



The Hollywood Studio Musical



presented by

The LaSalle Banks

FROM THE BOOTH

What better way to fade in on a new century than with a song and dance from the optimistic past. And to get the new decade off on a good (musical) note, we've enlisted none other than Hammerstein, Porter, and Gershwin! This season showcases the extinct studio musical of Hollywood, tracing its many phases from the Lubitsch operettas to the Busby Berkeley extravaganzas to the style-coated Minnelli classics of the early fifties. And who better to bring down the curtain that Audrey Hepburn and Fred Astaire in "Funny Face"?

We begin with a Best Picture® winner in "Broadway Melody," followed by some of the rarely revived musicals by the sophisticated master of the form, Ernst Lubitsch. Much has been written of the director's famed "touch" -- the spontaneity of his action, the subtlety of the acting, and so forth -- and hopefully three of his finest works will help add to your own definition. Then there's "Girl Crazy" (Try finding this on cable!) and the ever appealing "Footlight Parade." We even unearthed the definitive version of "Showboat" (crafted by an Englishman). As we move into the forties, there are wartime musicals, most notably "Thank Your Lucky Stars." In "Cover Girl," we get a glimpse of the new directions to come, embodied in Gene Kelly. We finish strongly with Minnelli, Hawks and Donen as our cinematic conductors. So we'll dim the houselights and fix the spotlight on Astaire, Chevalier, Kelly, Keeler, Garland, Powell and Ginger.

For years now my dad and I have been regulars at the LaSalle Theatre. Now the tradition moves me behind the projectors. As a viewer among you I know the importance of sharp focus and clear sound. This regime intends to maintain those high standards established by my predecessor. Lending a hand is local film critic and friend to all things projected, Lee Gerstein who will also have a say in the programming. And of course there is Pete Fazio, the man behind the curtain, and the other Matt, the King Of Concessions and the only returning original cast member.

The dawn of a new millennium nears, and the digital revolution looms like a thundercloud above American cineplexes. As long as there are sprockets to be pulled, we will continue to project sights and sounds the way they were meant to be.

Thanks,

Matthew

January 8 - BROADWAY MELODY (1929)



Harry Beaumont.

M.G.M. - 100 min.

Cartoon: "I Love To Singa" (1936) Tex Avery (Owl Jolson)

"...The first of the 'all talking-all singing-all dancing' films, the first movie musical...History is made here. The great discovery of sound was its naturalism, a doom if one attempted to dodge it but a treat for audiences if one met it head on. 'The

Broadway Melody' meets it." - Ethan Mordden. One of the screen's first (significant) musicals, this dated but inventive look at Broadway life is the archetype of all the "backstagers" that would follow. Director Beaumont depicts both the allurements and the arduousness behind the performances, and through all the auditions and rehearsals, the tenet remains unbinding -- the show must go on! The story concerns two sisters from the Midwest who try to make it as chorus girls in New York, but wind up vying for Charles King. The "Wedding of the Painted Doll" number alone is worth the price of admission. Though the title is the same, there is no relation between this and the melodies of '36, '38' and '40. With Bessie Love upstaging her co-star, Anita Page.



January 15 - THE LOVE PARADE (1929)

Ernst Lubitsch.

Paramount /110 min.

Cartoon: "I Love A Parade" (1933)

Rudolph Ising - Warners

"Since Lubitsch hated zippers, MacDonald always had to be buttoned into her costumes. At the beginning of production...Lubitsch called her 'Mac,' but she threatened to call him 'Lu.' He then started calling her 'Donald,' but stopped when she threatened to call 'Itsch.'" - Scott Eyman. While his peers were trying to figure



out how the hampering sound equipment should dictate policy -- try sitting through 1929's "Show Of Shows" -- Lubitsch found ways to liberate the camera in this, his first sound production. Maurice Chevalier, a foreign attaché who embarrasses himself abroad, packs his deflated reputation and returns home only to be scooped up by a lonely queen (Jeanette MacDonald). Much to his chagrin, she wears the pants in the castle. The opening sequence with the scandal, the gun and Maurice's asides to the audience is classic Lubitsch. With: Lupino Lane and Lillian Roth as the second leads, Eugene Pallette, and Ben Turpin as the cross-eyed guy.

January 22 - MONTE CARLO (1930)

Ernst Lubitsch.

Paramount/94 min.

Cartoon: "The French Rarebit" (1951)

Robert McKimson (Bugs Bunny)

"This man (Lubitsch) was so strong that when he was asked by Hollywood to work there, he not only didn't lose his Berlin style, but he converted the Hollywood industry to his own way of expression." - Jean Renoir. One year after "The Love Parade," the Paramount technicians improved upon the inchoate use of sound, making the musical numbers, as well as Jack Buchanan's annoying laugh, all the more clearer. Without any Lupino/Lillian interludes, this story has aristocrat Jack masquerading as a hairdresser in order to gain the hand of Countess Jeanette MacDonald. Her dialogue-less flight from an arranged marriage that opens the picture is stunning. The "Beyond The Blue Horizon" number is wonderful stuff, showing how sound and music harmoniously dovetail. This would be the director's first collaboration with noted lyricist Leo Robin. The faint echoes of Von Stroheim's "Foolish Wives" are no doubt intentional. With: Zasu Pitts, Tyler Brooke, and Claude Allister.



January 29 - LOVE ME TONIGHT (1932)



Rouben Mamoulian.

Paramount /96 min.

Cartoon: "The Lady In Red" (1935)

I. Freleng - Warners

"Rodgers and Hart, of course, provide a wonderful springboard with their brilliant music and lyrics, but the wit and flourish of 'Love Me Tonight' are uniquely Mamoulian's own. Even the impeccable cast are banded like instruments in an orchestra..." - Tom Milne. Here is a real surprise -- a film that almost beats Lubitsch on his home turf. Director Mamoulian brings a real sense of movement to the musical fairy tale, as evidenced by the "Isn't It Romantic" opening number that connects the two

lovers. Maurice Courtelin (three guesses) is "the best tailor in all France," hot on the trail of Charlie Ruggles who skipped town without clearing his account. He tracks Ruggles to a chateau where the deadbeat Vicomte passes himself off as a baron in order to protect his reputation. Chevalier soon wins over the royalty, but his act doesn't last. A wonderful score by Rodgers and Hart is the icing on this musical masterwork. When you say, "They don't make 'em like that anymore," you probably are referring to movies like this. With: Charles Butterworth, Myrna Loy, and look for George 'Gabby' Hayes as a grocer.

February 5 - GIRL CRAZY (1932)



William A. Seiter.

R.K.O./75 min.

Cartoon: "Never Kick A Woman" (1936)

Dave Fleischer (Popeye)

"First screen version of the Gershwin musical comedy is a strange hybrid...with Wheeler and Woolsey out West clashing with Arizona beauty, (Stanley) Fields." - Leonard Maltin. Bert Wheeler and Robert Woolsey were R.K.O.'s answer, as if we needed one, to The Marx Brothers. When given the proper director, these two forgotten comics appeared in some rather enjoyable, and overlooked comedies. Eddie Quinlan finds Custerville, AZ so boring he

decides to liven things up a bit with a casino. Woolsey hails Wheeler's cab and the duo head West to run the joint. Producer David O. Selznick hated them, demanding retakes, but the boys' schtick remains unmolested and bottom line: they made money for the studio. Written by Herman Mankiewicz with a score by George Gershwin. Look for composer Max Steiner as an orchestra leader. With W&W regular Dorothy Lee and an unbilled Margaret Dumont. (The film was remade as a Mickey & Judy musical in 1941.)



February 12 - ONE HOUR WITH YOU (1932)

Ernst Lubitsch & George Cukor.

Paramount /80 min.

Cartoon: "Now That Summer Is Gone" (1938)

Frank Tashlin

"Lubitsch's one musical of 1932...had been one of his greatest commercial successes, but, like the rest of Hollywood, he nonetheless abandoned the form until after the great successes of the Warner Brothers musicals with the Busby Berkeley choreography for the masses." - William Paul. Halfway through production George Cukor was replaced by Lubitsch, then Paramount's production supervisor, because he supposedly lacked a "continental flavor." This "boudoir comedy" is a remake of Lubitsch's silent classic "The Marriage Circle" (1924), and once again re-teams Maurice with the beautifully susceptible Jeanette MacDonald. This time around he's a doctor who succumbs to the charms of his wife's best friend (Genevieve Tobin), but is soon named co-respondent in a divorce suit initiated by "Mitzi's" husband. The ensuing scandal ultimately leads the straying doctor back to the straight and narrow. The film, which is entirely delivered in rhyme, is one of the director's most inventive. With: Roland Young and Charles Ruggles.



February 19 - FOOTLIGHT PARADE (1933)

Lloyd Bacon & Busby Berkeley.

Warner Bros./104 min.

Cartoon: "Honeymoon Hotel" (1934)

Earl Duvall - Warners

"By A Waterfall" is one of the most staggering pieces of musical fantasy ever realized on film. Running close to a quarter of an hour, the production is breathless - an elaborate Aquacade of 100 girls...performing kaleidoscopic patterns in the water and climaxing in a huge human fountain." - Tony Thomas. In a departure from the tough guy roles he longed to disassociate himself from, Mr. James Cagney plays a down on his luck Broadway showman who mounts elaborate "prologues" before theatrical presentations. There is certainly no glamour to be found in Bacon's bleak depiction of behind-the-scenes show business. Conversely, no musical director appreciated the female form more than Busby Berkeley and his "By A Waterfall" is one of the most erotic production numbers ever filmed. The film can also be viewed as Warners' own reflection of The New Deal, with Cagney the pragmatic Roosevelt holding everything together in the face of despair. With: Joan Blondell (as Cagney's admiring secretary), Ruby Keeler and Dick Powell.



February 26 - ROBERTA (1935)



William A. Seiter.

R.K.O./105 min.

Cartoon: "Speaking Of The Weather" (1937) Frank Tashlin

"Musical picture-making at its best -- fast, smart, good looking, and tuneful." - Variety. Randolph Scott, always the man's man, portrays an ex-college football hero who travels to France with his university band. Once there, he inherits a fashion show

(obviously pitched to you ladies in attendance) and goes gaga over a Russian Princess played by Irene Dunne. But, packaged within all this nonsense are the real stars: Fred Astaire (the band leader) and Ginger Rogers (a phony Polish countess). Their stylish, almost transcendent dancing makes up for Dunne's (R.K.O.'s biggest star at the time) deficiency in this department. It also adds stature to an otherwise off-the-wall story. Music by Jeorme Kern. With: Helen Westley as "Roberta," Claire Dodd and Candy Candido.

March 4 - SHOW BOAT (1936)



James Whale.

Universal/113 min

Cartoon: "Steamboat Willie" (1929)

Ub Iwerks (Mickey Mouse)

"The Boonville set...covered 7 acres on the Universal back lot, while 3 stages housed the interiors - a total of 58 sets in all...In late December (it was) reported that three-fifths of all studio resources were dedicated to 'Show Boat.'" - James Curtis. For those looking for an accurate understanding of James Whale's artistry, leave "Gods And Monsters" on the video shelf where it belongs and check out this wondrous Universal musical. Largely forgotten in favor of the desanitized 1951 remake, this rarely screened saga of theatre life on the Mississippi reveals the director at his diversified best. His expressionistic style and fluid camera movement enhance a melodramatic tale of romance, scandal and miscegenation. Despite the sentimentality of its ending, this is a faithful adaptation of the 1927 Broadway musical that does justice to the timeless Jerome Kern/Oscar Hammerstein II score. Songs include: Paul Robeson's signature "Old Man River" and Helen Morgan's "My Bill." With: Allan Jones (as Morgan's star-crossed lover), Hattie McDaniel and Charles Winniger 's irrepressible "Cap'n Andy."



March 11 - BORN TO DANCE (1936)

Roy Del Ruth.

M.G.M./105 min.

Cartoon: "The Dance Contest" (1934)

Dave Fleischer (Popeye)

"You are in solitary confinement for the rest of your life. There is a screen built into the cell wall, and it is a condition of your sentence that you may have just one sequence from a movie to play on that screen. This is my choice...the profound, yet casual tap masterpiece, 'Begin The Beguine'..." - David Thomson.

The story, what little there is of it, concerns a trio of sailors who fall in love with a trio of gals while in New York. Aside from a chance to compare and contrast it to the similarly themed "On The Town," the real draw is Jimmy Stewart singing! (And he worked hard to pull it off.) Del Ruth, the Jerry Mahoney of directors, wisely concentrates on Eleanor Powell's dancing, allowing the other characters to devise a story. It's a shame that the talented Powell never hooked up with a regular partner. Aside from the rich "Beguine The Beguine," there's the famous "Swinging The Jinx Away" with Powell and friends dancing aboard a battleship. Music by Cole Porter. With: Virginia Bruce, Sid Silvers, Reginald Gardner (and his imaginary symphony), and Buddy Ebsen.



March 18 - **BABES IN ARMS** (1939)

Busby Berkeley.

M.G.M./96 min.

Cartoon: "Lost And Foundry" (1937) Dave Fleischer (Popeye & Lil Swee'Pea)



"(Rooney) and Garland were reunited in 'Babes In Arms,' for which, at age nineteen, he was Oscar nominated...Robert Donat won...but the Academy bestowed a special miniature Oscar upon Rooney for 'his significant contribution in bringing to the screen the spirit and personification of youth, and as a juvenile player setting a high standard of ability and achievement.'" - James R. Parrish & Donald Bowers. Some sanitized family fun from Busby Berkeley, this one has the children of vaudeville has-beens putting on a patriotic show. The American spirit takes center stage in order to ultimately stir the audience out of neutrality, as evidenced in "God's Country." It's another backstage musical that turned out to be the first successful teaming of Judy Garland and Mickey Rooney. Rooney's impersonations of Clark Gable and Lionel Barrymore are pretty close, helping to explain why he once was the number one star in the world. With: Charles Winniger and Guy Kibbee.



March 25 - **BROADWAY MELODY OF 1940** (1940)



Norman Taurog.

M.G.M./102 min.

Cartoon: "Ain't We Got Fun" (1937) Tex Avery

"It may just be another 'Broadway Melody,' but with Messrs. Astaire and Porter to give it wit and point, it seems much more convincingly Broadway and much more than usually melodious." - *The New York Times*. After R.K.O., but before Columbia and Rita Hayworth, Fred Astaire came to Metro to be teamed with the outstanding Eleanor Powell. On the other hand, there's the godawful George Murphy who, along with Astaire, contends for the same Broadway part opposite Eleanor. The producers choose Murphy, but when he drinks the opportunity away, Fred fills in. (Phew!) The warmth generated by the best of the Astaire & Rogers outings is missing, but in the end it all comes down to supporting your pals, not romance. Songs by Cole Porter. With: Douglas Macphail, Frank Morgan and, Ian Hunter.

April 1 - **THE GANG'S ALL HERE** (1943)



Busby Berkeley.

20th Century Fox/103 min.

Cartoon: "Slick Hare" (1947)

I. Freleng (Bugs Bunny & Elmer Fudd)

"Berkeley's career viewed in its entirety assumes a greater coherence than does any one of his films seen individually...The sheer intensity of his production numbers isolates them from the rest of a film...His images ceaselessly play with the logic of looking...They not only fill the eye, they challenge it." - Charles Wolfe. After his mainstream excursions for M.G.M., Berkeley went to Fox and regained his old extravagance, this time in eye-splitting Technicolor®. Considered by many to be the director's masterpiece, this wartime musical centers on a serviceman (James Ellison) torn between Carmen Miranda and Alice Faye. (Who would you choose: a Brazilian Bombshell or Mrs. Phil Harris?) Berkeley and Miranda have a phallic-field day in the outrageous "The Girl With The Tutti Frutti Hat" number, which caused the film to be banned in Brazil! With: Benny Goodman and his Orchestra, Phil Baker, the venerable Eugene Pallette, and Edward Everett Horton.



April 8 - **THANK YOUR LUCKY STARS** (1943)

David Butler.

Warner Bros./127 min.

Cartoon: "The Draft Horse" (1942) Chuck Jones

"The loudest and most vulgar of the current musicals, it is also the most fun, if you are amused when show people kid their own idiom." - James Agee. In the same year M.G.M. produced "Thousands Cheer" and Paramount "Star-Spangled Rhythm," Warners won the propaganda pool by releasing this, the best of the wartime musicals. The unlikable Eddie Cantor (and his likable dead-ringer, 'Joe Simpson') organize a patriotic benefit with the aid of Edward Everett Horton and S.Z. 'Cuddles' Sakall. Along the way director David Butler does a commendable job of juggling just about every contract player at Warners. Whether or not the stars demonstrate their versatility is strictly left up to the viewer. However, if I told you how I really feel about the sexual subtext of this seemingly innocent piece of propaganda they'd probably close the place! With cameos by: John Garfield, Humphrey Bogart, Hattie McDaniel, Errol Flynn, Ann Sheridan, Alexis Smith, Ida Lupino and Olivia de Havilland (to name but a few).



April 15 - COVER GIRL (1944)

Charles Vidor.

Columbia/107 min.

Cartoon: "A Dream Walking" (1934)
Dave Fleischer (Popeye)



"(Hayworth's) picture in *Life* magazine was so much in demand as a pinup by American servicemen overseas that it was reproduced in millions of copies and adorned the atomic bomb that was dropped on Bikini...Through much of the 40's, Rita was the undisputed erotic queen of Hollywood films and naturally the hottest property of Columbia." - Ephraim Katz. Rita Hayworth and director Charles Vidor brought out the best in each other. While the colorful "Cover Girl" doesn't compare to their collaboration "Gilda" two years later, it does feature Hayworth in her prime, dancing seductively with Gene Kelly, her long red mane following close behind. Kelly gets in plenty of impressive solo dancing as well, but the goofiest pleasure is watching the calendar pages of beautiful women come to life. Phil Silvers and Eve Arden are the reliably caustic pals, dropping perfectly timed barbs like small bombs. The Jerome Kern/Ira Gershwin songs include "Long Ago And Far Away."



April 22 - MEET ME IN ST. LOUIS (1944)



Vincente Minnelli.

M.G.M./113 min.

Cartoon: "Long-Haired Hare" (1949) Chuck Jones (Bugs Bunny)

"At a period when American family life was challenged by the social upheavals and enforced separations of wartime, the cozy solidarity of the fictional Smiths...had a special poignance for audiences during the mid-forties." - Stephen Harvey. Not since Von Sternberg lit Dietrich had a star been so lovingly photographed as Judy Garland was by her then husband Minnelli in this classic slice of Americana. The 1903 World's Fair is coming to St. Louis, and the entire family is prepared for it to usher in a new era, but when Dad takes a new position that involves pulling up stakes, the sanctity of the household is threatened. What could have been all corn and saccharine in less capable hands, is a spirited and moving examination of family loyalties under Minnelli's assured direction. The episodic story is dotted with favorite Ralph Blane/Hugh Martin songs, from the title tune to Garland's soaring version of "The Trolley Song" to her heartbreaking "Have Yourself A Merry Little Christmas." With Mary Astor, Harry Davenport, Marjorie Main and a handful of dead snowmen thanks to Margaret O'Brien, winner of a special Academy Award® for the year's best child actress.

April 29 - ON THE TOWN (1949)



Stanley Donen & Gene Kelly.

M.G.M./98 min.

Cartoon: "I Wanna Be A Sailor" (1937)
Tex Avery (Petey Parrot & Gabby Goose)

"We did try to make it, in a sense, somewhat more realistic than other musicals. It had a freer form to it, and it had the energy and youthfulness of the sailors in New York...Also, I think it had more musical numbers that came out of situations in the story than was usually the case." - Stanley Donen. Doing away with much of Leonard Bernstein's original score, M.G.M.'s movie version

of the hit stage show still offers energetic Betty Comden/Adolph Green songs, and the joyous "New York, New York." For their first full directorial assignment, Donen and Kelly take it to the streets in this unheard of in its day, on-location musical. Kelly, Frank Sinatra, and Jules Munshin are three sailors yearning to see every sight, especially those in skirts, while on a twenty-four hour leave in New York City. Kelly is smitten by the subway systems' "Miss Turnstiles" (Vera Ellen), Ann Miller gets Munshin, and Betty Garrett's man-hungry hack carries away Sinatra - literally!



May 6 - SUMMER STOCK (1950)

Charles Walters.

M.G.M./109 min.

Cartoon: "A Ham In A Role" (1949)
Robert McKimson (Goopy Gophers)

"...Fascinating and undervalued, 'Summer Stock'...is unique among musicals of its period in achieving a fifty/fifty blend of folk and backstage themes. The film's plot redefines professional entertainment as putting on a show in a barn; its final production provides a textbook for the incorporation of folk motifs into the show." - Jane Feuer. A backstage musical down on the farm? That's what happens when Gene Kelly's theatre troupe comes to Judy Garland's farm. While she's busy milking the cows, he's busy romancing her aspiring thespian sister, Gloria DeHaven. It's not long before Garland has the actors doing chores, and they have her singing and dancing. Walters, a former choreographer and dependable director, provides a sunny, light musical, with comic support from Eddie Bracken, Hans Conried, a hyper Phil Silvers, and the ever-durable Marjorie Main. The climax, featuring Judy's sizzling rendition of "Get Happy," was filmed after principle photography had been completed, and she was back in shape.



May 13 - AN AMERICAN IN PARIS (1951)

Vincente Minnelli

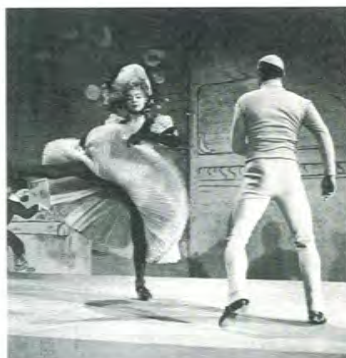
M.G.M./115 min.

Cartoon: "Odor-Able Kitty" (1945)

Chuck Jones (Pepe LePew)

"Grace vs. energy. Elegance vs. sex appeal. Class vs. mass. The Continental vs. the all-American. Fred Astaire vs. Gene Kelly. They were the most engaging of polar opposites, who shared nothing but a scratchy tenor voice and the responsibility for turning dance-on-film into one of the signal contributions of American movies to twentieth-century art." -

Richard Corliss. Painter Gene Kelly can't decide between rich Nina Foch and ingenue Leslie Caron, but let's not dote on plot. You watch for jubilant musical numbers built around a Gershwin score, you watch for Oscar Levant's wry piano player, and you watch for Minnelli's fluid, exuberant choreography of actors and camera, culminating in an extended sequence where story ceases, and the joy of musical spectacle takes over. Oscars® include Best Picture, Screenplay, Cinematography, Art Direction, Costume Design and a special award for Kelly. Songs include: "S Wonderful," "Love Is Here To Stay," "I Got Rhythm" and Georges Guetary building a Stairway To Paradise.



May 20 - MILLION DOLLAR MERMAID (1952)



Mervyn LeRoy

M.G.M./115 min.

Cartoon: "Mr. And Mrs. Is The Name" (1935)

I. Freleng

"Esther Williams was a great advertisement for the one-piece bathing suit...The picture's only claim on one's attention is in the two sequences staged by Busby Berkeley..." - Pauline Kael. This could be the title to the autobiography by the former freestyle swimming champion at the 1940 San Francisco World's Fair Aquacade, Esther Williams. She

came to M.G.M. in 1942 for a series of underwater musicals that always found an excuse to toss her in a swimming pool. This one is a biography of another aquatic star, Annette Kellerman. She swims, she sings, and she gets romanced by Victor Mature. Typically gigantic and colorful musical numbers by Busby Berkeley are a highlight. With: Walter Pidgeon, David Brian, Donna Corcoran and Jesse White.

May 27 - GENTLEMEN PREFER BLONDES (1953)



Howard Hawks.

20th Century Fox/91 min.

Cartoon: "Those Beautiful Dames" (1935) I. Freleng

"...I didn't do the production numbers. I didn't have any desire to. I did the little numbers that were part of the story. As a matter of fact, I had an agreement that I didn't have to use the Fox music department to do it." - Howard Hawks. Despite his self-effacing comments Hawks' robust saga of two girls "determined to be wined and dined and ermined" is the best non-Metro musical of the 1950's. ("Funny Face" and "My Sister Eileen" run a close second and third.) The two goldiggers are played to perfection by the externally brash but inwardly soft-hearted Jane Russell, and Marilyn Monroe, the sex kitten keen on breakfast at Harry Winston's. It's no surprise that the film's anthropomorphic attributes, coupled with a sense of truth through caricature caused Frank Tashlin to tag it his favorite musical. Songs include: "Diamonds Are A Girl's Best Friend," With: Charles "Piggy" Coburn, Elliott Reid, Tommy Noonan, George "Foghorn" Winslow, Harry Carey, Jr. and Alvy Moore.



June 3 - MEET ME AT THE FAIR (1953)

Douglas Sirk.

Universal/87 min.

Cartoon: "The Gay Anties" (1947) I. Freleng

"And then there was the title. I objected to it, mainly because it was, I think, derived from 'Meet Me In St. Louis,' and you were challenged to compare it to that extremely successful, super-A production with Judy Garland and a splendid cast and splendid music." - Douglas Sirk.

Douglas Sirk is remembered for his romantic melodramas of the 1950s, like "Magnificent Obsession" or "All That Heaven Allows," but this is a little musical that proves the director to be a true master of style in any genre. Dan Daily is Doc, a medicine man in a 1904 sideshow, who romances political appointee, Diana Lynn. Will she discover the dirty politics of her fiancé in time to save the orphaned Tad (Rhys Williams) from his abusive orphanage? Will Tad be able to stay with his new pal Doc forever? The charming nostalgic musical numbers are highlighted with an appearance by Scatman Crothers.



June 10 - THE BAND WAGON (1953)

Vincente Minnelli.

M.G.M./112 min.

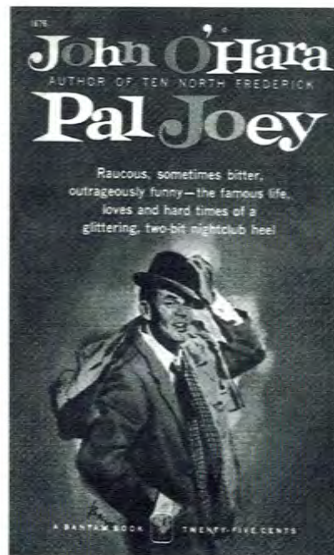
Cartoon: "Show Biz Bugs" (1957)

I. Freleng (Bugs Bunny & Daffy Duck)

"Take it from us, it is a honey -- a genial and comprehending snipe at the rampant egos of theatre people, their reckless excursions and alarums and all of the manifold headaches that accompany the production of a show. It is also, by chance, a very touching appreciation of the nature of Mr. Astaire." - Bosley Crowther. Fred Astaire plays, and pretty much was at the time this film premiered, an all but forgotten Hollywood star who decides to try his luck at the next best thing: Broadway. His director (Jack Buchanan) is an insane genius, but luckily he finds support from Nanette Fabray and Oscar Levant. He also finds his equal in Cyd Charise, his dance partner with legs-up-to-there. The private eye dance spoof of private eyes, "The Girl Hunt" ballet, is just one of the classic numbers in what is arguably the apogee of the Freed unit at M.G.M. Other Howard Dietz/Arthur Schwartz songs include "Shine On Your Shoes," "Dancing In The Dark," and, of course, "That's Entertainment."



June 17 - PAL JOEY (1957)



George Sidney.

Columbia/111 min.

Cartoon: "Book Revue" (1946)

Robert Clampett (Daffy Duck)

"Well, let's face it, I'm forty, and the kids I used to sing for are getting up there, too...The trouble is so much of this stuff in movie musicals is geared for Nelson Eddy. But anyhow, I'm getting set for 'Pal Joey,' which is really something." - Frank Sinatra. The dark story of a no-goodnik romancing two women is turned into another colorful, razzle-dazzle musical under the assured hand of George Sidney. He still keeps an edge to Rodgers and Hart's successful stage play, however, in the lonely stillness of "My Funny Valentine." Frank Sinatra is the nicer no-goodnik who tries to open a club in San Francisco, and still has time for both Kim Novak and Rita Hayworth. Only in the movies! Other classic tunes include "The Lady Is

A Tramp" and "Bewitched, Bothered and Bewildered." With: Barbara Nichols, Elizabeth Patterson and Bobby Sherwood.

June 24 - FUNNY FACE (1957)



Stanley Donen.

Paramount/103 min.

Cartoon: "Butterscotch And Soda" (1948)

Seymour Kneitel (Little Audrey)

"It was, ironically, not at M.G.M. but at Paramount that Donen directed his best musical, 'Funny Face,' a late masterpiece of the genre...(It) had originally been an M.G.M. project and turned into a sort of home-away-from-home project. The key link to the Freed unit, aside from the director himself, was (Metro composer and associate producer) Roger Edens..." - Jean-Pierre Coursodon. The mid-fifties saw a rise in 'Visual Consultant' credits for many features. George Cukor had already employed George Hoynigen-Heune on "A Star Is Born" and colorist Eliot Elisofon was in large part responsible for the muted blush of John Huston's "Moulin Rouge." By the time master still photographer Richard Avedon's name appeared in this film's opening crawl he noted, "the idea of photographers working with directors had some tradition." Together with Donen they add just the right amount of movie magic (and diffusion) to convincingly pull off the played-down May/December romance between the leads. Audrey Hepburn has never appeared more alluring, not even in Tiffany's. Songs include: "Think Pink," "How Long Has This Been Going On," "He Loves and She Loves," and "S'Wonderful." With: Fred Astaire, the magnificent Kay Thompson, Paul Duval, Suzy Parker and a quick shot of Roger Edens during the "Bonjour, Paris" number.



To My Fearless Regulars,

I can't tell you what a pleasure it was spending my Saturday nights with you for the past four years. Your continued support of the LaSalle Theatre (except when I showed "Exorcist II") and your passion for movies continually thrilled me. I leave knowing that Matt and Lee will give LaSalle the same loving attention, and if Matt goes nuts and attempts a retrospective of Frank Strayer's "Blondie" films call me in San Diego and I'll catch the Red Eye!

Thanks to Michael Wilmington and Jonathan "Godard Is Right" Rosenbaum for their critical nourishment. I would also like to express my gratitude to Gretchen Helfrich for allowing me to contribute to WBEZ's "Odyssey." Film Forum, heard Fridays at 11:00am, is the best hour of cinematic discussion on the air, even when I'm not on! (Make that especially when I'm not on.) Thanks to LaSalle's Pat Odom, who made this all possible for me, Dan Andries, and Pete Fazio for a level of enthusiasm that made this job even more fun than it is. And most of all, thanks to Mr. Martin Scorsese for the next breath he draws.

Fondly,

Scen



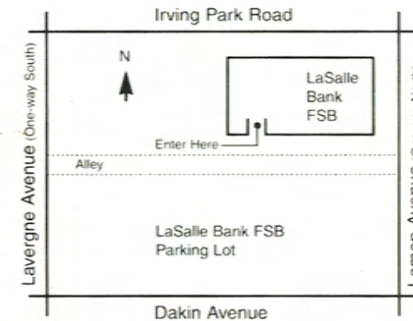
Hollywood Studio Musical



FILMS START AT 8:00 P.M.

GENERAL ADMISSION SEATS \$5

SENIOR CITIZENS AND UNDER TEN YEARS \$3



LaSalle Theatre
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