their CinemaScope follow-up, "Two Weeks In Another Town." The generally sanctimonious Academy actually condoned this damning portrait to the tune of five Oscars! With: Dick Powell, Walter Pidgeon, Barry Sullivan, Gloria Grahame, Gilbert Roland, Kathleen Freeman and Robert Surtees' cinematography which Pauline Kael called "more than dramatic - it has temperament."



**August 28 SINGIN' IN THE RAIN (1952) Stanley Donen & Gene Kelly.**

M.G.M. - 104 min. Cartoon: "Bad Luck Blackie" (1949) Tex Avery / M.G.M.

"It was eleven at night, and Gene was shouting, 'Dance harder! More energy!' Finally, Stanley gave a signal that it looked all right, and I got up off the floor, only to faint dead away...They called my family doctor. He looked at my feet and saw the blood vessels had burst. 'What are you doing to this girl?' he asked. And Gene said, 'We're making a movie.'" - Debbie Reynolds

For many, this is the apex of the American studio musical and the Arthur Freed unit at M.G.M. Everything clicks: Harold Rosson's sparkling cinematography, Betty Comden and Adolph Green's sensational script, the memorable songbook by Freed and Nacio Herb Brown and, of course, the chemistry of Kelly, Reynolds and Donald O'Connor. In Don Lockwood, Gene Kelly found his perfect on-screen counterpart and his grin was never more smugly fixed. Not until Kevin Brownlow's majestic "Hollywood" had the transition to sound been given such an accurate depiction. Here's your chance to see this landmark film on the big screen. With: Jean Hagen, Millard Mitchell, Cyd Charisse, Madge Blake and Kathleen Freeman.



**Sept. 4 ALL ABOUT EVE (1950) Joseph L. Mankiewicz.**

20th Century Fox - 138 min. Cartoon: "Red Hot Riding Hood" (1947) Tex Avery / M.G.M. (The Wolf)

"...Strictly speaking not a film about films, since it deals with the world of the Broadway stage...it is a magnificently entertaining work that says more about the mythical ruthlessness and temperament of performers, and says it better than movies set in Hollywood that deal with the same themes." - William Bayer

Whatever misgivings I had over including this title on the schedule were allayed by Mr. Bayer's comments. Released the same year as "Sunset Boulevard," you'd be hard pressed to call the more acerbic of the two. (Why not see them both?) Bette Davis' chain-smoking, line-spitting Margo Channing provided every female impersonator in the land an additional fifteen minutes worth of material. Coiled in the wings and waiting to topple Margo is Eve (Anne Baxter), a not-so-distant cousin of Rupert Pupkin. Also on board to unleash Mankiewicz's caustic dialogue are George Sanders as a bored cad, Celeste Holm, Gary Merrill, Thelma Ritter, Hugh Marlowe, Marilyn Monroe as a dumb blonde (some stretch), Gregory Ratoff and Bess Flowers.



**Sept. 11 FINGER OF GUILT (1956) Joseph Losey.**

R.K.O. - 95 min. Cartoon: "Little Rural Riding Hood" (1949) Tex Avery (City Wolf & Country Wolf)

"I had no budget and I shot it in twelve days...It was a highly distinguished cast, and I had (art director) Richard MacDonald who was a genius and somehow we made something out of nothing...I still get royalties from it. Not very much...(the money) I got paid on that picture has now been quadrupled. And this is rather extraordinary." - Joseph Losey

This was blacklisted Losey's second film made overseas and signed by 'Joseph Walton,' the director's Christian name. In spite of H.U.A.C., the producers were still able to attract American box office draw Richard Basehart as well as durable British thespians Roger Livesey, Mervyn Johns along with Constance Cummings, an American residing in England. Greylisted screenwriter Howard Koch ("Casablanca") uses Elstree Studios as a backdrop for this taught story of a producer blackmailed by an "intimate stranger." Not available on home video. With: Mary Murphy, Faith Brook, Vernon Greeves, Andre Mikhelson, Basil Dignam and Wilfred Downing.



**Sept. 18 HOLLYWOOD OR BUST (1956) Frank Tashlin.**

Paramount - 95 min. Cartoon: "Ventriloquist Cat" (1950) Tex Avery / M.G.M.

"One of the Ten Best Films of 1956." - Jean-Luc Godard

Dean Martin's failure to properly rig a raffle forces him to share his winnings (a seismic sedan) with Jerry Lewis and Mr. Bascombe, a truly Tashlinesque hound. Together they head West (Hollywood) to lose Dino's bookie and find Jerry's ideal, Anita Ekberg (Bust). En-route they encounter a bevy of cross-country cuties, Martin plys Pat Crowley and Lewis milks a bull. The songs may be forgettable but their imaginative presentation is anything but, and who but Tash would have the chutzpah to shoot a road-movie almost entirely on sound stages? This turned out to be the duo's swan song and Dean's disdain is at times apparent. Jerry claims never to have seen it. That's his loss, for next to "Artists And Models" this is M&L's most playful fling. With: Maxie Rosenbloom, Willard Waterman, Ben Welden, Wendell Niles, Claudia, Gail and Deana Martin, and Jack McElroy as Stupid Sam.





**Sept. 25 THE GODDESS (1958) John Cromwell.**

Columbia - 105 min. Cartoon: "The Screwy Truant" (1945) Tex Avery / M.G.M. (Screwly Squirrel)

"Paddy Chayefsky's attack on the American dream of stardom centers on an unloved child in the South who grows up incapable of loving and becomes a big empty wreck of a Marilyn Monroe-type star." - Pauline Kael



Don't all films that center around a small-town girl eager to become a Hollywood sex symbol in some way pattern themselves after the life of Marilyn Monroe? This is arguably the best. Everything you've heard about Kim Stanley is true — she is mesmerizing. (Kael went on to refer to her performance as "compelling over-non-acting.") The story has been told many times over, but never with the added wallop of Chayefsky's nefarious, occasionally off-kilter dialogue. John Cromwell (David O. Selznick's favorite director) works wonders with a varied cast including Lloyd Bridges, Steven Hill, Betty Lou Holland, Patty Duke and Elizabeth Wilson.

**October 2 WHAT EVER HAPPENED TO BABY JANE? (1962) Robert Aldrich.**

Warner Bros. - 132 min. Cartoon: "Billy Boy" (1954) Tex Avery / M.G.M.

"It sounds far-fetched to say that 'Baby Jane' is about real people, but I always had the feeling that it was very much more than a horror movie. I think it really did reflect something about Hollywood and growing old and all sorts of other things." - Screenwriter Lukas Heller

Monumental casting coup pits a sympathetic, wheelchair-bound Joan Crawford against rat-roasting, parakeet-poaching Bette Davis. It would probably play closer to the truth had the roles been reversed; by all accounts the stars' on-set behavior was professional to a fault. (Withhold acrimony for the close-ups.) Look beneath the camp and you'll find an unnerving dark comedy heightened by a tragic exploration of celebrity lost. Victor Buono's Edwin Flagg stands alongside Norman Bates as one of the cinemas' most dementedly dedicated Momma's boys. With: Marjorie Bennett, Madie Norman, Anna Lee, Dave Willock, Wesley Addy and music by DeVol.



**October 9 THE ERRAND BOY (1961) Jerry Lewis.**

Paramount - 92 min. Cartoon: "One Cab's Family" (1952) Tex Avery / M.G.M.

"'The Errand Boy' came about pretty much the same way 'The Bellboy' came about, in that I wrote a script to accommodate what I had access to. In this case, I had access to the entire Paramount lot." - Jerry Lewis

Billboard painter/cretin Morty S. Tashman (Jerry Who Else?) is hired by Paramutal Studio head Brian Donlevy to spy on his underlings. Like his first two directorial efforts, this is an unrestrained exercise in free-form cinema. Pussycat

mush that he is, Lewis gave work to just about every unemployed bit player in town. Check out this cast: Howard McNear (in his finest non-Mayberry moment), Dick Wesson, Kathleen Freeman, Renee Taylor, Isobel Elsom, Fritz Feld, Sig Ruman, Kenneth MacDonald, Iris Adrian, Benny Rubin, Del Moore, Joey Foreman, Mike Mazurki, Joe Besser, co-screenwriter Bill Richmond, Herb Vigran, Doodles Weaver, Milton Frome and the entire cast of "Bonanza."



**October 16 8 1/2 (1962) Federico Fellini.**

Cineriz - 138 min. (In Italian with Subtitles) Cartoon: "Rock-A-Bye Bear" (1952) Tex Avery / M.G.M.

"The cinema (commercially speaking, and only from that point of view) is like a well-organized heroin racket (when you think of the money some people make out of it) but one that has unjustly been made legal." - Federico Fellini in 1957

Even early on in his career Fellini expressed disdain over the inclination of most producers towards a money-driven consumer cinema. By way of response he went on to conjure up this stylish, intensely personal Cinecitta on Cinecitta. Marcello Mastroianni stars as Guido who, despite wealth and success, finds himself besieged by director's block and teetering on the brink of nervous collapse. A dazzling memory circus, at times brutal and exuberant, this one-of-a-kind masterpiece still finds Fellini-ites grappling with its potency. With: Anouk Aimee, Sandra Milo, Claudia Cardinale, Rossella Falk, Barbara Steele and Guido Alberti.



**October 23 CONTEMPT (1963) Jean-Luc Godard.**

Rome-Paris Films — 103 min. (In French with Subtitles.) Cartoon: "The Three Little Pups" (1953) Tex Avery / M.G.M.

"A simple film without mystery, an Aristotelian film, stripped of appearances, 'Le Mepris' proves in 149 shots that in cinema as in life there is no secret, nothing to elucidate, merely the need to live — and to make films." - Jean-Luc Godard

The subject of all Godard's films is cinema, but never was it more explicitly (and viciously) targeted than in this saga of irresolute screenwriter Michel Picolli, his wavering wife (Brigitte Bardot) and an ugly American



(Jack Palance). The title refers to Godard's feelings towards his backers who unwittingly financed a contemptuous portrait of themselves. Removed from festival competition and recut by producer Joe Levine, it virtually went unseen on its initial release. (William Bayer praised it as "a nadir of entertainment.") It was recently restored to its complete running time for a new generation to plumb. With Mr. Fritz Lang, Giorgia Moll, Linda Veras and Godard playing an a.d. (Now that's acting!)

\*\*\*\* SPECIAL HALLOWEEN SHOW IN 3-D \*\*\*\*

**October 30 REVENGE OF THE CREATURE (1955) Jack Arnold.**

Universal - 82 min. Cartoon: "Dare-Devil Droopy" (1951) Tex Avery / M.G.M.

*"Universal tried a revival of the 3-D film with glasses in its 'Revenge Of The Creature' which was to be a 'test case'...After a big Detroit premier in which the film chalked up near record business, even Universal was at a loss as to why it was such a hit." - James L. Limbacher*



Needless to say this did not resuscitate dimensional movies, nor did it do our beloved Gill-man any good. Doesn't John Agar know that Marineland is a poor substitute for the Amazon? A physical, complete with a cattle prod, is just what the psychophibian ordered for a speedy reprisal. I hope there's no teen dance parties to terrorize within swimming distance! With: Lori Nelson, John Bromfield, Nestor Paiva, Ricou Browning as The Creature and Clint Eastwoods' screen debut as the guy with the mouse in his labcoat pocket.

**Nov. 6 PLAY IT AGAIN, SAM (1972) Herbert Ross.**

Paramount - 87 min. Cartoon: "The Magical Maestro" (1952) Tex Avery / M.G.M. (Spike)

*"Diane Keaton...not only manages to be completely charming at all times but repeatedly accomplishes the difficult feat of pretending that Allen's protracted conversations with Bogart...are the most natural thing in the world." - Arthur Knight*

Woody scored a Broadway hit with his story of a neurotic film critic who gets romantic advice from Bogart's ghost. Choosing to star in but not direct the screen adaptation, Allen handed the reigns over to Ross, an early version of Joel Schumacher. (Luckily ace cinematographer David Walsh was on board to plaster the cracks.) Although he still had Dr. David J. Reuben, an Orgasmatron and Ingmar Tolstoy to work through, this was the first sign of Woody's inevitable progression away from his "early, funny films" towards a more mature approach to the opposite sex. At least as far as movies are concerned... With: Tony Roberts, Jerry Lacy, Susan Anspach, Jennifer Salt, Viva and Joy Bang.



**Nov. 13 THE CAMERA BUFF (1979) Krzysztof Kieslowski.**

Cinegate - 112 min. (In Polish with subtitles) Cartoon: "Dixieland Droopy" (1954) Tex Avery / M.G.M.

*"Your Blurb Here" - LaSalle Theatre Guest*

Jerzy Stuhr buys an 8mm movie camera to record his newborn daughter and, much to the dismay of his co-workers, winds up filming a documentary about his factory's anniversary. An early work by the untimely departed Kieslowski ("The Decalogue," "The Double Life Of Veronique," "Three Colors: Red"). I can't tell you more about this political allegory because I haven't seen it and make it a habit never to read or watch reviews prior to consummation. (I wonder what Roy Leonard thought of it, or what Norman's Mark was?) We'll talk about it in the lobby after the show. With: Malgorzata Zabkowska, Ewa Pokas, Stefan Czyzewski, Jerzy Nowak, Tadeusz Bradecki and Krzysztof Zanussi.



**Nov. 20 THE BIG PICTURE (1989) Christopher Guest**

Columbia - 101 min. Cartoon: "Deputy Droopy" (1955) Tex Avery / M.G.M.

*"When, during a story conference, Mr. Bacon announces that he wants to photograph his film in black and white, he is shot down by a production assistant: 'A lot of theatres won't show black and white movies. They all have color projectors.'" - Vincent Canby*

Award-winning film student (Kevin Bacon) is pursued then rebuffed by studio power-brokers until, through their own denseness, the accidental auteur gets final cut. Considering the farcicalogists involved in the production, your thirst for hilarious in-jokes should be quickly sated. (For starters, how about the marquee-



busting combo "Tess" and "Hardly Working"?) Martin Short's scene stealing cameo as super agent Neil Sussman alone is sharper than anything in Altman's pretentious, overblown "The Player." In retrospect, the most satisfying guffaw comes from a (thankfully) dated jab at colorization. With: Emily Longstreth, J.T. Walsh, Jennifer Jason Leigh, Michael McKean, Kim Miyori and Teri Hatcher.



**Nov. 27 MOVIE, MOVIE (1978) Stanley Donen.**

I.T.C. - 107 min. Cartoon: "Jerky Turkey" (1945) Tex Avery / M.G.M.

*"...Even the best of them were extended sketches, not really well served by having to run for the length of the feature...It was a pity that a movie of this kind couldn't be 40-45 minutes long, knowing that there was no such animal as a movie that takes that little time." - Larry Gelbart on why he wrote "Movie, Movie" in reaction to a rash of (mainly) Mel Brooks genre spoofs.*



Two parodies for the price of one! First, go a few rounds with "Dynamite Hands," boxing his heart out so his kid sister can see. Next, "Baxter's Beauties Of 1933," a first class send up of a second-rate Busby Berkeley spectacular. Made at the tail end of the seventies' nostalgia craze, this never got the recognition it deserved. Another golden Hollywood remembrance from the director of "Singin' In The Rain." An early release on VHS, most video shelves are without it and as of yet, there's no talk of a spruced up DVD. Here's your chance to see it. With: George C. Scott, Harry Hamlin, Trish Van Derve, Red Buttons, Eli Wallach, Ann Reinking, Art Carney, Jimmy Lennon, choreographer Michael Kidd and cameos by the director.

**Dec. 4 VISIONS OF LIGHT (1993) Arnold Glassman, Todd McCarthy & Stuart Samuels.**

City Screen/A.F.I. - 92 min. Cartoon: "Field And Scream" (1955) Tex Avery / M.G.M.

*"...an optical banquet — and food for thought too. We all talk glibly of the collaborative nature of cinema. But it takes a thrilling overview like 'Visions' to bring home with electric force one whole, glorious face of collaboration. A new pattern can be read in the carpet of film history; a thread of light." - Donald Lyons*

Well-appointed documentary features 125 illustrations of the art of the shooter. More than just a camera-jockey's "That's Entertainment," the film does an exceptional job charting the progression of motion picture cinematography. Twenty-five accomplished d.p.'s were interviewed for this feature and the shop talk is utterly engrossing. Those queried include Nestor "Days Of Heaven" Almendros, Vilmos "The Long Goodbye" Zsigmond, Gordon "The Godfather(s)" Willis, Michael "Raging Bull" Chapman, Vittorio "Luna" Storaro, and Conrad "The Day Of The Locust" Hall. The interviews were conducted by Todd McCarthy and photographed by Nancy Schreiber.



**Dec. 11 ED WOOD (1994) Tim Burton.**

Touchstone - 124 min. Cartoon: "Little Tinker" (1948) Tex Avery / M.G.M.

*"Ed Wood was so caught up in his mad-dog rabies of obsession that he martyred and mythicized himself. 'Ed Wood' is a cartoonish stylization of his enraptured misery, and it enshrines a man whose love of bad filming was, somehow, endearing. He gave so much for so little." - David Elliott*

An affectionate tale of a pair of losers, a cross-dressing "director" fated to be fondly remembered as an embarrassment to his profession and a morphine-soaked legend trying vainly to hog his few last flickers of the spotlight. As Edward D. Wood, Jr., Johnny Depp mixes just the right amounts of ignorance and bliss without once winking at the audience. (Robin Williams take note!) Martin Landau's uncanny performance as a worn out, profanity-spewing Bela Lugosi caused even the backward Academy, know for dispensing statuettes to the undeserving (where's Mr. Scorsese's?), to take notice. Audiences stayed home in droves, it later became a cult hit on home video. With: Patricia Arquette, Jeffrey Jones, Sarah Jessica Parker, Bill Murray, George 'The Animal' Steele and Vincent D'Onofrio as Orson Welles.



**Dec. 18 A MATTER OF LIFE AND DEATH a.k.a. STAIRWAY TO HEAVEN (1946) Michael Powell & Emeric Pressburger.**

The Archers - 104 min. Cartoon: "Lucky Ducky" (1948) Tex Avery / M.G.M.

*"This change of title seemed to us to illustrate a fundamental difference between the English and the American mind and outlook...We had all survived a war with the greatest and most fanatical power in the world...and now we were told that we couldn't have death in the title." - Michael Powell*

Capricious soul-escort (Marius Goring) misplaces his undead charge, R.A.F. Squadron Leader David Niven, in a "real peasouper." In the time it would have taken the aviator to expire he falls in love with Kim Hunter, and by mortal rules that changes everything. Next stop, the Supreme (Being) Court! Extravagantly designed by Alfred Junge and strikingly photographed in Technicolor (and monochrome) by Jack Cardiff, this remains the greatest fantasy for adults ever filmed. We will screen a vintage IB print so Conductor 71's quip about Technicolor starvation will be unequivocally understood. With: Roger Livesey, Robert Coote, Kathleen Byron, Richard Attenborough and Abraham Sofaer.





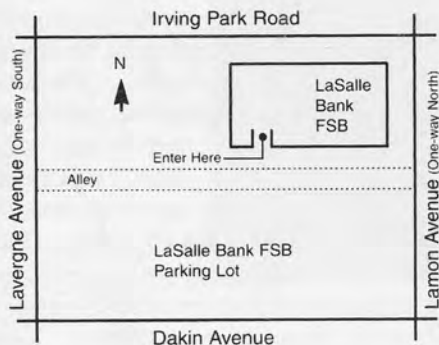


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